

**The Development of Instrumental Music Programs in Victorian
Government Secondary Schools 1965 to 2000**

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DECLARATION

I certify that except where due acknowledgment has been made, the work is that of the author alone; the work has not been submitted previously, in whole or in part, to qualify for any other academic award; the content of the thesis is the result of work which has been carried out since the official commencement date of the approved research program; and, any editorial work, paid or unpaid, carried out by a third party is acknowledged.

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21/09/05

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TERMS AND ABBREVIATIONS

AARME	Australian Association for Research in Music Education
ABC	Australian Broadcasting Commission
ABODA	The Australian Band and Orchestra Directors' Association
ABRSM	Associated Board of the Royal Schools of Music
ACER	Australian Council for Educational Research
ACT	Australian Capital Territory
AEU	Australian Education Union
AM	Member of the Order of Australia
AMEB	Australian Music Examinations Board
ANAM	Australian National Academy of Music
ANZCA	Australian and New Zealand Cultural Arts
B.Mus.	Bachelor of Music
CAT	Common Assessment Task
CM	Comprehensive Musicianship
CMP	Contemporary Music Project for Creativity in Music Education
CSF	Curriculum and Standards Framework
DEET	Department of Education, Employment and Training
Dip.Ed.	Diploma of Education
DP	Deputy Principal
Eco.	Economics
ESTA	European String Teaching Association
HS	High School
HSC	Higher School Certificate
Hon.	Honourable

ILEA	Inner London Education Authority
IMPACT	Instrumental Music Program in the Australian Capital Territory
ISME	International Society for Music Education
KLA	Key Learning Area
LEA	Local Education Authority
LOTE	Languages Other Than English
MacRob.	MacRobertson Girls' High School
MBE	Member of the Order of the British Empire
MEAC	Music Educators' Advisory Committee
MENC	Music Educators' National Conference
MLA	Member of the Legislative Assembly
MMCP	Manhattanville Music Curriculum Project
MSO	Melbourne Symphony Orchestra
MSV	The Musical Society of Victoria
MYMC	Melbourne Youth Music Council
MYO	Melbourne Youth Orchestra
MYSB	Melbourne Youth Symphonic Band
P-12	Preparatory School to Year 12
PEP	Participation and Equity Program
PGYO	Percy Grainger Youth Orchestra
PR	Public Relations
PRP	Professional Recognition Program
RAAF	Royal Australian Air Force
Rec.	Recreation
Rep.	Representative

Sax.	Saxophone
Sec.	Secondary
SC	Secondary College
SIM	The School of Instrumental Music
STC	Secondary Training Certificate
STEP	Secondary Teachers Evaluation Panel
TAFE	Technical and Further Education
Tech.	Technical
TCL	Trinity College London
TTUV	Technical Teachers Union of Victoria
UNESCO	United Nations Educational, Scientific and Cultural Organization
Uni.	University
Uni. High	The University High School
USA	The United States of America
UK	The United Kingdom
VASSP	Victorian Association of State Secondary Principals
VBOS	Victorian Board of Studies
VCA	Victorian College of the Arts
VCAB	Victorian Curriculum and Assessment Board
VCAA	Victorian Curriculum and Assessment Authority
VCASS	Victorian College of the Arts Secondary School
VCE	Victorian Certificate of Education
WISE	Victorian Institute of Secondary Education
VMTA	Victorian Music Teachers' Association
VSMA	The Victorian Schools Music Association

VSSBA	The Victorian State Schools' Bands' Association
VSSEB	Victorian State Schools Education Board
VSSMA	Victorian State School Bands' Association
VSTA	Victorian Secondary Teachers Association
VUSEB	Victorian Universities Schools Educational Board
VTAC	Victorian Tertiary Admissions Centre
YMA	Youth Music Association

EXPLANATORY NOTES

For the purpose of this study the government department that oversees public education in the State of Victoria will be referred to as the Education Department. From 1965 to the year 2000 this body changed its name from the Education Department (1965) to the Ministry of Education (1985), the Victorian Directorate of School Education (1993), the Victorian Department of Education (1996) and finally to the *Department of Education, Employment and Training* (1999).

All the interview subjects will remain anonymous for the purpose of this study due to the high number of interviewees who have worked or who are still working in the Education Department.

ABSTRACT

The study investigated the historical development of instrumental music programs in Victorian government secondary schools from 1965 to the year 2000. There was a focus on educational developments, political influences and policy changes during that time and how these affected instrumental music programs. Issues of resource allocation, the place of instrumental music in the curriculum and the value of instrumental music in schools were also explored. From these, the factors that have influenced the development, management and further continuation of these programs were identified and discussed.

The survey of the literature found that there was limited information on the study, therefore it was necessary to bring together information indirectly associated with the topic. The literature review discussed definitions and functions of instrumental music and provided an overview of instrumental music in Western civilisation. The teaching and learning of instrumental music was discussed in relation to education, schools, curriculum, State education, Commonwealth education and similar programs found interstate and overseas. The literature drew out issues relevant to the study of the development of instrumental music programs in Victorian government secondary schools.

The methodology selected for the study was historical and was based on qualitative research. Information was gathered from primary and secondary sources including monographs, theses, government reports and journal articles. Interviews were also conducted in the study where twenty key individuals who have contributed to the development of these programs were selected to further enrich the study.

A chronology of the development of instrumental music programs in Victorian government secondary schools was provided. The major social, cultural and political influences were discussed which occurred during that time were discussed.

Supporting organisations and instrumental music programs offered in government schools interstate and overseas were also investigated in the study. They were researched to determine their influence on such programs in Victoria and also to provide a comparison. There were many supporting organisations that provided useful information and professional development opportunities for instrumental music teachers and students which were not made available by the Education Department. These organisations kept instrumental music teachers up-to-date with pedagogical developments and trends in instrumental music education.

Interstate government schools that offered instrumental music programs were discussed and compared to programs in Victoria. Instrumental music programs offered in secondary schools in the United Kingdom and the United States of America were also discussed and compared.

Thirty-five factors were identified in the study that influenced the development of instrumental music programs in Victorian government secondary schools. Much of the information was from the interviews conducted during the study. A model was developed for the future successful continuation of instrumental music programs based on the concept of Community Music Centres. Here the resource would be available for both secondary and primary government students as well as members of the community. The study concluded by drawing together the findings of the

study, raising pertinent issues and discussing recommendations and ideas for further research.

Chapter 1

Introduction

The study investigates the historical development of instrumental music programs in Victorian government secondary schools from 1965 to the year 2000. There is a focus on educational developments, political influences and policy changes during this time and how these have affected instrumental music programs. Issues of resource allocation, the place of instrumental music in the curriculum and the value of instrumental music in schools will also be explored. From these, the factors which have influenced the development, management and further continuation of instrumental music programs in Victorian government secondary schools will be identified and discussed.

In this study “instrumental music” in schools refers to practical music lessons and music ensembles. Students are withdrawn from their regular timetabled academic class usually once a week to receive instrumental music tuition from a visiting itinerant music teacher. These instrumental music classes are often on a rotational basis during the day so that the students do not miss the same academic class too often. The instrumental music lessons are usually taken in small groups from a specialist music teacher. Music ensembles are held during designated breaks in the school curriculum such as lunchtimes and after school so that students from different year levels can participate in ensembles. The term “program” refers to the delivery of instrumental music in schools which incorporates instrumental music lessons and an ensemble for the students to participate in.

The instrumental music program is usually offered as an optional extra subject in secondary schools from Year 7 to 12. The instruments include orchestral and band instruments, keyboard and voice. The instrumental music teachers are usually employed on an itinerant basis, and often work at more than one school each week.

In this study, the development of instrumental music programs in government secondary schools is not only restricted to Victoria. Similar programs found in schools interstate will also be identified. Here, issues of resource allocation, selection of students, curriculum and assessment will be explored. Similarly, such programs are found overseas. The teaching of instrumental music in secondary schools in the United Kingdom (UK) and the United States of America (USA) will be discussed and compared to instrumental music programs in Victoria, Australia.

Previous studies have focused on aspects of classroom music pedagogy in Victoria, the performing arts, arts policy and education, but there have been limited studies directly focusing on instrumental music teaching in schools. Australian studies have included Commonwealth Government-based research into the performing arts in general and the effect of national policy. (Agardy, Burke, Berry, Heather, Toshner, 1985; Castles, 1993) The data from these reports provides supporting evidence for this study, and plots national trends in education and the arts. Independent research into arts policy and Commonwealth support in Australia (Temmerman, 1993) has been conducted but there has not been research in instrumental music specifically although there are studies in progress. There have been studies from interstate and overseas on instrumental teaching in schools but they have focussed on different

aspects of the subject. These related studies are relevant in their methodology and scope and provide a useful comparison to local, national and international trends.

A range of professional music education associations have also played a role in promoting instrumental music in Victoria. Organisations such as the Victorian Music Teachers' Association (VMTA), the Music Society of Victoria (MSV) and the Victorian Flute Guild (VFG) have provided support networks for instrumental music teachers and given performance opportunities for instrumental music students.

National organisations including the Australian Bands and Orchestras Directors' Association (ABODA) and Youth Music Australia (YMA) have provided support networks for teachers and students as well as organising conferences and workshops around Australia. Organisations such as the Australian Society for Music Education (ASME) and The Australian String Teachers' Association (AUSTA) have developed as an extension of global organisations and provided links, and up-to-date information on the latest teaching trends.

Institutions and bodies which have supported the development of instrumental music performance have included the Victorian College of the Arts (1973), Australia Council for the Arts (1975), The Australian National Academy of Music (1996) and tertiary music institutions. They have provided some students in Victorian government secondary schools the opportunity to further their instrumental music studies through music ensemble opportunities and masterclasses with visiting artists.

There are also music organisations which focus on music pedagogy such as the Suzuki Method, Orff Schulwerk Approach, Yamaha Music, Kodály Method and

Dalcroze Approach. These have originated from overseas and have made an impact on the direction instrumental music studies have developed and have been adapted in Australia.

The outcomes of the research will provide possible solutions to issues associated with instrumental music programs in Victorian government secondary schools. These solutions will give educationalists a useful knowledge base and information relevant for the future direction of these programs.

1.1 The Aims of the Study

The aims of the study are threefold. Firstly, it aims to investigate on an historical level the development of instrumental music programs in Victorian government secondary schools from 1965 to the year 2000. The second aim is to present issues from the findings raised and to provide options and solutions. The third aim is to provide recommendations for the future development of instrumental music programs in Victorian government secondary schools.

1.2 Scope of the Study

The research focuses on the historical development of instrumental music programs in Victorian government secondary schools. Instrumental music classes in Victorian government secondary schools that occur during the school day outside the general school curriculum are the focus of the study. This includes Secondary and Technical Schools up to the late 1980s, Secondary Colleges and former Regional Music Placement Schools designated by the Education Department. Government-funded support services for instrumental music including the Saturday Morning Music

School, Music Resource Centre and the Victorian Music Library will also be included in this study.

The study concentrates on Victorian government secondary schools which are administered by the State Government. Changes to government policy and its implementation will be included. Reference will also be made to the influence of national policies. However, it is not the intention of the study to research the role of the governments, but instead the impact they have had on instrumental music programs in Victorian government secondary schools.

Group instrumental music instruction within the music classroom by the classroom teacher, massed singing, and private music studio teaching managed independently of the schools are not included. Non-government secondary schools, primary schools and tertiary institutions will not be directly included in this study although some instrumental music teachers also worked at government primary schools on an informal basis. Other exclusions are classroom music programs and non-government funded instrumental music programs.

1.3 Location

The study focuses on government secondary schools in Victoria that have included or include an instrumental music program funded by the Education Department.

Literature from interstate and overseas will also be referred to in support of the study.

1.4 Time Period

The study investigates the factors which have influenced the development of instrumental music programs in Victorian government secondary schools from 1965 to the year 2000. The years 1965 to 2000 are significant in this study. The first year the Education Department formally began to provide instrumental music as an optional study for students in secondary school from Years 7 to 12 was in 1965. Within this time frame many developments occurred which were influenced by changes in policies and culture as well as interstate and overseas developments. The study concludes in the year 2000 which marks the year the revised Victorian Certificate of Education syllabus was introduced.

1.5 Research Questions

Throughout the course of the study, many issues are raised in regard to instrumental music programs in Victorian government secondary schools. The main research question is: What factors have influenced the development, management and further continuation of instrumental music programs in Victorian government secondary schools? The information has been investigated and organised to answer the research question.

The secondary question concentrates on supporting organisations and interstate and overseas programs which have influenced the development of instrumental music in Victorian government secondary schools. The secondary question is: How have national and global trends in music and education affected the direction of instrumental music programs in Victorian government secondary schools?

1.6 Rationale

The research is important for many reasons. Instrumental music programs at schools have been increasing in popularity and instrumental music has reached the status of being a subject in the Higher School Certificate for university entrance examinations. Government secondary schools also utilise instrumental music programs for promoting the school to prospective students, and the wider community.

Previous studies in Australia have looked at music education in schools in general with an emphasis on classroom music programs. There also has been limited research on linking classroom and instrumental music together. Through focussing on instrumental music, and drawing out the pertinent issues, this may help to further improve music education in schools in the future years.

Victoria has been a cultural centre for the performing arts in Australia. Melbourne is the capital city of Victoria and the home for two full-time symphony orchestras, the Australian Ballet Company, the Victorian College of the Arts, the Australian National Academy of Music and established universities with courses in music. Orchestral music has played an important role in the development of Victoria's cultural identity.

There have been limited studies on the training of instrumental music students and teachers at the secondary level in Victorian government secondary schools. From the bibliographic research conducted, there is information on performance, performance venues, classroom teaching, support organisations, pedagogical methods, and social, cultural and political influences. However, the information available does not focus on more than one or two above mentioned aspects of instrumental music teaching.

Given that it has been over four decades since the formal establishment of instrumental music programs in Victorian government secondary schools, it is opportune to discuss not only what has happened, how and why these developments have occurred, but to also consider what may happen in the future.

The study will enhance the understanding and knowledge about music education in Victoria, and provide a more informed base from which to make future decisions. This is necessary on two counts, first to fill the gaps in the knowledge available and second to give options for decision making in the future. The links between instrumental music performance, pedagogy and these influences will be explored. These links will determine whether there is a direct relationship between the success of instrumental music programs, supporting organisations, external influences and national and global cultural trends.

1.7 Methodology

The study is chiefly historical and much of the information is from archival and published materials including monographs, theses, journals, concert programs, government documents and interviews. Initially, the study was intended to research the history of string performance and pedagogy in Victoria, but was changed after a bibliographic search revealed that there was insufficient data on the topic.

Consequently, the study was modified to include the instruments offered in an educational setting and was further refined to include Victorian government secondary schools.

Theses from Victoria (Cameron, 1969; Stevens, 1978; Hillman, 1988; Gould 1989; Lierse, 1998) gave insight into the establishment of performing ensembles and instrumental teaching programs. National arts and education policy in Australia and its effect on the growth of instrumental music are discussed in theses including Comte (1983) and Temmerman (1993). Overseas research such as Morris (1983), Pitts (2000) and Kennell (2002) discuss teaching methodologies and provide useful information to determine the extent to which Victoria's music programs were influenced by overseas trends.

Journal articles are an important source of data in the study. They provide up-to-date information of recent musical events, detailed information in a focused area of research and give critical views and opinions on the changes and developments in the performing arts. Journals of significance to this study include the *Australian Journal of Music Education* and *Music and the Teacher* that give a perspective of music education in Australia. *The Strad* and *The Instrumentalist* are journals from overseas which examines performing and teaching with contributions from around the world.

Monographs and concert programs give detailed information on the area of study. Studies which provide historical information on performing ensembles in instrumental music include Buttrose (1982), Bebbington (1987) and Symons (1987). Biographical accounts on influential music educators in Victoria include works by Bridges (1973), Fairweather (1984), and Radic (1986), and political and cultural perspectives on the topic are included in works by Silsbury (1974), Head and Patience (1989), and Forbes (1993). Government studies such as Castles (1993) and Agardy (1985) provide data on the performing arts conducted from national surveys. The interpretation of

the data will support the study.

Interviews will also be used as a means of acquiring information (Mowery, 1993; Fontana & Frey, 2000). Previous studies in music programs used surveys to collect information (Davis, 1974; Ellsworth, 1985; Mooney, 1993) however these studies were measuring the success of programs rather than determining who contributed to the development of instrumental music programs.

The information will be analysed to ascertain what factors have contributed to the development of instrumental music programs in Victorian government secondary schools and how national and global trends in music education have affected the direction of these programs.

1.8 Organisation of the Thesis

The study is organised into sections largely determined by the differing materials for analysis and the techniques used to collect the information. The thesis is organised into twelve chapters. They are the Introduction (Chapter 1), Literature Review (Chapter 2), Methodology (Chapter 3), The 1960s (Chapter 4), The 1970s (Chapter 5), The 1980s (Chapter 6), The 1990s (Chapter 7), Supporting Organisations (Chapter 8), Interstate Developments in Instrumental Music Programs (Chapter 9), Overseas Developments in Instrumental Music Programs (Chapter 10), Interview Discussions and Model (Chapter 11), and Conclusion (Chapter 12).

Chapter Two is the Literature Review and presents an overview of the literature available on the study on the development of instrumental music programs in

Victorian government secondary schools. It will discuss philosophies of education, instrumental music, teaching and learning, schooling and curriculum which are pertinent to this study. Chapter Three will explain the methods adopted for the study. The chapter is divided into two sections, the selection of methodology and the stages taken in historical research. An account of how the topic was determined and refined and how information was acquired will be provided.

Chapters Four to Seven provide a chronological account on the development of instrumental music programs in Victorian government secondary schools. Each chapter represents a decade of the development of instrumental music programs and the major social, cultural and political influences that occurred during that time.

Chapters Eight to Ten provide information on supporting organisations, as well as interstate and overseas programs that have influenced the development of instrumental music programs. Supporting organisations which have contributed to furthering the development of music education are discussed as well as trends and developments which occurred interstate and overseas.

In Chapter Eleven, themes are discussed which have emerged and issues pertinent to the study of instrumental music programs in Victorian government secondary schools. The information is both from the literature and the interviews which were conducted during the course of the study. From this, a model for future instrumental music programs in schools is provided. The study concludes with Chapter Twelve which resolves the research questions, and draws together the findings discussed in the study.

Following is the *Literature Review* chapter which will discuss the selected literature used in the study on the development of instrumental music programs in Victorian government secondary schools.

Chapter 2

Literature Review

2.0 Introduction

The study of instrumental music programs in Victorian government secondary schools encompasses many areas of research in which there are recurrent themes found throughout the selected literature. As there is relatively limited literature available on the study itself, it has been necessary to bring together information indirectly associated with the topic, and to draw out issues relevant to the study.

What has been consistent throughout the sources obtained is that instrumental music has suffered from a low status in the school curriculum. There has been a variety of approaches to this issue depending on the literature accessed and the field from which the research was taken. The recommendations made in the past, and the attempts to match the practical application of instrumental music to its philosophical value has improved its status over time, yet instrumental music has been regarded as an optional-extra in the school curriculum.

2.1 Organisation of the Literature Review

The literature review has been arranged in the following sections to explore the available literature associated with the development of instrumental music programs in Victorian government secondary schools. The first section of the literature review discusses the status of the arts in Australia and how this has impacted on research into music education. Following is a discussion of the definitions and functions of instrumental music. The term “instrumental music” is placed in an historical and cultural context. An overview of music in Western civilisation is then discussed and

the function and utility of instrumental music is placed in context. Following is a discussion of the learning of instrumental music in relation to education. The literature review explores teaching methodologies, pedagogies and approaches specifically for instrumental music teaching and learning. They are presented at the stages of human development together with relevant research on music and cognitive development.

Schools, curricula, the place of instrumental music in schools and the link between classroom and instrumental music are discussed. Private instrumental music studios are contrasted in the literature to the provision of instrumental music in schools. Philosophies of education, the arts in education and music education programs are discussed. Instrumental music programs in Australia are compared to the provision of instrumental music programs in the United Kingdom and the United States of America. The literature will draw out issues relevant to the study of the development of instrumental music programs in Victorian government secondary schools.

2.2 The Status of the Arts in Australia

There is limited literature available on the study which has been attributed to the low status of the arts in general in education and society in Australia. McLeod (1963) presented a variety of reasons as to why the arts and instrumental music in particular had suffered such a low status in Australia. According to McLeod (1963) the dearth of instrumental performers was due to the “sociological disposition against music as a vocation” (p.393). There were limited career opportunities for musicians in Australia and those wishing to further their music education had to travel overseas. McLeod (1963) described the culture of classical music in Australia as:

an account of visiting artists, of the exodus of local artists, and of the commendable but sometimes shamefully unappreciated efforts of a few devoted souls to make music as essential an ingredient of the culture of their country as it is in other lands. (p.395)

McLeod (1963) also linked the lack of music in society in general with the lack of music education in schools. Until the 1960s music was generally not part of the Australian school curriculum, and there were limited music teachers, teacher training and musical instruments available. He viewed these as the main reasons for the lack of instrumental music education in Australia:

The weakest link in music as a cultural force in Australia remains the absence of adequate instrumental instruction as a part of a public-school music education and the equivocal position of the conservatoria of music. Not until instrumental music instruction is provided as a part of a regular school program will schools be able to form orchestras and bands, will towns and cities be able to speak of their philharmonic orchestras, and will music be regarded as a worthy profession. (p.412)

Comte (1983) commented on the lack of adequate arts education and stated how there was “a dearth of historical and conceptual research into arts education in Victoria and in Australia” (p.27). Comte’s comment on the low status of the arts was consistent with McLeod’s findings twenty years earlier. Comte (1983) gave three explanations for the low status of the arts in Australia. These were the tyranny of distance and isolation, the lack of resources, and the lack of teacher training. (p.64)

Temmerman (1993) described how the arts in Australia were considered elitist which influenced the way the Australia Council distributed the funding to arts organisations. (p.33) There was a greater focus on arts policy manifested through various government-supported arts programs including symphony orchestras, The Australian Opera and Musica Viva Australia. This had an impact on the accessibility of arts education and its perception in society. (p.123)

From the 1980s, there has been a general increase in information available in many related areas which encompass arts education. The increased availability and access to interstate and overseas data through electronic means such as the internet, and communication on a global scale has opened a new era in research in music education. Databases accessed have included Abstract of Music Literature, Australian Education Index, Coolcat, Current Contents Connect and Digital Dissertations Complete. Communicating and implementing new ideas and methodologies at a much faster rate has transformed the educational and musical landscape. This has affected the pace of change in educational developments and the application of new theories and teaching pedagogies, methodologies and approaches, many of which have originated from overseas. These developments in music education have had a positive affect on the status of arts education and on the teaching and learning of instrumental music programs in Victorian government secondary schools.

2.3 Definitions of Instrumental Music

The term “instrumental music” has many definitions depending on the context in which it is used. Instrumental music usually refers to music without words or text.

Instrumental music has also been referred to as pure music, music alone, or absolute music depending on its cultural context.

Kivy (1990) described instrumental music as music alone which was music in its purest form without words or text (p.ix). Dahlhaus (1989) explained how ironically the term *absolute music* was first used by Wagner in 1846 when he described Beethoven's Ninth Symphony (p.18). Wagner held absolute music in disdain stating that it was *detached* music and that it was "severed from its roots in speech and dance, and thus simply abstract" (Dahlhaus, 1989, p.20). According to Dahlhaus (1989) Hanslick also used the term *absolute music* in 1854. Hanslick believed that absolute music was the *true* music. (p.27) Marx, however trivialised the concept of absolute music "into the idea of *merely formal* music reduced to its sensual force" (Dahlhaus, 1989, p.13). Scott (1958) described absolute music "as content to express nothing but music itself" (p.89). Sharpe (2000) in contrast stated: "*Pure music* has become thought of as the pinnacle of the art" (p.4). Dahlhaus (1989) also described absolute music as "the supremacy of music above all the other arts" (p.vii).

The literature above displayed how the term instrumental music could be interpreted differently depending on its context. In schools, instrumental music refers to practical music lessons including orchestral instruments, keyboard, voice and ensembles.

2.4 Functions of Instrumental Music

Instrumental music can be used in a variety of ways and is found in both school situations and in society in general. Writers including Merriam (1964), Kaplan (1990), Gruhn (1999) and Jorgenson (2003) amongst others have discussed the different

functions of instrumental music. The literature shows how one major function of instrumental music was its ability to evoke an emotional response. Fenton (2003) discussed how instrumental music was music, in its purest form and could connect a listener to his or her feelings and emotions:

A song that has no text at all takes us into a different world. Rachmaninov's "Vocalise" neither sets out from, nor returns to, a text, and the effect of hearing a soloist (normally a soprano or a tenor) singing it is to force the listener to supply the meaning, or at least the feeling, and the feeling must be one of soaring as the music soars, until finally coming to rest with the sense of achievement with which the music returns to rest. (p.1)

Instrumental music has been described as connecting one's feelings and emotions as well as evoking an emotional response. Hanslick (1957) stated that music "operates on our emotional faculty with greater intensity and rapidity than the product of any other art" (p.77). Panksepp (1998) concurred it is "widely recognized that music is the language of emotions" (p.278). Green's (2003) view of instrumental music is as follows:

Music touches feelings that words cannot. Music has the power to reach directly into the soul of everyone who participates in this experience. It is inspired by feelings and has the power to communicate the emotions better, perhaps, better than any other form of communication. It is truly the international language that needs no translation. (p.122)

Green viewed music as a powerful force and is an international means of communication.

Menuhin (1978) described music as all encompassing, thus stating “Music is given us with our existence” (p.123). Green (2003) saw music as “the voice of our humanity, the voice of truth and beauty, the inner voice of the soul” (p.283). Here, music speaks to individuals at a fundamental level, and has the ability to draw people together.

Weber (1991) was skeptical about the power of instrumental music and made a connection between instrumental music and religion: “Especially music, the most ‘inward’ of all the arts, can appear in its purest form of instrumental music as an irresponsible *Ersatz* for primary religious experience” (p.343). Witkin (1974) also commented that instrumental music was abstract. He described it as “relatively pure forms of expression in that they permit a more complex abstraction of the sensory aspects of our encounters with the world than do the other expressive media” (p.42).

Music was considered by many writers as a universal art form. Blacking (1973), Small (1977), Menuhin (1978), Dissanayake (1988), Serafine (1988), Swanwick (1994), Hope (1992), Simonton (1997), Weinber (1998), Gruhn (1999), Sharpe (2000), Jorgenson (2003), Spiro (2003) and Trehub (2003) all agreed that music was found in every society and culture. Reimer (1989) believed that music was necessary if “essential humanness is to be realized” (p.29). Blacking (1973), Menuhin (1978), Lehman (2000), and Suzuki (2003), saw music as an all-encompassing force.

A Statement on the Arts for Australian Schools: The Arts (1994) described music as the following: “Music is not merely an adornment to life; it is a basic manifestation of being human, a profound contribution to personal, social and cultural identity, and a means of expression and communication in every culture” (p.21).

Blacking (1973), Serafine (1988), and Simonton (1997) concurred that music was universal and transcended time and cultures. The ability to communicate in any culture through the medium of music was attributed to music being described as having a language of its own. (Langer, 1957; Cooke, 1959; Blacking, 1973; Ben-Tovim, 1979) In contrast Raffman (1993) believed that music “articulates the forms that language cannot set forth” (p.1). Music is seen as a way of communicating emotion in all cultures and social settings including schools.

The use and function of music in ritual has been discussed by writers such as Neumann (1959), Small (1977), Dissanayake (1988) and Osborne (1991). They discuss how rituals have been used in all cultures throughout history to heighten the meaning of a specific event. According to Dissanayake (1988):

Rituals, for example, promote smooth social functioning in a number of ways: by uniting or binding the participants in common beliefs and values by reiterating them, thus explaining the world and providing a sense of meaning.
(p.87)

In an educational setting, instrumental music is used in rituals such as school assemblies, ceremonies and concerts.

Music is also used for recreational purposes. According to *The Australian Concise Oxford Dictionary* (1997) recreation is “the process or means of refreshing or entertaining oneself” (p.1128). Recreation provided scope for play and creativity. Dissanayake (1988) discussed how ritual and recreation were not mutually exclusive. They were both used in group situations, were highly social, and could provide a greater sense of meaning and purpose to the situation. Sporre (1994) included

entertainment as a function of the arts as well as “political and social weapons, therapy and artifact” (p.16). Bukharin (1973), Tolstoy (1982) and Crawford (1991) viewed the arts as having a direct social function.

The role of play was also identified as an important aspect of instrumental music. Instrumental music also has strong connections with play. The terminology used for instrumental music was to “play” a musical instrument. Millar (1968), Gardner (1973), Gadamer (1986) and Dissanayake (1988) discussed the role of play. Gardner (1973) explained how during play “the child can experiment with behaviors, actions and perceptions without fear of reprisal or failure, thus becoming better prepared when his behavior *counts*” (p.164). Gadamer (1986) also agreed with Gardner that play was an important function. Elliot (1995) in contrast interpreted music as a process rather than a concept and called the action of playing music “musicing” which was a form of “intentional” action. (p.50) Music in a school setting can be viewed as a recreational pursuit and a form of play. The functions of instrumental music could be summarised into three categories. These are responsive, ritualistic and recreational.

2.5 An Overview of Instrumental Music in Western Civilisation

Music has played a major role in the cultural development in Western civilisation during the last two thousand years (Lang, 1941; Robertson & Stevens, 1960; Abraham, 1974; Haas, 1984; Grout & Palisca, 1988; Aspin, 1991; Kamien, 1992). Aspin (1991) discussed the impact of music on Western society: “It is a matter of cultural history and quite beyond dispute that one of the most potent forces to have influenced the shaping and development of our cultural heritage and whose intellectual tradition has been music” (p.215).

Music in Western civilisation will be discussed in chronological order. Music in Ancient Greece will be discussed first, followed by the Middle Ages and then the sixteenth to the twentieth centuries. The prevailing attitudes towards instrumental music in relation to vocal music will be discussed which will provide greater insight into the themes and issues associated with instrumental music programs in Victorian government secondary schools.

2.5.1 Instrumental Music in Greek Antiquity

In Greek Antiquity, according to Elliot (1995) instrumental music was inferior to vocal music, it had no discernible way of conveying meaning and therefore could not contribute to a “rational and moral society” (p.24). West (1992) described how instrumental music was used in between performances, as the interlude, or as background music to song (p.34). Goehr (1992) discussed the role of instrumental music:

The use of words, however, was often considered essential to any musical occasion if that occasion was to be regarded as edifying, truthful, and thereby respectable. The immediate implication of this belief was that music without words – what we call (purely) instrumental music – ended up being rejected on the grounds that, by itself, it had no, or at least insufficient, moral import and, therefore, was probably of very little importance at all. (p.128)

According to Plato, instrumental music was used to accompany song and the most appropriate type of music selected was to enhance the text. Plato viewed instrumental music as subsidiary to text and had a low regard for instruments. He further explained in *The Republic* “we shan’t need for our music and song a multiplicity of strings or a

wide harmonic range... We shan't therefore keep craftsmen to make instruments of many strings or wide range, like harps and zithers?" (Plato, trans. 1955, p.159).

During Greek Antiquity there were two branches of learning in schools that were designed to provide a liberal education. According to Robertson and Stevens (1960) there was gymnastic (gymnopedias) or physical culture, and music (mousike) or mental culture. Mousike included singing, poetry, instrumental playing, dancing and oratory. (p.98) Mark and Gary (1992) discussed how the "goal of Greek education was pragmatic-to influence both the body and the soul to develop citizens capable of participating in Greek society and worthy of receiving its benefits" (p.8). Sachs (1943) commented how Aristotle in contrast, believed that "music ought to be studied with a view to (a) education, (b) purification, and (c) intellectual enjoyment, relaxation and recreation" (p.253).

Plato believed that instrumental music had a place, albeit subordinate, in education. According to Chadwick (1981) music in education "should not be in the practical arts of flute or reed-pipe or lyre but rather in the abstract theory which alone is a proper concern of philosophers" (p.71). West (1992) commented how Plato's attitude was to "dismisses it, together...as a tasteless and meaningless stunt that seeks to astonish by speed, accuracy, and the production of bestial noises" (p.70). Instrumental music generally was viewed as subsidiary to vocal music during Greek Antiquity.

2.5.2 Instrumental Music during the Middle Ages

During the Middle Ages there were various philosophies of music notably the writings of St Augustine (354-430) and Boethuis (480-524) that influenced the development of instrumental music. St Augustine influenced Christianity through his

writings. As Mark and Gary (1992) discussed “he created the intellectual framework that allowed Christianity to become the predominant European religion” (p.18). St Augustine looked back at the Greek philosophies and acknowledged the difference between music as a science and as an aesthetic art form. In his work *De Musica* he merged Greek practice with Christian doctrine. (p.18)

Higher learning was divided into Seven Liberal Arts. These were further divided into two disciplines known as the quadrivium and trivium. The quadrivium comprised arithmetic, geometry, astronomy and music which were theoretically based. The trivium comprised grammar, logic and rhetoric. Music was viewed as a superior subject and during the Middle Ages *Musica Disciplina* the mathematical and physical side. The second application became known as *Musica Sonora* was communicated through singing and musical instruments. These two practices continued until the ninth century. (Mark & Gary, 1992, p.19)

Boethius, a Roman philosopher and mathematician linked ancient Greek philosophies with his own theories of music. His philosophical writings on music had a great impact well into the seventeenth century. Boethius based his philosophy on Pythagorus’s concept of music, and its connection with mathematics “establishing the primacy of the speculative science over the sensuously perceivable art of music making” (Bartel, 1997, p.11). There was a greater acceptance of intellectual reasons, rather than reasoning based on emotion.

In Boethius’s book *De institutione musica*, he divided music into three orders; *musica mundana*, *musica humana* and *musica instrumentalis*. *Musica mundana* was the music

of the heavens, stars and planets. *Musica humana* was the link of the body and the soul. *Musica instrumentalis* dealt with the properties of sound and the mathematical relationships between these. This last order was the lowest order and was applied to singing or playing musical instruments. (Bartel, 1997, p.11)

Practical music making was regarded as a lower ranked subject in which belonged in the trivium. Boethuis believed practical music to be less important than theory. His aim was to “produce men of understanding rather than of practical action and technique” (Chadwick, 1981, p.xi). Instrumental music was not as important as the theory of music. This is displayed in the division of music to theoretical and practical studies where instrumental music was subjugated to the trivium cluster.

Reese (1941) discussed how during the Middle Ages, musical instruments were not widely used in a sacred setting. It was believed that the words alone carried religious meaning and instrumental music was not necessary. According to Goehr (1992): “The voice was the only *pure* musical instrument, and instrumental music would have undermined the word of god” (pp.132-133). Instrumental music during this time was more widely used in secular events and private occasions, however as Abraham explained (1974) that “even in the most primitive polyphony, instrumental support was required to fill up the tonal space not capable by voices” (p.44).

2.5.3 Instrumental Music during the Sixteenth Century

The sixteenth century was the time of the Renaissance where there was both a focus on the past and the future. Reese (1954) and Blume (1967) discussed the developments in sacred, vocal and instrumental music as they occurred in different

countries during this time. Two developments which had an great influence on instrumental music were the influence of Martin Luther (1483-1546) and a movement known as the Florentine Camerata.

Martin Luther, the German leader of the Protestant Reformation described music as a gift from God, and music should be in service to God. He based his beliefs on his Christian interpretation of the ancient Greek philosophies. Luther also had his view on music and education. He believed that music had a didactic purpose and would “wean them away from carnal and lascivious songs and interest them in what is good and wholesome” (Bartel, 1997, p.7).

Luther made these comments about the value of music in education in a letter to Senfl as cited in Bartel (1997):

It is necessary indeed that music be taught in the schools. A teacher must be able to sing; otherwise I will not as much as look at him. Also, we should not ordain young men into the ministry unless they have become well acquainted with music in the schools...We should always make it a point to habituate youth to enjoy the art of music, for it produces fine and skillful people. (p.7)

According to Luther, music had the role of adding another dimension to words which initially were intellectualized, then “affectively perceived through song” (p.8).

A movement in the sixteenth century, known as the Florentine Camerata, was a return to Greek ideals in music, and ancient Greek drama. According to Dahlhaus (1989) this trend was also known as the ‘seconda prattica’ whereas the ‘prima prattica’ was the modern style where counterpoint was in vogue. (p.46) Monteverdi (1567-1643)

described the differences between the first and second Practice in *Il quinto libro de' madrigali* in 1605. In the first practice it is the harmony under focus where the perfection of the harmony is treated as a *mistress* rather than a *servant* to the words. In the second practice, the focus is on the melody where the words are “mistress of the harmony” (Monteverdi, 1965, pp.48-49). It is here that the rise of instrumental music in Western civilisation began.

2.5.4 Instrumental Music during the Seventeenth Century

During the seventeenth century instrumental music gradually became more accepted in secular occasions and also in courts of royalty. There was also an increase in instrumental music compositions as complete works in themselves rather than as an accompaniment to vocal pieces. These included works by prominent composers including J.S. Bach, Handel, Gluck, Telemann and A. Scarlatti.

Newman (1959) and Blume (1967) however commented how instruments were still often used as accompaniments to vocal music. For instance, Agazzari (1578-1640) a teacher and choirmaster did not regard instrumental music highly. Agazzari (1965) wrote in *Del sonore sopra il basso* in 1607 that instruments were divided into two categories, foundation instruments and ornaments:

Like a foundation are those which guide and support the whole body of the voices and instruments of the consort; such are the organ, harpsichord, etc., and similarly, when there are few voices or solo voices, the lute, theorbo, harp, etc. Like ornaments are those which, in a playful and contrapuntal fashion, make the harmony more agreeable and sonorous, namely, the

lute, theorbo, harp, liron, cithern, spinet, chitarrino, violin, Pandora and the like. (pp.64-65)

Many treatises of instrumental music were written during this time including: J.J. Quantz (1752), C.P.E. Bach (1753) and L. Mozart (1756) amongst others. These were not regarded as a reflection of the popularity of instrumental music, but rather of the appropriate technique and style of instrumental playing at the time.

J.S. Bach (1685-1750) one of the most prolific composers, wrote many works solely for instruments. His compositional output included large-scale vocal works, religious works, and many secular instrumental works including sonatas and suites for a variety of instruments. According to Dahlhaus (1989) Bach believed that:

pure music was not merely a shell for applied music, or abstracted from it, but rather...had the power to exalt itself to poetry, which would be that much the purer, the less the words (which always contain subordinate ideas) dragged it down to the region of the common senses. (p.52)

Here Bach was discussing the virtues of instrumental music without the addition of written text. Georgiades (1982) discussed how Bach “cannot therefore continue to pursue vocal music directly, since this had matured precisely as sounding language” (p.70). Instrumental music had risen to be on par with vocal music. It was now “possible to develop an instrumental way of thinking as well” (p.72). Georgiades described how “music now became instrumentalized” (p.83). The seventeenth century witnessed the rise of instrumental music where it was beginning to become an accepted form of music in its own right.

2.5.5 Instrumental Music during the Eighteenth Century

During the eighteenth century, the function and purpose of instrumental music generally evolved from an accompaniment to a “nonfunctional, commodity-based art” (Elliot, 1995, p.24). Goehr (1992) affirmed that the term *musical work* became a commonly used term from 1800. Prior to this music had an extra-musical or accompanying function, and was viewed from a ritualistic, moral, political and pedagogical stand. (pp.115-122) The classical bourgeois held instrumental music as a form of music “without purpose concrete concept, or object to be insignificant and empty” (p.24).

There were attempts to justify the value of instrumental music, such as Johann Matheson who, in 1739, defined instrumental music as “sound oratory” opposed to Rousseau and Sulzer who viewed instrumental music “without purpose, concrete concept, or object to be insignificant and empty”. Matheson was equating instrumental music to vocal music. (Dahlhaus, 1989, p.6)

Developments in aesthetic theory coincided at the time that instrumental music pieces were redefined as *musical works* thus making music into an object-centred work of art. (Elliot, 1995, p.25) Goehr also affirms that the term *musical work* became a commonly used term from 1800. Prior to this music had an extra-musical function, and was viewed from a ritualistic and, moral, political and pedagogical stand. (Goehr, 1992, pp.115-122) Instrumental music was characterised by theorists as having the purest of aesthetic qualities as it did not have a tangible connection with the everyday world. Elliot (1995) elaborated on this concept:

Theorists deemed instrumental music the ultimate aesthetic art because its sonic materials transcended all worldly matters and, therefore, offered listeners direct transport to the Sublime, the Infinite, or Beauty in the sense of pure aesthetic emotion. Nineteenth-century theorists touted the formal purity of instrumental music as divine: as embodying a higher form of Truth. In this view, instrumental music was not a functional means to an end, but an end in itself. (p.25)

Bartel (1997) described a theory that emerged around the 1780s known as *empfindsam*. It was a concept in music aesthetics where sublime instrumental music was classified as a language above a language. Experience rather than knowledge was considered important here. (p.35) Dahlhaus (1989) explained how in the nineteenth century instrumental music evolved from being perceived as “pleasant noise” beneath language to a “language *above* language” (p.9).

2.5.6 Instrumental Music during the Nineteenth Century

By the beginning of the nineteenth century, the arts in general were viewed as separate from everyday life. Goehr (1992) described how instrumental music was equated with nature and spirituality and “could reveal the essence and generality of Nature and/or Spirit more successfully than those natural phenomena found in the physical world” (p.160). Einstein (1947) and Cooke (1982) studied the major trends in Western music during the nineteenth century.

Beethoven (1770-1827) had a major influence on the development of instrumental music during the nineteenth century. Cooper (1991) suggested that Beethoven’s music and philosophy of music helped to elevate instrumental music to an art form in itself,

and the status of the performer to the level of gods. (p.158) According to Barford (1971) Beethoven represented the life of the heroic romantic individual, united in a universal spirit of the “Brotherhood of Man” (p.37). Beethoven’s large-scale works and the symphonies were viewed as aristocratic entertainment, or in the true Romantic spirit, a vehicle of self-expression. Deane (1971) described how Beethoven perceived his symphonies as public works that represented universal concepts of “love of nature, desire for peace, freedom and brotherhood, the reality of conflict, of defeat, of triumph” (p.281).

The rise of instrumental music coincided with the rise of the status of the composer. Marston (1991) discussed how there were two factors that contributed to the rise of the musician from a servant to an artist in one’s own right. The first was the “enhanced status” of instrumental music, and secondly the recognition of the “musical prodigy” (p.67). The nineteenth century witnessed the further rise of instrumental music which coincided with the rise of the status of the composer.

2.5.7 Instrumental Music during the Twentieth Century

Dahlhaus (1989) described how in the twentieth century, absolute music dominated “musical life as never before” (p.vii). Symphonies and chamber music were accessible to a wide audience through the use of recordings and performance venues. Australia amongst other countries during the twentieth century developed their own professional orchestras to perform instrumental works.

Instrumental music was also promoted in the school curriculum in Western society, and was manifested in the form of ensembles including orchestras, bands and

chamber music. Small (1977) observed that the style of music performed and often promoted in schools was largely the Western post-Renaissance tradition from 1600-1910. (p.8) Instrumental music was regarded as a form of music in itself and was performed by professional ensembles and at schools including Victorian government secondary schools.

Countries including Australia have developed a music culture based on music from Western civilisation. Following is a brief history of music in Australia and the role instrumental music has played in Australian society.

2.6 Music in Australia – An Historical Perspective

Music has been part of Australia's culture since the time of settlement. Writers including Orchard (1952), Covell (1967) and Cumes (1979) explored music in Australian society from the time of settlement. Orchard (1952) discussed how high art and culture initially was not a priority for new settlers: "Cultural progress of any kind was necessarily very slow and of little importance so far can be gathered from the limited amount of information contained in diaries and newspapers" (p.2).

Cumes (1979) commented how musical instruments had to be transported by ship and were either brought over by families, purchased in Australia, stolen, or even won in raffles. (p.105). A musical instrument that was popular in Australia during the eighteenth and nineteenth century was the piano. The piano was a permanent fixture in many homes, educational institutions and entertainment venues. According to McQueen (1970) there was an estimated 700,000 pianos imported to Australia in the nineteenth century which was impressive when considering the relatively small

population, and limited number of people who had formal training in music. (p.117)

Covell (1967) further commented:

As the late nineteenth century was a heyday of domestic piano ownership in all of Western European countries, the implication is that colonial Australia's devotion to this instrument was remarkable even by prevailing European standards. (p.20)

The piano was more than a musical instrument to Australian families. It was a symbol of middle class values, and a connection to their motherland. As Cumes (1979) stated "pianos were highly prized, both for the entertainment they provided and for the social status that they symbolised and conferred" (p.107).

According to Cameron (1969), Bridges (1974), Stevens (1978, 2000, 2000a), Ferris (1993, 2002) and Walker (2001) music education in schools during the nineteenth century was class singing. Bridges (1974) commented how singing and learning to sing at sight was "seen as having a civilizing effect on the lower orders, as improving the quality of public worship" (p.11). Music education was used for moral purposes rather than technical accomplishment. Stevens (2000) further elaborated: "School songs-or rather the words of school songs-were seen as the means of inculcating children in the infant colony with moral, religious, patriotic, family and social values" (p.3). By the end of the nineteenth century, instrumental music in Australian schools was in the form of drum and fife bands and according to Cameron (1969) was used to "alleviate the growing evil to this Colony known as larrikinism" (p.96).

In the twentieth century, music in Australia was still under the influence of Britain and Australia was slowly beginning to gain its own musical independence. Orchard

(1952), Ward (1977), Ford (1979), Serle (1987), Stowasser (1990, 1993) and Brisbane (1991) have researched music in Australian society in general from an historical perspective. The history of education in Australia in general has been researched by Freeman Butts (1955), Austin (1963) and Maclaine and Selby Smith (1971). Peterson (1970), Bowker (1972), Sanders (1974), Fitzgerald (1975) and Beare (1983) have researched education in Australia in relation to policy and educational developments. Hill (1990) and Caldwell (1993) have discussed the management of schools.

Covell (1974), Lean (1993), Poole and Swafford (1993), Crotty (1994) and McPherson and Dunbar-Hall (2001) have researched music education in Australian schools. It was found that class singing was the most popular form of music instruction in music classes for much of the twentieth century.

Instrumental music was gaining in popularity in schools during the twentieth century with more affluent schools offering instrumental music instruction on a fee based arrangement. Later government schools in Australia would begin to offer instrumental music tuition for students provided as a free service. (Bartle, 1968) Professional and amateur instrumental music ensembles including symphony orchestras were also gaining popularity during the twentieth century. The Melbourne Symphony Orchestra's history has been researched by Symons (1987). Fairweather (1984) has traced the development of the Zelman Symphony Orchestra, an amateur orchestra in Victoria during the twentieth century. Instrumental music ensembles for students have been discussed by Symons (1999) who focused on Ruth Alexander's influence on the development of National Music Camp for instrumentalists.

2.7 Music Pedagogy during the Stages of Human Development

Instrumental music programs are taught in Victorian government secondary schools which cater for students who usually are at the adolescent stage of development. The literature revealed that students have the ability to learn a musical instrument at a much earlier age than adolescence, and more recent research in music perception and cognition have highlighted how humans respond to music as early as the prenatal stage.

There has been research on the learning of music at different stages of human development. Sloboda (1985, 1999), Serafine (1988), Richardson (2000) and Hauser and McDermott (2003) amongst others have researched the connection between music cognition and development. The literature has shown that musical skills can be acquired prior to adolescence, and that humans respond to music as early as the prenatal stage.

2.7.1 Music during the Prenatal and Postnatal Stages

Hauser and McDermott's (2003) findings showed that a fetus could hear filtered versions of sound from the third trimester of pregnancy, and Jones (2003) discussed how a fetus had the ability to feel and remember at that stage. There was also evidence that the "fetus is stimulated by environmental sounds, the mother's voice and speech patterns, and musical sounds" (Jordan-Decarbo & Nelson, 2002, p.213).

2.7.2 Music During Infancy

De Casper and Carstens (1981), Maiello (1993) and Hicks (1995) amongst others have researched the development of music perception in infants. The research

highlighted how the development of musical skills occurred at a very early age, and that music can play an important role at this stage human development.

Seashore (1967) found that pitch, rhythm, dynamics and timbre were elemental and inborn in humans. After an early age, these skills did not vary with intelligence, training or age. (p.3) It was acknowledged by Gruhn (1999) that “even infants are genetically and ontobiologically predisposed for music prior to language” (p.58).

Gardner (1983) and Trehub (2003) agreed that the development of musical skills occurred very early, and before the acquisition of language. Gardner (1983) found that musical intelligence was found in very young children: “Of all the gifts with which individuals may be endowed, none emerges earlier than musical talent” (p.99).

Gardner (1983) described how an infant’s capacity to sing preceded their capacity to speak, and early babbling contained musical properties. (p.118) Trehub (2003) stated that the “music perception skills of prelinguistic infants are surprisingly similar to those of listeners who have had years of informal exposure to music” (p.669). Infants respond to sound and used sound to communicate and express emotional expression at the most fundamental level. The capacity to respond to instrumental music is one of the most fundamental and basic forms of communication experienced by humans even before speech is acquired.

2.7.2.1 Pedagogical Music Methods for Infants

Music methods, pedagogies and approaches such as the Suzuki Method, Orff Schulwerk Approach, Yamaha Music, Kodály Method and Dalcroze Approach can include the teaching of music to infants. These methods which originated from

overseas have influenced instrumental music teaching in Australia. These methods, pedagogies and approaches were developed during the twentieth century and to various degrees have been used in instrumental music programs in Victorian government secondary schools.

The Suzuki method specialised in teaching instrumental music beginning in infancy. Suzuki (1969, 1979, 2003), Shepherd (1977), Cooke (1981), Starr and Starr (1983), Collier Slone (1985) have written on the teaching of the Suzuki Method. Garson (1974), Nickels (1974), Rokos (1979), Brunner (1980), Dixon (1981), Arimitsu (1982), Bresciani (1987), Boughen (1990), Denton (1993), Yourn (1993), Payton (1997), Hogg (1998), Hines (1999), Brissendon (2003), Jones (2003) and Nakamura (2003) have discussed the affect the Suzuki method had on music education in Western countries and how it has been applied. Gardner (1983) also devoted a section of his book *Frames of Mind: The Theory of Multiple Intelligences* to the Suzuki method.

Orff Schulwerk has been researched by Landis and Carder (1972), Horton (1976), Boughen (1990), Giddens (1992) and Moore (1999) amongst others. Some researchers of the Yamaha approach have been Cooke (1981), Dixon (1981), Singer (1981) and Bresciani (1987). They have discussed how Yamaha music has been used in Australia in the formation of privately run keyboard laboratories.

The Kodály method which focused on singing has been investigated by Landis and Carder (1972), Horton (1976), Russell-Smith (1976), Young (1976) and Rowsell (2003). Landis and Carder (1972), Cox (1976), Dalcroze (1976), Dobbs (1976),

Spector (1990) and Giddens (1992) have discussed Dalcroze that includes instrumental music for infants.

Cooke (1981), Bresciani (1987), Boughen (1990) and Giddens (1992) have compared different teaching methodologies, pedagogies and approaches in music. Each have discussed particular aspects of some of these pedagogical methodologies.

2.7.3 Music Education in Pre-school

Music education in pre-school has been researched by Epstein (1974), Veldhuis (1984) and McLaughlin (1991) amongst others. Epstein discussed music education in the pre-school and McLaughlin researched the methodologies used and parental involvement in pre-school music. Veldhuis focused on the songs used in school. These studies reflected a more generalist approach to classroom music teaching.

2.7.4 Music Education for Children

Research is available on instrumental music methodologies, pedagogies and approaches for children and music for children in the classroom. Music plays an important role in the lives of children. Children require and acquire music and will seek to listen and create music, even if it is not taught to them as part of the school curriculum. Sheehan-Campbell (2003) stated in a lecture on 11 July: “Even with the absence of formal musical education, children and adolescents will still play and make music”. The selection of an appropriate music curriculum is vital to maintain interest in the subject. Ben-Tovin (1979) discusses how “Many children feel that music is a very private part of their lives and lose interest when taught in a class

situation” (p.89). Bridges (1988) provided some insights into why parents wanted their children to learn a musical instrument:

Once the ability to play the piano or sing was considered a desirable social accomplishment. These days it is fair to say that parents mostly want to give their children the opportunity of learning to play an instrument because of the lasting personal satisfaction such a skill can bring. (p.51)

Children will make and create opportunities for music making whether in a formal or informal environment.

2.7.5 Schools

Instrumental music programs in this study are discussed in a school context. In Victoria children usually start school when they reach the age of five. Gardner (1991) defined a school as:

an institution in which a group of young persons, rarely related by blood but usually belonging to the same social group, assemble on a regular basis in the company of a competent older individual, for the explicit purpose of acquiring one or more skills valued by the wider community. (p.127)

Gardner (1991) explained how the modern school was secular where “*religious, moral and political messages* which used to dominate schools had receded in importance. However, these constituted part of the *hidden curriculum* which was inherent although not explicit” (p.131).

2.7.5.1 The School Curriculum

The term “curriculum” has many different meanings. The word curriculum is derived from the Latin word *currere* that means to run a course. (Elliot, 1995, p.242) It has

also been defined as a “whole body of courses offered by an educational institution” (Runfola & Ruthowski, 1992, p.697).

Gardner (1991) and Hanley and Montgomery (2002) amongst others have written on curriculum issues in schools. They have discussed what children should be learning and what should be taught at schools. Hoggart (1975) has discussed arts curriculum in general whereas Lehman (1986) has focused in music in the curriculum. Likewise Watson (1998) has looked at the music curriculum from the perspective of the Key Learning Areas. Jansen (1997) and Garden (1999) have focused on the Australian curriculum whereas Higgins, Sinclair and Sheppard (1979) have researched the link between Australian curriculum and policy. Hannan (1990) stated that it had “become very easy to describe school aims in terms of individual skills and individual achievements” (p.2). However curriculum has had to serve both “personal and public ends” (p.2).

Whereas it was argued that the central problem of curriculum in schools was how it could best represent modern society in a highly differentiated form. Schools needed to “transmit an image of society as a comprehensible whole, and, on the other, it must turn out school leavers differentially qualified to meet the highly differentiated needs of the whole society and economy” (Kemmis, 1990, pp.118-119).

There have been differing approaches to the music curriculum. The *Manhattanville Music Curriculum Project* cited music curriculum as having “four constituents which must be taken into account: music, the student, the process for learning, and the educational environment” (Runfola & Ruthowski, 1992, p.697). It was the blend and

balance of these four constituents which would comprise a successful music curriculum. Reimer (1989) designed a model of a total music curriculum that incorporated educational philosophy with practical applications. (p.165) His curriculum was for the teaching and learning of music in schools in the United States of America.

Lierse (1998) stated that “music’s place in the curriculum as a discipline in its own right has been legitimised on philosophical grounds, sociological grounds, psychological grounds and cultural grounds” (p.85). Aspin (1991) argued for music to be included in the school curriculum as music was a manifestation of cultural traditions, and to make meaning of one’s perception of reality. (p.217) These various approaches to music in the curriculum was a manifestation of how music was represented in schools.

2.7.5.2 Schools and Cultural Identity

The school curriculum often reflected the culture of the school, and the way the school’s cultural identity was manifested. According to *The Collins English Dictionary of the English Language* (1986) culture is “the total of the inherited ideas, beliefs, values, and knowledge, which constitute the shared bases of social action” (p.379). Identity is “the individual characteristics by which a person or thing is recognized” (p.760). Cultural identity has been described in terms of belonging to a group and sharing certain qualities. The way instrumental music programs were presented in schools affected the place of the subject in the curriculum. Schools contained their own subculture that was characterised through their own rituals and traditions. (Mans, 1998, pp.82-83) Crozier (1997) described how individuals either

complied with a group for social approval or acceptance, or modified their position by comparing reality and the group (p.68). Bion (1961) described group culture as a “function of the conflict between the individual’s desires and the group mentality” (p.66).

Mans (1998) agreed with Gardner that schools were cultural places and reflected societies’ dominant values. Bordieu (1989), Lehman (2000) and Reimer (2003) discussed how schools reproduced the dominant values and cultural heritage of society that according to Reimer (2003) was “essential for the culture’s viability” (p.276). Jorgenson (2003) argued how schools were more concerned with educating the state rather than the individual. (p.5)

Parsons and Shils (1990) explained how a social system such as a school had to involve a degree of institutionalisation which resulted in the individual internalising those values. However, becoming part of a larger whole created a “fundamental dilemma” (p.46). Compromises had to be met to avoid rebellion that they had described as a “principal source of strain and instability in social systems” (p.46). Institutions could allow individualistic expression provided it was ultimately under the control and approval of the authorities. Schools had a great influence over the curriculum and of the management of subjects including instrumental music within the secondary school environment.

Neumann (1959) discussed the arts in Western society as a struggle between conformity and individual expression. Western society promoted individuality, yet the artist was unconsciously connected to group ideologies. The role of the arts according

to Neumann was for individuals to nurture their ability for self-expression. Their responsiveness to art and ability to communicate feeling resulted in a conscious break from their initial group and the artist to seek different social circles. Flanigan (1985) agreed with Neumann's theory and also believed that music was "largely a social phenomenon" (p.217) and "there exists a tension between individual realisation of musical potential and group acceptability" (p.218). Freud (1985) also examined the role of the individual in relation to group consciousness.

The tension between the individual and group conformity also was an issue in schools. According to Kemmis (1990) there was constant debate in schooling created by the tension between individuality and conformity. Individual liberty was given importance, yet there was a push of common interests in the form of educational policies. Kemmis (1990) described how:

With the development of modern society, individuals have come to perceive their interests in more diverse terms and to pursue them more insistently; at the same time, states have been required to arbitrate between these interests and thus to favour particular interests at the expense of others. (p.112)

Hannan (1990) also described how schools had become highly individualistic: "It has become very easy to describe school aims in terms of individual skills and skills of academic achievements" (p.2). However he also acknowledged that "the curriculum of schools in a democratic society serves both personal and public ends" (p.2).

Neumann (1959), Flanigan (1985) and Kemmis (1990) have provided psychological and sociological perspectives on the role of individual and group ideology which is

relevant to the way instrumental music classes in Victorian government secondary schools are presented in the curriculum.

Subjects in schools that promoted individuality against group solidarity posed a threat to the school's dominant culture. Consequently, subjects such as instrumental music where individuality could be encouraged did not fit into the school's mainstream accepted culture. Instrumental music gave students the opportunity to nurture their self-expression and individualism. Withdrawing select students for instrumental music lessons also resulted in the student both literally and figuratively breaking away from the dominant cultural group.

2.7.5.3 Function of Arts Education in Schools

The arts in schools have been perceived differently by many authors. Osborne (1991) commented how the arts had been denigrated to a non-serious, non-essential extra curricular activity:

The arts, however, are especially vulnerable because they have never been regarded as the bread and butter of schooling any more than of life itself. At best, they have been classed with the niceties of life and schooling, not the necessities; at worst, as beguiling frills. (p.126)

In contrast, Langer (1957) believed that the arts should be central in everyone's education, not as an optional-extra. Her holistic stand on art in relation to feeling and education was significant to the debate on the value of music in society. She articulated how the arts were not only central in education, but also integral for the advancement of culture:

This influence of art on life gives us an indication why a period of efflorescence in the arts is apt to lead to a cultural advance: it formulates a new way of feeling, and that is the beginning of a cultural age. (p.72)

Langer (1948) discussed how the arts were not only symbolic of cultural advancement, but a reflection of life, an objectification of the subjective realm, and an expression of inward reality. (p.26) The arts were concerned with “educating feeling” and was the “very heart of personal education” (p.72).

Dewey (1958) agreed with Langer that the arts were educating feeling and based his ideas that a child learnt through interaction, reflection and experience rather than through the more traditional method of learning through books. (p.42) Dewey believed that the basis of arts education was experience.

Reimer (1989) perceived Dewey’s pragmatic approach towards education as highly influential in Western education in the first half of the twentieth century. Dewey’s philosophies’ on education had a positive impact on music as it is a practically-based subject. (p.217)

Small (1977) argued that the arts were the “right of all” but were denigrated in cultures where the “pursuit of power” and “objects of science and technology” were perceived as being more important. (p.227) However Florida (2002) believed that the arts were becoming more important in society in particularly towards the end of the twentieth century.

The Calouste Gulbenkian Foundation (1989) document *The Arts in Schools: Principles, Practice and Provision* discussed how fundamental the arts were in the development of culture: “Historically speaking, it is beyond dispute that, along with science and religion, the arts have been among the most potent forces in the development and shaping of our cultures and its traditions” (Robinson, p.21). The report also articulated how the arts played a central role in education. “If the aims of education are in part to give pupils a sense of excellence and quality in human achievement, then clearly arts teaching will have a central part to play in this” (p.21). Ross (1978) discussed the creative arts in the United Kingdom and Archer (1978) discussed the role of the arts in education from an Australian cultural perspective.

2.7.5.4 Function of Music Education in Schools

There were many views on the definition and function of music education and its place in schools. These views usually referred to classroom music programs, but were also relevant to instrumental music programs in schools. Schafer (1988) defined his view of music in education as a rhetorical question: “Why do we have music in our schools? The answer is simple. Music exists because it uplifts us” (p.252).

Reimer (1989) gave an holistic view of music education and described it as the “systematic development of a major domain of intelligence, dealing with one of the basic cognitive realms in human experience – the musical” (pp.77-78). The elements for an effective music education according to Reimer (1989) needed to incorporate “sharing, creating, listening and performing and artistic interactions” (p.70).

Comte (1983) identified three approaches to music education in relation to arts education in Australia. The first was art as “literature” where in relation to music a study of the history of music of the famous composers was presented. The second approach was “performance” or “reproduction” where there was an emphasis on vocal skills, and later instrumental skills. The third approach was “composition” as a form of music education. (pp.300-303) Research on music education in relation to teaching and learning in general included writings by Hoffer (1973), Lawrence (1975) and Lehman (2000). These were from the perspective of the classroom music program.

2.7.6 Music Education in Primary Schools

Ferris (1993, 2002) has researched primary music education in the classroom in Victoria from an historical perspective and Elliot (1960), Garretson (1966), Purcell (1974) and Temmerman (1997, 1997a, 1998) have explored primary classroom music teaching in Australia. Russell-Bowie (1993) has researched primary music teaching in New South Wales and Askew (1992) has provided a Buberian perspective on primary music education.

Bartle's *Music in Australian Schools* (1968) provided a snapshot of music teaching and learning in both the Primary and Secondary Divisions. The study found that music teaching and learning in primary schools during the mid-1960s was predominantly in the form of singing, and that there was a great variation in the quality of music programs between schools. Instrumental music teaching and learning was not prevalent in Australian government schools during this time. Apart from pianos, twenty-five per cent of schools surveyed did not even possess any musical instruments. (p.175) However Bartle points out that: “Ownership of an instrument is

no guarantee that it is being used effectively or even used at all” (p.175). Bartle does briefly discuss the establishment of instrumental music programs in Victorian government secondary schools. (p.163)

2.7.7 Secondary Education

During the time of adolescence, there are many developmental changes which influenced teaching and learning in general. Flanigan (1985) found that adolescents were largely influenced by the values of the individual, family and peers that impacted their choices of music. (p.218) Gardner (1973) explained that during adolescence “the tentative organization of the personality may...shatter, and the child will again experiment with roles and behavior” (p.262). This experimental and creative phase would also be manifested in the adolescent’s selection of music.

Neumann (1959) connected the artist’s creativity in relation to regression. He describes how an individual’s creativity stemmed from childhood experiences which were recaptured through regressing back to these childhood states. Neumann called this the “unitary reality of childhood” (p.181).

Witkin (1974) also described how adolescents explore feelings and likened adolescence to regressing to a sensory state of development. Adolescents “in our schools are in some way trying to recover the world of feeling, the subjective life” (p.2). Adolescence is a time of experimentation and creativity. This stage would affected the teaching and learning in schools, especially in instrumental music as it contains elements of experimentation and creativity.

2.7.7.1 Music Education in Secondary Schools

Writers who have discussed music programs in Australia include Lierse (1990), McPherson (1997), Jeanneret (1999) and McPherson and Dunbar-Hall (2001) amongst others. Cameron (1969), Bartle (1974), Ford (1979) Worland (1979), Bridges (1983, 1974, 1974a, 1988, 1994), Carroll (1988) and Forrest (1994) have provided a summary of music education in Australian secondary schools. Flanigan (1985), Bebbington (1990), Lean (1993), and Stowasser (1993) have discussed various issues associated with music programs in a secondary school setting such as the place of classroom music in the school curriculum and the lack of support for the subject. There is literature on overseas music programs at secondary schools including Ellsworth (1985), Kinney (1987), Chen (1992), Papinchak (1992), Sink (1992), Mooney (1993), Wasiak (1996), Frost (1997) and Leung (2002).

Teaching pedagogies, methods and approaches in music employed in the secondary school classroom included the writings of Self (1967), Paynter and Aston (1970), Rainbow (1971) and Schafer (1976, 1988, 1992, 1993). These were imported from overseas and were most prevalent in secondary schools in Victoria during the 1970s.

2.7.7.2 Literature on Secondary Education in Victoria

Blake's (1973) *Vision and Realisation: A Centenary History of State Education in Victoria* was a comprehensive history of the educational developments in Victoria. Included was literature and statistical information on instrumental music in Victorian government schools including the number of students involved in ensembles such as recorder bands and brass bands. The Annual Reports traced developments in government education. Barrett (1945) and Bessant (1972) have also traced

developmental trends in Victoria in general, and Scott (1994) has written on state policy in Victorian schools.

Bessant (1972), Nation (1978), Crittenden (1981), Barcan (1972, 1990) and McMahon (1990) have researched curriculum developments in secondary schools. Watson (1998, 2001, 2003) has investigated the Victorian *Curriculum and Standards Framework* and Arts Key Learning Areas which encompass both secondary and primary education. De Quadros (1988) has discussed the development of music education in Victoria from 1981 to 1987 with an emphasis on the curriculum documents. Both Watson's and de Quadros' studies included instrumental music.

2.7.7.3 Studies on Music Education in Victorian Schools

Victorian studies on music education in secondary schools include Cameron (1969), Hillman (1988), Lierse (1990, 1997, 1998, 2001), Davis (1996) and Crosthwaite (1997). Each included instrumental music studies in schools.

Cameron's (1969) thesis was an historical study on the class teaching of music in Victorian government secondary schools from 1905 to 1955. Cameron also has had a major influence on the establishment of instrumental music programs in Victorian government secondary schools including her appointment as the first Inspector of Music of Secondary Schools in 1966.

Lierse (1998) researched the effectiveness of music programs in Victorian government secondary schools in the years 1995 to 1996. She argued how there had been a decline in resource allocation to music programs in schools due to

administrative and policy changes at both the state level and at schools. Instrumental music was included in this study although classroom music was the focus.

Crosthwaite's (1997) research paper outlined the development of instrumental music in Victorian government schools from the 1960s to the 1970s. Ovenden (2003) wrote about her experiences as an instrumental music teacher in Victorian government secondary schools. Lierse (1990, 1998), and Davis (1996) wrote about teaching in active and successful instrumental music programs in Victorian government secondary schools

There has been research specifically on the state of instrumental music teaching in Victorian government secondary schools. The *Report of Music Education Committee of Review* (1990) was a landmark report which explored the issues of music education in Victorian government secondary schools. *Music Education in Victorian Government Secondary Schools: Report and Recommendations from the Victorian Secondary School Principals Association* (1997) is a report specifically looking at music programs in Victoria and the issues associated with them. Originally this report intended to focus on instrumental music programs however it was expanded to include classroom music due to insufficient information.

2.7.7.4 Australians Who Have Influenced Music Education in Victoria

During the twentieth century, music education in Australian secondary schools referred to classroom music which catered for the majority of students. However, there were individuals who helped to raise the profile of instrumental music in schools. William Gillies, a benefactor commenced a bequest in 1926 with an amount

of £500 annually “for the encouragement of instrumental music (school bands and orchestras) in the State Schools of Victoria, leading, it is hoped, to an increase in village bands and orchestras” (Blake, 1973, p.1076). The Gilles Bequest provided some schools with musical instruments for their instrumental music programs.

Heinze contributed to the development of instrumental music in Victorian government secondary schools. (Jones, 1986; Radic, 1986) He was responsible for the development of music concerts for children as well as the development of orchestras in Australia and the further development of the Conservatorium of Music at The University of Melbourne.

Heinze’s influence was integral to the development of instrumental music in Victoria. He promoted instrumental music in schools by presenting a series of classical concerts for children. These concerts exposed many school children to instrumental music, and undoubtedly spurred the desire for instrumental music tuition to be available in schools. Radic (1986) stated how:

Heinze was responsible for the fact that we have state symphony orchestras, the ABC concert systems (in schools, youth, celebrity and subscription series), and organisations able to promote effectively the creation and practice of Australian music and to educate musically a new generation. (p. xx)

Alberto Zelman (Fairweather, 1984) contributed to the development of amateur orchestras in Victoria.

2.7.7.5 Interstate Instrumental Music Programs

There are instrumental music programs operating in government secondary schools interstate. As secondary education was chiefly a state provision, there were differences between the types of instrumental music programs offered.

Bartle (1974) discussed the trend of state provision of instrumental music tuition. Programs in Queensland (Morgan, 1993; Chmura, 1995), South Australia (Cooke, 1977) and Western Australia (Bartle, 1974; Morgan, 1993) contained similarities to instrumental music programs in Victoria.

Programs in Tasmania, the Australian Capital Territory (Hoffmann, 1990), New South Wales (Bartle, 1974; Cooke, 1977; Anderson, 1999; Brooker, 1999) and the Northern Territory (Bartle, 1968; Bartle, 1974) were more limited in their scope compared to Victoria. In this study, the programs interstate are described and compared to music programs in Victorian government secondary schools.

2.7.7.6 Music Education in Australia

Covell (1974), Lean (1993), Poole and Swafford (1993), Crotty (1994), McPherson and Dunbar-Hall (2001) have researched music education in Australian schools. Orchard (1952), Ward (1977), Ford (1979), Serle (1987), Stowasser (1990, 1993) and Brisbane (1991) have researched music in Australian society in general from an historical perspective. Russell-Bowie (2002) provided information about the state of music education in relation to selected developments around the world. Weiss's (1995) history of music education in Australia focused on whether music was perceived as a compulsory subject. The arts and Australian schools were studied in a

report entitled *Education and the Arts: Australian Schools Commission and Australia Council: Victorian Report* (1977).

2.7.8 Studies on Music Education in Australian Schools

Australian studies on music education in secondary schools include Stevens (1978), Comte (1983), Flanigan (1985), Anderson (1999) and Roulston (2000). Each included instrumental music studies in schools as part of their studies.

Stevens' (1978) thesis was an historical interpretation of the development of music in Victorian and New South Wales government schools from 1848 to 1920. He acknowledged that small group and private instrumental lessons were available at some schools, but not funded or managed by the respective Education Departments.

Comte's (1983) thesis was a parallel study of the history of arts education in general in Victoria and South Australia from 1945 to 1980. Comte plotted the emergence of each arts subject and the development of arts education in schools as they were included in the curriculum. He has also written on music education at the secondary level. (1976, 1996)

Flanigan (1985), Anderson (1999), and Roulston (2000) discussed the problems associated with itinerant teaching. They focused more on the social and cultural issues associated with itinerancy rather than the development of the teaching and learning of the subject.

Research into specifically instrumental music teaching in Australian schools has been limited. McPherson (1997) has conducted studies on the practice habits of students, and with the collaboration of other researchers, motivational factors in regard to instrumental music examinations and assessing music performance. (McPherson & Thompson, 1998; McPherson & McCormick, 2000) Szuster (1999) and Jeanneret (1999) have also focused on music assessment in schools.

2.8 Music Performance in Australia

Castles (1993) has surveyed the performing arts in Australia. Silsbury (1974) has researched Commonwealth Government assistance relating to the arts, and Forbes (1993) has researched the relationship between the federal government and the arts.

The historical development of the Melbourne Symphony Orchestra has been researched by Symons (1987) and a study of the orchestra's performers was conducted by Gould (1989). Noonan (1974) and Inglis (1983) have written on the Australian Broadcasting Commission from an historical viewpoint.

2.9 Instrumental and Classroom Music Programs

There has been limited research on integrating classroom and instrumental music programs in Australia. Youn (1999) researched the issue of the lack of connection between the two programs. She noted in her research that 72% of respondents found that a more holistic approach to music education would have been "highly desirable" (p.242). Winters (1967) discussed which musical instruments could be incorporated into the classroom music program.

According to Swanwick and Taylor (1982) the generalist or classroom music programs in schools was treated differently to the instrumental music program. (p.123) Comte (1976) discussed the difference between classroom and instrumental music:

The term “general music” as used in this study, refers to the programme of musical learning designed for all students; it is distinguished from specialist programmes designed for a musical elite and programmes designed as extra-musical activities. (p.30)

Comte’s distinction between the two streams of music was found in Victorian government secondary schools from 1965 to the year 2000.

Hancock (1990) described how instrumental music teachers work “counter to the general school timetable routine” and students were “penalized” when they missed their classes. (p.3) According to Hancock (1990) instrumental music classes were viewed as “unnecessary” and “uneconomical” (p.3). Clinch (1984) also recognised that there was a division between classroom and instrumental music programs in schools:

Perhaps the greatest problem that exists in schools is the dichotomy between classroom and instrumental teaching. Tertiary institutions need to train music teachers to be able to teach in both roles, and use the classroom music as the central or focal point within the school music system. (p.107)

The above literature displayed how there was a marked difference between the classroom and instrumental music programs at schools.

2.10 Private Music Studios

The review of the literature has shown that instrumental music teaching and learning has for the most part taken place in private music studios outside schools. These studios usually have been part of the instrumental teacher's private residence, and have operated around school hours. There have been students at Victorian government secondary schools who have learnt instrumental music privately and participated in the school ensemble program.

Kennell (2002) described the private studio as a “cultural system interlocking with other cultural systems, including school music instruction, university music training, and the world of professional performance” (p.249). Thomson (1974), Weerts (1992), and Tannhauser (1999) have also researched the teaching of instrumental music in a private studio context.

Bridges (1988) stated that studio teaching was the “backbone” of Australian music education, and acknowledged that even though secondary schools were “playing an increasingly active role, many children and older students owe their personal musical development primarily to studio teachers who give individual lessons” (p.49). She also identified how the unique nature of the teacher-student relationship influenced “many aspects of children's growth and development besides music” (p.49). Breen and Hogg (1999) made the comment that “the private instrumental music teacher carries a great responsibility for the music education of children” (p.49).

Private instrumental music instruction has been prevalent in Australia from the nineteenth century (Cumes, 1979; Zhukov, 1997; Zhukov, 1999) and has developed

into a culture of music education for the more privileged, separate from the school environment. For many musicians this was their first music experience. Forrest (1994) commented how he chose to take private music instruction in piano and theory in his later years of schooling as it “offered a better education in music than that offered in school” (p.83).

Pretty (1996) observed that the unregulated nature of the private teaching “industry” was bad and anyone could claim to be a teacher without qualifications, skill, or experience. (pp.3-4) Covell (1967) also identified the lack of industry regulation in private instrumental music teaching as an issue as well as the isolation of not being affiliated with an institution. (p.284) Swanwick (1979) did not see private instruction as advantageous and stated that “the one-to-one instrumental lesson is not only economic nonsense but is also educationally unsound for students. Children and adults learn a great deal from each other through imitation and emulation” (p.6).

2.11 Community Music Centres

The review of the literature has shown that there were a limited number of community music centres which offered instrumental music tuition to school and the general public. Aspin (1989) discussed the connection between the arts, schools and the community whereas Temmerman (1994) and Mumford (2001) explained the link between schools and the community. Interviewees 11, 15, 17 discussed the importance of establishing stronger links between teaching instrumental music in schools and extending the resource into the general community which could have reciprocal relationships.

Cahill's book (1998) *The Community Music Handbook: A practical guide to developing music projects and organizations* provides an overview of community music organisations in Australia including music community groups run by governments and private organisations. There is also a practical guide of how to start a community music group and advice on hiring venues and generating funding.

2.12 Professional Organisations

There have been organisations which have supported instrumental music programs in Victorian government secondary schools either through providing performance opportunities, examinations, or access to the latest research in music education. Many of these have originated from overseas as explained by Hammond (1978). The Australian String Teachers' Association (Morgan, 1993; Dorner, 1994), The Australian Band and Orchestras Directors' Association (Tolhurst, 1999) and the Association of Music Educators (Stefanakis, 1999) have provided performance and ensemble opportunities for students at Victorian government secondary schools. The Australian Society for Music Education (Whitehead, 1999) and Australian Association for Research in Music Education (Callaghan, 1999) have researched music education. Organisations which provide opportunities for specific instrument groups include the Victorian Music Teachers Association. (Lierse, 1999)

Examination Boards have played an important role in instrumental music education in Australia according to Covell (1967), Cameron (1969), Comte (1983), Morgan (1993) and McPherson and McCormick (2000). The Australian Music Examinations Board has had a major impact on the development of instrumental music performance in schools. Examination systems in Australia have also included The Australian Guild of

Music and Speech Education System and the Australian and New Zealand Cultural Arts. (Examination Handbook, 2003, p.6) Overseas examining bodies which influenced instrumental music in Australia have included the Associated Board of the Royal Schools of Music (Radic, 1986) and Trinity College London. (Burden, 2002) Organisations such as Youth Music Australia (Grybowski, 1999) and the ABC Training Orchestra (Covell, 1967) offer ensemble experience for advanced instrumentalists.

2.13 Instrumental Music Programs in the United Kingdom

Government managed instrumental music programs from overseas have had an impact on instrumental music programs in Victorian government secondary schools. Victoria has followed the trends in education originating from the United Kingdom including the itinerancy of instrumental music teachers, Saturday Morning Music Schools, and special music schools for gifted and talented students.

Rainbow (1990), Cox (1996, 2002) and Pitts (2000) amongst others have traced the history of music education in the United Kingdom in relation to secondary school music which has included instrumental music. Swanwick (1979, 1979a, 1982, 1994, 1994a, 1999) Paynter (1982) and Welch (2001) have researched the teaching and learning of music in schools with an emphasis on classroom music. Smith (1994) Kingston (1998), Roper and Randles (2000) and Fenton (2003) have reported on developments in music education whereas Croall (1990), Macleod (1991, 1992) and Kingston (1993, 1997, 1998) have discussed issues in relation to funding cuts to instrumental music programs. Hargreaves (1990) and Gane (1996) have researched

the impact of the National Curriculum for music in schools in the United Kingdom during the 1990s.

Menuhin (1978) and Norris (1981, 1983) have discussed the establishment of music schools for gifted music students including the Yehudi Menuhin School. Dorner (1983), Nelson (1985), Milan (1991) and Swanwick and Jarvis (1991) have plotted the development of the Tower Hamlets String Project, an instrumental music program established at government schools in the United Kingdom and the affect it had on providing string tuition to students who otherwise would not have had the opportunity to learn a musical instrument.

2.14 Instrumental Music Programs in the United States of America

Instrumental music programs in schools in the United States of America have had an influence on programs in Victoria through the development of concert bands, ensemble competitions and class instrumental music tuition. The history of music education in the United States of America has been researched by Keene (1982), Mark and Gary (1992) and Walker (1998) amongst others. Music teaching in general has been explored by Holz and Jacobi (1966), Hoffer (1973), Kirchhoff (1988), Mark and Gary (1992) and Humphreys (2003). The threat of the closure of music programs in the United States of America has been discussed by Lindecke (1990). Specific instrumental music programs in schools was investigated by Davies (1974), Allen (1981), Thornton (1981), Morris (1983), Morrow (1986), Fonder (1991), Hartley (1991, 1996), Sink (1992), Mooney (1993), Mowery (1993), Kantorski (1995), Frost (1997) and Gillespie and Hannan (1997). There were philosophical and political differences in instrumental music programs from state-to-state. It was found that

instrumental music programs in the USA were predominantly music ensembles during the general class curriculum.

2.14 Music Education at the Tertiary Level

There has been a variety of literature on music education in relation to instrumental music from a tertiary perspective. The training of teachers as well as the teaching and learning of instrumental music at the tertiary level is indirectly relevant to the study.

Bridges has written on a variety of fields relating to tertiary music education. Her doctoral thesis (1970) was an historical study that traced the development of tertiary music institutions in Australia from 1885 to 1970. The study included the influence of the Australian Music Examinations Board that was integral in the development of music at the tertiary level, as well as having an influence in the secondary education sector through providing benchmarks of achievement for instrumental music students.

Cooke (1974, 1976, 1977a, 1978, 1996a) has investigated music education at the tertiary level including a project on gifted musicians conducted at The University of Melbourne. *Music and the Teacher* (1973, 1983), Kelson (1975) and Reeder (1977) discussed the gifted children's project. Hancock (1990), Brooker (1999) and Chadwick (1999) have also researched the teaching and learning of gifted music students.

Zhukov (1997, 1999) has explored instrumental teaching at the tertiary level from an historical perspective and has examined a range of associated issues. Bebbington has written on music at The University of Melbourne (1994) and the Australian Music

Examinations Board (1993). Tregear (1991, 1995, 1996) has studied the history of the Conservatorium of Music at The University of Melbourne, and Gilmour (2000) and Casey Brereton (1994) have researched the Melba Conservatorium of Music. An un-authored article in *Music and the Teacher* (1976) outlined tertiary music courses in Victoria for prospective students. Bonham (1984) and Spearritt (1984) have discussed music teacher education, whereas Sittner (1969) described tertiary music from a performance perspective. Brimer (1988) discussed the issues involved with music education at the tertiary level.

The development of the Victorian College of the Arts firstly as a tertiary institution in 1973, then later expanding into a technical school in 1978, made a positive influence on the arts in Victoria. Hopkins (1974) in an untitled article in the *Australian Journal of Music Education* (1973) discussed the structure and function of the tertiary school, and Pitt (1978) focused on the technical school. Pascoe (2000) traced the development of the Victorian College of the Arts during the institution's first twenty-five years and the impact it has had on the performing arts in Victoria.

The Australian National Academy of Music (1996) was established in Melbourne as a centre for instrumental music students with exceptional ability. There was much contention regarding the rationale, viability and funding of the academy with differing views presented by Allan (1996), Clifford (1996), Cooke (1996), Pretty (1996), Johnson (1996) and Silsbury (1996).

There has been research into education at the tertiary sector in general. This has included a report from the Committee for *The Development of Tertiary Education in*

Victoria (1963), *Arts Education: Report by the Senate Environment, Recreation, Communications* and the Arts Reference Committee (1995) that discussed the current state of the arts in schools, and forecasted future trends. This influenced the teaching and learning of instrumental music in schools especially in the upper secondary years.

2.15 Summary

The development, management and further continuation of instrumental music programs in Victorian government secondary schools has been influenced by a variety of factors. As displayed in the literature review instrumental music programs have not occurred in isolation to social, cultural and political trends.

The definition and function of instrumental music was discussed and it was found that the term instrumental music was interpreted in many different ways. The role of instrumental music in Western civilisation was also discussed in comparison to vocal music and was found that instrumental music for the most part played a subservient role.

Instrumental music pedagogies and their suitability to the various stages of human development were compared and contrasted. It was found that instrumental music programs in Victorian government schools were offered to secondary students although the literature supported an earlier starting age when commencing instrumental music studies.

The literature on the teaching and learning of instrumental music was also discussed. Various philosophies of education, music education and the role of the arts in

education were presented. In relation to classroom music and the school curriculum in general, instrumental music was perceived largely as a supplementary activity and the place of instrumental music in the school curriculum was not clear. The literature displayed how private instrumental music studios were part of the Australian culture as well as the widespread use of the Australian Music Examinations Board as a form of externally based assessment. Instrumental music programs interstate and overseas were compared to Victoria that showed how there were similarities and differences in those programs to Victoria. The literature review has offered a variety of perspectives and influences on the development of instrumental music programs in Victorian government secondary schools from 1965 to the year 2000.

Following is the methodology chapter that will discuss the methodology selected and the methods used in this study.

Chapter 3

Methodology

3.0 Introduction

The purpose of this study is to investigate the factors that have influenced the development, management and further continuation of instrumental music programs in Victorian government secondary schools. Global and national trends and supporting organisations in music and education that have affected the direction of instrumental music programs will also be discussed. The study is primarily based on historical research, in the field of music education. This study has crossed a variety of fields including education, music and policy. Like other cross-disciplinary studies, the study encompasses a range of different areas, which in turn have their own histories and traditions.

3.1 Literature on Methodology

The methods used in historical research are discussed by Heller and Wilson (1992), Salkind (2000), and Fraenkel and Wallen (2001) amongst others. Bresler and Stake (1992), Cronbach and Lehman (1992), Heller and Wilson (1992), Kemp and Lepherd (1992), Crotty (1998), and Denzin and Lincoln (2000, 2002) have discussed research methodology in general, whereas Carr (1964), Phelps (1986), Borg (1989), Cohen and Manion (1989) Barzan and Graff (1992), Glesne and Peshkin (1992), Pitts (2000), Salkind (2000) and Cox (2002a) have discussed the role and purpose of historical methodology and the associated issues.

3.2 Studies in Music Education Using Historical Methodology

There have been numerous studies in the field of music education, and the arts and education in general which have used historical research. Studies researching the development of music in secondary schools in Australia using historical methodology have predominantly been from the perspective of classroom music programs with a brief discussion of the influence and impact of instrumental music programs.

Stevens (1978) gave an historical account of music in state-supported education in Victoria and New South Wales from 1848 to 1920. Cameron (1969) investigated classroom music teaching in Victorian government schools from 1905 to 1955. An historical overview of the development of arts education in Victoria and South Australia from 1945 to 1980 has been researched by Comte (1983). Ferris (2002) traced the development of music education in Victoria state primary schools from 1934 to 1981. These four studies not only used a relevant methodology, but contained significant information for the study in a virtually seamless connection between the years 1848 and 1981.

There have been studies on tertiary music institutions in Australia that have used historical methodology. Bridges' (1970) study on the role of universities in music education used historical methodology. Bridges (1973, 1974, 1994) has also written on the development of music in Australia from differing perspectives, each through the lens of historical methodology. Likewise Gilmour (2000) in *An Historical Perspective of the Development of the Melba Memorial Conservatorium of Music* used historical methodology. Bebbington (1994) and Tregear (1995, 1995) traced the history of the Conservatorium of Music at The University of Melbourne employing an

historical methodology. Other literature on education in Australia in general which was based on historical methodology included Austin's (1963) *Select Documents in Australian Education 1788-1900*, Bessant's (1972) article "The Emergence of State Secondary Education" and Bowker's (1972) article "The Commonwealth and Education 1901-1969".

In order to conduct this study, research needs to be undertaken so that the thesis questions can be answered in the most relevant and informative way. Heller and Wilson (1992) described research as "the careful, systematic, reflective and objective pursuit of information and understanding, which adds to human knowledge" (p.103).

A suitable methodology is required in order to collect the information in the most effective and appropriate way. Crotty (1998) in *The Foundations of Social Research* discussed the research process and in doing so, highlighted the difference between the terms "methods" and "methodology". Methods, according to Crotty (1998) are "the techniques or procedures used to gather and analyse data related to some research question or hypothesis" (p.3). Method can be viewed as the practical ways of collecting data and answers the question of how the research was conducted. Crotty describes methodology as "the strategy, plan of action, process or design lying behind the choice and use of particular methods and linking the choice and use of methods to the desired outcomes" (p.3). The selection of methodology gives insight into the field of research conducted, and answers the question of why the research was conducted in a particular way.

This chapter has been divided into two sections. The first section describes the methodologies selected. The second section describes the process of how the research was conducted, and the methods employed.

3.3 Selection of Methodology in Qualitative Research

Methodology can be classified as primarily quantitative or qualitative. As stated by Cronbach and Lehman (1992) “quantitative methodology is based on numbers and scientific ideals, whereas qualitative evaluation is based on description and humanistic ideals” (p.284). Bresler and Stake (1992) reinforce this by explaining that in “the *qualitative paradigm* there is a range of positions, from the idealist belief that social and human reality are created, and to the milder conviction that this reality is shaped by our minds” (p.78) whereas the “*quantitative paradigm* supports investigation of how reality exists independently of us” (p.78).

Bresler and Stake (1992) describe how in qualitative methodology descriptive techniques are used rather than scientific models, and the world is constructed based on humanist ideals. (p.76) There are four characteristics which qualitative research studies share. Bresler and Stake (1992) have summarised them as follows:

- (1) *non-interventionist* observation in natural settings; (2) emphasis on *interpretation* of both emic issues (those of the participants) and etic issues (those of the writer); (3) highly *contextual description* of people and events; and (4) validation of information through triangulation. (pp.75-76)

The study is non-obtrusive and aims to describe and interpret the setting as it was presented - that is, the initiation and development of instrumental music programs within the school environment.

In qualitative research there is a range of empirical materials which are appropriate for the particular mode of research. Denzin and Lincoln (2002) constructed a list of materials which include: “case study; personal experience; introspection; life story; interview; artifacts; cultural texts and productions; observational, historical, interactional, and visual texts” (p.3). This study keeps within the realms of the types of materials mentioned above. The study relies on artifacts, historical data and cultural texts as it is largely historical in nature.

This study is not limited to one source of data and it also crosses many disciplines including education, music, and policy. Using more than one discipline in qualitative research is not uncommon according to Denzin and Lincoln (2002) who describe qualitative research as “an interdisciplinary, transdisciplinary, and sometimes counterdisciplinary field. Qualitative research crosscuts the humanities and the social and physical sciences” (p.7).

Qualitative research can be presented in different ways. In the field of music education, Kemp and Lephherd (1992) have categorised research into three main areas:

1. Studies that amount to philosophical statements relating to education and that are designed to be global in their concept.
2. Studies that relate to formal, systemic provisions for music education that can be either an overview or a thematic study of provisions in full or in part, and that can be in the form of single national studies or of comparative studies involving two or more nations.

3. Studies that relate to non-systemic cultural transmission and that can be either mono-cultural studies or cross-cultural comparative studies where the cultural basis is of ethnic origin. (p.775)

This study relates largely to the second area of research as described by Kemp and Lepherd (1992) namely is a thematic investigation of provisions. A comparison of instrumental music programs in the UK and the USA is also included in this study. Through studying the history of instrumental music programs, the changes in trends can be traced back to differing philosophies that became global in their concept such as pedagogical methodologies in music.

Kemp and Lepherd (1992) also acknowledge how research methodologies have varied within the field of music education:

Some have been historical, arguing that music education is as it is because of the way it has developed...Other studies have at least recognized historical influences. Some studies have been sociocultural or sociological in that they have emphasized the socialization process that has taken place in music education. Some have reflected anthropological tendencies. Other studies have been based on psychology, a very prominent characteristic during the last decade particularly in its close links with pedagogy. This is very evident, for example, in the methods of Kodály, Orff and others who have related their methods to aspects of developmental psychology. (p.786)

This study is primarily an historical study although the literature review does incorporate other fields of research such as pedagogical methods in instrumental music, education and policy.

3.3.1 Historical Research

This historical study uses a variety of disciplines to support and articulate the changes that have occurred. Using more than one discipline in a study can have both advantages and disadvantages. It can provide greater insight and depth of understanding of the topic when explored from different perspectives, and can offer solutions to problems that have been encountered in a different field of expertise.

To further understand historical research, a definition of the term “history” is given to place the term in perspective. In *The Shorter Oxford English Dictionary on Historical Principles* (1973) history was defined in 1482 as the “formal record of the past” (Onions, 1973, p.968). However, the study of history is more than a collation and account of past events. Heller and Wilson (1992) explain how history adds meaning and insight to facts selected and “provides a sense of humanity, place, purpose, and time” (p.111). Phelps (1986) describes how the: “Study of the past may serve as the basis for understanding the present or predicting the future” (p.153). Glesne and Peshkin (1992) state that to “understand a phenomenon, you need to know its history” (p.53).

Carr (1964) describes how history is not only the study of the past, but also of the present. (p.21) He defines history as “a continuous process of interaction between the historian and his facts, an unending dialogue between the present and the past” (p.30). This study makes the connection between past events and the present to gain a deeper understanding of the research topic.

Heller and Wilson (1992) provide four reasons for a rationale for historical research in music education. It is to “satisfy interest or curiosity”, “provide a complete and accurate record of the past”, “establish a basis for understanding the present and planning for the future” and “narrate deeds worthy of emulation” (p.103). Historical research is the interpretation and reconstruction of existent data collected from past events that is used in order to explain the past, the present and to anticipate future events. Borg (1989) defines historical research as “the systematic and objective location, evaluation and synthesis of evidence in order to establish facts and draw conclusions about past events” (Cohen & Manion, 1989, p.48). Barzun and Graff make the point that “all research is by definition historical; that is, nothing can be reported that has not already taken place” (Heller & Wilson, 1992, p.102).

3.3.2 Difficulties of Historical Research

The difficulties of historical research are similar to those previously mentioned in qualitative methodology in general. Historical research can cross disciplines and consequently may be difficult to place in context. Salkind (2000) explains how historical research could also be classified as a social science from the way information is collected. Additionally, historical research could be classified as a humanities subject as it looks at the role that individuals play within groups. (p.187)

Pitts (2000) discusses how gaps in knowledge can result in the researcher resorting to interpreting the data available:

Constructing a history of music education is fraught with the difficulties that attend any historical investigation. To find a continuous chronological argument amongst the fragmented accounts that are available for study is

virtually impossible, and some degree of interpretation has to take place in order to achieve coherence. (p.6)

Cohen and Manion (1989) describe historical research as “one of the most difficult areas in which to undertake research” (p.49). However, there are many benefits in the outcomes of historical research that often outweigh the associated problems.

“Historical research...enables educationalists to use former practices to evaluate newer, emerging ones. Recurrent trends can be more easily identified and assessed from an historical viewpoint” (p.49).

Pitts (2000) discusses how historical methodology can also highlight political and philosophical changes as well as developments in music education:

The intention here is not to create a work of historical reference, but rather to use significant changes in the development of music education to gain insight upon its musical and social purpose for different generations. This involves a consideration of the political and philosophical ideas that have generated change, and constant reference to the way in which educators have perceived their role in fostering enjoyment and expertise amongst future listeners, performers and, more rarely, composers. (p.7)

Instrumental music programs in Victorian government secondary schools have undergone many changes that have been influenced by the political and philosophical landscape. Heller and Wilson (1992) eloquently summarised the virtues of using historical methodology when researching music education: “The essence of music education can be approached through history, because history is, as least in part, an

art. It involves the imagination as well as the intellect, the spirit as well as the mind” (p.111).

There can be difficulties when using historical research including accessing relevant information, attempting to make conclusions from incomplete and at times subjective data, and time constraints. However, the benefits of using historical methodology outweigh the problems associated with it and the issues involved.

3.4 Research Methodology in Historical Research

Writers on historical research such as Heller and Wilson (1992), Salkind (2000) and Fraenkel and Wallen (2001) have discussed the steps a researcher goes through.

These writers are consistent in the sequence of steps and the rationale behind their selection of stages. The major difference is the detail included from each writer.

Heller and Wilson’s (1992) stages of historical research were selected for this study and were used for each step of the study:

Choosing a Topic

Building a Bibliography

Refining the Topic

Establishing the context

Gathering the evidence

Verifying the sources

Overall Design – Writing up the research.

3.4.1 Choosing a Topic

From the beginning of this study to the final presentation, the specific subject area and approach of the thesis has evolved. Initially, the study topic was on string performance and string pedagogy within Victoria with a comparison of interstate and overseas trends. This was from the perspective of string playing in schools, and how the Western European tradition of string playing had been culturally transferred and developed in Australia. When going through the subsequent steps of the research, a decision was made to modify the topic as there was insufficient literature and related sources available. Consequently the study was expanded to include orchestral instruments, and refined to research instrumental music programs in Victorian government secondary schools.

3.4.2 Building a Bibliography

Bibliographic searches were conducted firstly on string performance and pedagogy in Victoria. These included books, theses, journals, articles and electronic databases. Prominent journals on string performance and pedagogy included *The Strad* and *AUSTA* that gave an overview of the development of string playing in Australia compared to European and British traditions. Additionally, theses on string teaching and learning in schools largely from the USA were investigated.

3.4.3 Refining the Topic

The study originally on string performance and pedagogy in Victoria, was modified to focus on the development of instrumental music programs in Victorian government secondary schools. Bibliographic research was then conducted on information specific to the refined topic. This included documents on the history of music education in

Victorian including Annual Reports from 1960 to 2000, *Report of Music Education Committee of Review* (1990) and *Music Education in Victorian Government Secondary Schools* (1997). Journals, monographs, theses and articles on music education in Victorian government secondary schools were investigated in order to build the bibliography.

3.4.4 Establishing the Context

Theses from databases in Australia and overseas, journals and articles were investigated to establish the context of the study. Also, there were literature searches conducted on the areas of instrumental music studies in schools, instrumental music performance, instrumental pedagogy, the teaching and learning of music, national and state arts policies. The literature placed the study in an historical, geographical and philosophical context.

3.4.5 Gathering the Evidence

Salkind (2000) described how there were two types of data. These were primary sources, and secondary sources. Primary sources of historical data were first-hand evidence including “artifacts, documents, interviews and records of eyewitnesses, oral histories, diaries, and school records that are original in nature” (p.189). Secondary sources were secondhand accounts of evidence which included a “summary of important statistics, a list of important primary sources, and a newspaper column based on an eyewitness account” (p.190). Both primary and secondary sources were used in this study. Primary sources included archival material such as concert programs, interviews and government documents. Secondary sources used this study included monographs, journals, theses and government documents. Many of the

secondary sources also contained data and information originally from primary sources.

The use of electronic sources, such as databases from interstate and overseas journals, and internet sites on music organisations were an important source in acquiring research materials. Academic, newspaper and journal databases were investigated electronically, and the literature relevant to the topic not available locally was accessed. The ability to locate relevant references from interstate and overseas has added much richness to the study. Also, the increased accessibility of obtaining data from outside of Victoria has added scope to the research topic.

Research with a focus on music education in Victoria such as Cameron (1969), Stevens (1978), Comte (1983), Gould (1993) and Lierse (1998) gave insight into the establishment of performing ensembles and instrumental teaching programs in schools. Theses and dissertations were accessed at university libraries around Australia.

Commonwealth government arts and educational policy and its effect on the growth of instrumental music were included discussed in theses and dissertations such as Temmerman (1993) and Comte (1983). Theses from Australian states and territories which were relevant were accessed including Flanigan (1995), Anderson (1999) and Roulston (2000). Overseas research such as Chen (1989), Frost (1992) and Wasiak (1996) discussed teaching methodologies and provided useful data to determine the extent to which Victoria's music programs were influenced by overseas trends.

Electronic databases were used to search for information from overseas.

Journal articles were an important source of data for this study. They provided up-to-date information on recent musical events, detailed information in a focused area of research and gave critical views and opinions of the changes and developments in the performing arts. Journals of significance to this study included the *Australian Journal of Music Education* and *Research Studies in Music Education* that gave perspectives of music education in Australia. *The Strad* and *The Instrumentalist* examined performing and teaching with contributions from around the world.

Conferences on music also gave up-to-date information on recent trends and associated issues. Research on similar subject areas has given new insights and perspectives to the study, and has helped with providing new references to consider. The opportunity to discuss information and to receive instant feedback has been invaluable. Additionally, conversing with colleagues from interstate and overseas has assisted in understanding new perspectives on the topic. Conferences attended as part of this study have included The Australian Society for Music Education conferences in 1999, 2001 and 2003 and conferences in Musicology (2003) and Music Psychology (2003).

Monographs have provided detailed information on the area of study. Monographs have given historical information on performing ensembles (Buttrose, 1982; Symons, 1987; Fairweather, 1984) and biographical accounts of prominent figures in the music education in Victoria. (Radic, 1986; Fairweather, 1984) Government documents (Castle, 1991; Agardy, Burke, Berry, Heather, Toshner 1993; Curriculum Corporation, 1994) and Annual Reports provided information on the performing arts.

Additionally, the interpretation of the data and recommendations from these sources has supported the study.

Interviews were an important source of information. These were necessary to collect data that was not available in other forms. The interviews were conducted towards the end of the study in order to fill in the gaps of information and provide insights into the topic. Glesne and Peshkin (1992) stated: “The opportunity to learn about what you cannot see and to explore alternative explanations of what you do see is the special strength of interviewing in qualitative inquiry” (p.65).

Interviewing people who were key subjects in the development of instrumental music programs in Victorian government secondary schools between the years 1965 to 2000 provided depth of understanding and added a new dimension to the research.

Additionally terminology specific to the study had evolved over the years such as names of government departments, curriculum and assessment authorities and titles of positions of responsibility. Through interviewing key people, many terms and concepts were clarified and applied more accurately to the information already gathered.

The Interviewees were selected through the information provided in primary and secondary sources, discussions with colleagues, and personal recommendations. A list of potential Interviewees was compiled, and categorised according to their areas of expertise and relevance to the study. From this list, twenty interview subjects were selected and interviewed so that there was a cross-section of people represented.

Interviewees included instrumental music teachers specialising in the teaching of

strings, woodwind, brass, percussion, voice, instrumental music teachers representing different geographic regions, instrumental music teachers who were fully qualified, partially qualified, had no formal qualifications, and instrumental music teachers who were trained interstate or overseas.

A range of classroom music teachers, secondary music inspectors, instrumental music co-ordinators, school principals and administrators who were involved with instrumental music programs in government schools were also interviewed. These included educators who have worked at some stage in all educational systems including government schools, non-government schools, Catholic schools, primary schools, secondary schools and tertiary institutions. The Interviewees provided insights into each decade from the 1960s to 2000.

The interview questions were compiled and were used as a basis to discuss themes and issues relevant to instrumental music teaching in Victorian government secondary schools. The questions gave the Interviewees the opportunity to discuss their background, experiences in instrumental music teaching, issues associated with instrumental music teaching and to provide recommendations for the future.

The Interviewees were first contacted by phone and the purpose of the study was outlined to them. It was explained to the Interviewees after they agreed that the interview would be taped, and a copy of the transcript would be sent to them once it was transcribed. The Interviewees were sent a copy of the Plain Language Statement (Appendix 2), Interview Consent Form (Appendix 3) and the list of proposed questions. (Appendix 4) A date and location for the interview was agreed upon, and

the interview was conducted. After the interview was completed, the transcript was typed and sent to the Interviewees to check and verify with an explanatory letter. (Appendix 5) Interviewees who had not returned their transcripts were sent a reminder letter (Appendix 6) and after the transcript was received, a thank you letter was sent to each of the Interviewees. (Appendix 7)

3.4.6 Verifying the Sources

Once the literature was gathered, the sources were verified. The two main ways of verifying data according to Salkind (2000) were internal and external criticism. Salkind (2000) described how internal criticism was “concerned with accuracy, or how trustworthy the source is as a true reflection of what happened” (p.191). External criticism analysed the data itself to determine whether the data was authentic. He described this as “whether the data are genuine and trustworthy, or are they fake?” (p.191). Both external and internal criticism was used in this study.

It was found that more internal criticism was required in this study in relation to conflicting dates for events and when there were multiple sources available. In these cases, data from sources such as Annual Reports were viewed as being more accurate than personal reflections on events which may have occurred many decades ago. The information from the Interviewees required internal criticism due to the subjective nature of the interview, the variability of the interview situation and any communication issues such as language barriers. (Keats, 1993, pp.11-12)

3.4.7 Overall Design

Once the information was collected and analysed, the overall design and structure of the thesis was formulated. The information was placed into themes such as “educational developments”, “curriculum”, “teaching and learning” and then issues were drawn out from these themes. The historical information in relation to Victoria was placed in chronological order. The chapters relating to the period from the 1960s to the year 2000 were divided into decades. The division of the information into decades was the most logical way to present the information. As Pitts (2000) stated it “is a false device but is conventionally the most logical to organize the materials. Events do not organize themselves within neat decades” (p.6). The themes and issues drawn out from these were discussed in the chapters.

Supporting organisations, interstate and overseas developments in instrumental music were also arranged into a chapter each. The information on supporting organisations was arranged into like categories such as instrument groupings, pedagogical methodologies, examination boards and performance organisations. Instrumental music programs interstate were arranged in chronological order of when the programs commenced. Instrumental music programs in the United Kingdom and the United States of America were selected on their relevance to programs in Victoria, Australia. Here, themes and issues and their influences were discussed in regard to the development of instrumental music programs in Victorian government secondary schools.

The penultimate chapter is a discussion of the information. Here themes and issues pertinent to the study were drawn out. It was found that throughout the study, there

were many factors which contributed to the development, management and further continuation of instrumental music programs in Victorian government secondary schools. These factors were compiled then placed in categories with similar themes. As the study developed, the categories and factors were further refined which formed into a list of 35 factors under five categories. The 35 factors became the basis of the discussion.

Following the discussion is a model developed for the future direction of instrumental music programs in Victorian government secondary schools. The elements of the model were based on the strengths and weaknesses of the present system, and addressed the pertinent issues from the study. The model was designed for the continuation of instrumental music programs in Victorian government secondary schools. The final chapter is the conclusion of the study.

Chapter Four is a discussion of the development of instrumental music programs in Victorian government secondary schools from its formation during the early 1960s to the end of the decade.

Chapter 4

The 1960s

4.0 Introduction

The 1960s was a time of great change in Australian society. Immigrants from over two hundred countries began to settle in Australia bringing with them their language, religion and history which began to influence Australian culture. (Nakamura, 2003, p.17) Previously, Australia was influenced by its British heritage. Forrest (1994) commented that “Educators for a long time considered that only ideas out of Britain had any merit and were of any value” (p.88). As Australia was still a young country, it was not seen to have its own heritage. Peterson (1970) explained: “Civilisation in Australia is largely imported and imitative. We didn’t make it, we don’t own it, we only use it. It comes to us with the marks of other countries and other times, and we are not responsible for it” (p.17).

The Commonwealth Government contributed to the development of the arts through schemes such as the establishment of the Commonwealth Assistance to Australian Composers in 1967, and the Australia Council for the Arts (1968). These schemes helped to increase the status of the arts in Australia.

The Commonwealth Government exercised a level of administrative and curricula control over both tertiary and secondary education through managing curriculum, assessment and finding. This affected the teaching and learning and the selection of subjects offered at secondary schools.

In Victoria, the 1960s were a time of experimentation and optimism in secondary education that allowed new schemes to be trialled including the formal introduction of instrumental music programs in Victorian government secondary schools. These were supported by an increase in funding by the Commonwealth Government in the secondary sector. Secondary schools could design their own school syllabus and assessment from Year 10 to Year 12 which were externally controlled. Students generally completed their school studies up to Year 10 (Intermediate) then had the option of Year 11 (Leaving) and Year 12 (Matriculation) if they desired to continue their schooling. (Interview 2)

Arts education in Victoria underwent a period of experimentation, and was influenced by developments from elsewhere. According to Hammond (1978) the 1960s were a time when:

increased experimentation and diversity in both the fields of art and education, and a more immediate and widespread acceptance of overseas developments, have had a considerable impact on the “boundaries” of art education and the values attributed to the subject. (p. ii)

Class music education in Victorian schools was available as a subject in Years 7 and 8 at most secondary schools. However, an ongoing issue during the 1960s was the lack of qualified music teachers that hindered the further growth of the subject. As discussed in the *Report of the Minister of Education and the Minister of Special Education for the Year 1966-1967*: “the effectiveness of the work being done in junior classes is seriously hampered by the lack of training and experience of a great number of temporary teachers employed in music” (p.48). Class music was offered up to

Matriculation (Year 12) however not many students elected to study music beyond Year 8.

Chapter Four will discuss the emergence of instrumental music programs in Victorian government secondary schools during the 1960s. Alongside the development of these programs was also the introduction of instrumental music in some primary schools, the establishment of the Music Branch, and the appointment of the first Inspector of Music for Victorian government secondary schools.

4.1. The Early 1960s

Victorian government schools were divided into three separate divisions. These were the Secondary Division, the Primary Division and the Technical Division and were managed and operated independently of each other. (Education Department, 1965-1987; Interviewees 2, 10)

The Music Branch was a support centre for music teachers and some of its roles included organising orchestral concerts for schools, workshops, and providing copies of music for ensembles chiefly for primary music. Ferris (1993) stated that the “Music Branch provided in-service training which was an invaluable for instrumental teachers” (p.88).

During the early 1960s, there were instrumental music teachers working in Victorian government secondary schools, but this was largely a private arrangement managed at the school level. (Interviewees 4, 18, 20) The classes were “conducted generally either by private teachers outside school hours, or by teachers of the itinerant music

staff' (Education Department, 1965, p.48). According to the *Report of the Minister of Education and the Minister of Special Education for the Year 1964-1965* the instrumental music classes were structured around the school timetable and were classified as "extra-curricular musical activities" (p.40).

Music ensembles offered in some Victorian government secondary schools during the 1960s were bands which comprised recorders, drums and fifes, and brass instruments. The *Report of the Minister of Education and the Minister of Special Education for the Year 1960-1961* (1961) stated:

Approximately 5,500 children received guidance and instruction in the techniques of the various instruments of the bands ensemble groups. At present there are 180 recorder bands, 17 drum and fife bands, and 15 brass bands in Victorian State Schools. (p.26)

As there was no instrumental music programs for secondary schools provided by the Victorian government, "guidance and instruction" may have referred to classes taken by class teachers or visiting private music teachers. (Education Department, 1967, p.48)

The instruments selected for these ensembles were economical to purchase, relatively easy to play and could be taught in a class situation. Additionally, they were ensembles used for music competitions and festivals where schools showcased their music departments. This included the annual contest by the Victorian State Schools' Bands' Association and music festivals held in country areas. (Education Department, 1967, p.26)

The Gillies Bequest provided musical instruments to schools as well as books for school libraries. In the *Report of the Minister of Education and the Minister of Special Education for the Year 1960-1961* there was £591 “made available to assist school bands and orchestras in 1958-9” (Education Department, 1961, p.13) and again in 1960-1 there were several schools who “were assisted in the purchase of musical instruments” (Education Department, 1963, p.13). According to Interviewee 2, the Gillies Bequest gave assistance through providing instruments to the secondary schools in the form of string sets which consisted of eight violins, four violas and two cellos, however it gave “no assistance in Tech. schools” (Interviewee 2). In 1962, the trustees of the Gillies Bequest stopped the funding for musical instruments.

4.2 Instrumental Music in Primary Schools

There was instrumental music tuition in some government primary schools during the early 1960s which was arranged privately by the school. Instrumental music tuition commenced at Mont Albert Primary School in 1962 as a result of a proposal by the Ormond Professor of Music at The University of Melbourne, George Loughlin. These instrumental music classes consisted of violin instruction outside of school hours. According to Crosthwaite (1997) it was suggested that the students paid for their violin lessons, and the musical instruments were made available free of charge in the first year of tuition, and purchased the following year. (p.6) There were 52 children who participated in the experimental program and arrangement was independent of the Education Department. After the success of the program, Professor Loughlin wrote to Mr A. McDonnell, Director of the Education Department proposing to extend the violin classes to other primary schools:

One such class at Mont Albert has been commenced with success and I write now to seek your concurrence to the idea of extending the arrangement, at the present time modestly, so that in another three or four schools we can aim at the institution of similar classes this year. (Loughlin, 12 March, 1962)

The reply on 16 March by McDonnell was a follow-up to ascertain whether the string program was to be extended to other primary schools. This further reinforced that lessons were outside of school hours and on a fee-paying basis as stated at the beginning of the chapter. McDonnell (1962) stated that “I assume that the lesson is taken outside of school hours and that pupils join the class knowing the conditions in regard to payment of the fees to the Instructor” (16 March).

4.3 Supporting Associations

The Victorian Schools Music Association (VSMA), established in 1929 was active in organising music festivals for schools. VSMA was proactive in advocating more resources for government secondary schools. The Honorary Secretary of VSMA, Beryl Tolstrup wrote to Ron Reed, the Chief Inspector of Secondary Schools on 25 November 1963 requesting that teachers were hired for instrumental music teaching in the Education Department. VSMA was concerned about the “dearth of good instrumentalists in the coming generation” and wished “to ask the Education Department for their consideration of the appointment and training of more full-time teachers of instrumental music” (Tolstrup, November 25, 1963). Reed replied on 31 December stating his opinion on the introduction of instrumental teachers to schools: “In those schools where work of this nature has been commenced there has been a great deal of enthusiasm shown by pupils and it is felt that this is a field which could

be developed with advantage” (Crosthwaite, 1997, p6). He then outlined the difficulties that needed to be addressed when running such a program.

Certain organizational problems have to be met within the schools to make such classes possible and thought must be given to the provision of suitable class room facilities and instruments. A further difficulty may present itself in finding a number of people suitable for this specialized work. They would need, ideally, the technical skill and versatility to cope with several instruments combined with the personality and training in techniques to fit them for the special demands of class instrumental teaching. Matters affecting the status of teachers employed for such work and their prospects of advancement would also have to be clearly defined. However, I do not believe that these difficulties are necessarily insuperable. (Reed, 31 December 1963)

The response from Reed displayed that there had already been interest in formally commencing instrumental music in schools. It is clear that the Education Department had investigated starting instrumental music programs in Victorian government secondary schools.

VSMA was not the only association who had put their requests in writing. The Victorian State School Bands’ Association (VSSBA) also contacted the Education Department. Harold Hutchance, President of the VSSBA wrote to the Education Department on 12 December, 1963 requesting that more funds were put into music due to the “restricted development of Music Branch activities compared with those of other special branches”. The reply on 19 December, 1963 outlined the inaccuracies of the information in the letter relating to departmental budgets.

4.4 The Technical Division

Throughout the 1960s, the Technical Division encouraged music instruction for students. In the *Report of the Minister of Education and the Minister of Special Education for the Year 1962-1963* (1963) 50 Technical Schools participated in a Technical Schools' Music Festival in Storey Hall. (p.13) There were other events run by organisations such as the Victorian State Schools' Bands' Association. (p.26)

Instrumental music was offered at Technical Schools in the form of extra-curricular activities. Choral groups, ensembles, music productions and operettas were organised around the school timetable. The Minister of Education did acknowledge that there was "an urgent need for considerable extension of instrumental work generally" (Education Department, 1963, p.28). He then added: "Plans to satisfy this need are being considered" (p.28). This comment displayed that he supported instrumental music, but at that stage instrumental music was not offered as a free service to Technical Schools.

4.5 1964

In 1964, there were 42 classroom music teachers in the metropolitan area and 14 in the country areas of Victoria. There were also 63 itinerant music teachers who worked outside school hours. (Crosthwaite, 1997, p.9) These teachers were not employed by the Education Department but were remunerated directly by the students. According to Crosthwaite (1997) there was an interest to expand the program, but there was a lack of instruments available due to the freezing of the Gillies Bequest. (p.9) As discussed previously the Gillies Bequest provided sets of instruments to schools which were then hired out to students.

Burt Schrumm, the Director of Secondary Education authorised the start of formal instrumental music programs in Victorian government secondary schools, with Fred Brooks as the Director-General. John Collins, the English Supervisor was appointed the first Inspector of English and Music. Instrumental music tuition was to be trialled in Victorian government secondary schools with the appointment of one visiting music specialist, Neil Boon (Education Department, 1969, p.430). In September, Boon an instrumental music teacher was initially hired as a classroom music teacher at Box Hill High School with the plan of starting an instrumental music program the following year. This experiment proved to be a success and encouraged the Education Department to recruit four more teachers the following year..

The notion of introducing instrumental music as an experiment was described by the *Report of the Minister of Education and the Minister of Special Education for the Year 1966-1967* (1967): “Great impetus has been given to music generally...by the appointment of part-time instrumental teachers, and the success of the experiment suggests that it could be most profitably extended to additional schools” (p.49).

Interviewee 3 affirmed that it was regarded as an experiment. As Interviewee 3 stated “nobody knew what was going to happen so I was given a job with the broad proviso, they didn’t say they were going to sack me if it didn’t work, but they didn’t say it was ongoing either”.

4.6 1965

Instrumental music tuition was formally introduced into Victorian government secondary schools in 1965. The tuition was free for students and instrumental music classes were conducted during school class time. There was no set curriculum for

instrumental music therefore the instrumental music teachers were free to set their own curriculum which varied from teacher-to-teacher and school-to-school. By the end of 1965, there were six instrumental music teachers in six metropolitan schools and four schools in Bendigo.

In 1965 Boon was the first instrumental music teacher employed by the Education Department. He taught woodwind one day a week at Box Hill High School, Norwood High School, Mitcham High School, Vermont High School and Brighton High School. The other appointees for 1965 as recalled by Interviewees 2, 3 and 19 were Tony Brookes, Nancy Ovenden and “Mrs” Barton as she was known as by the Interviewees.

According to Interviewee 19, the support of the classroom music teachers was an integral part of the development of the program. Phyllis Rosewarne, the classroom music at Norwood High School assisted Boon in allocating students to the instrumental music program. Max Reeder, the classroom music teacher at Box Hill High School and the Conductor of the Australian Boys Choir at that time helped to recruit instrumental music students at the school. Cath Campbell was the classroom music teacher at Mitcham High School in 1965. (Interviewee 19)

When more instrumental music teachers were sought for the program in 1965, Boon contacted Tony Brookes. Brookes began to teach brass instruments at Box Hill High School, Norwood High School, Mitcham High School, Vermont High School and Brighton High School. These were the same schools on the same day as Boon. Interviewee 3 commented that to get instrumental music going at schools, they had

“to work at the same schools, on the same day”. Boon and Brookes formed concert bands in schools which they rehearsed after school.

According to Interviewee 19, the third teacher appointed was Mrs Barton who taught violin and viola at Box Hill High School, Norwood High School, Mitcham High School, Vermont High School, and Brighton High School. Other teachers who joined the instrumental music program were Nancy Ovenden (woodwind), Jocelyn Cairns (flute), Glen Davis (percussion), Ron Trigg (woodwind) and Leonie Conolan (strings). According to Interviewee 19 the schools that also joined the instrumental music program during the late 1960s were The University High School, McKinnon High School, Ringwood High School, Blackburn High School, Croydon High School, MacRobertson Girls’ High School and Camberwell High School.

The Report of the Minister of Education and the Minister of Special Education for the Year 1966-1967 (1967) described the impact of the commencement of instrumental music programs in Victorian government secondary schools:

The most striking developments which have taken place during 1965 are in the field of instrumental music and in the considerable enthusiasm which has been shown in an increasing number of highly successful inter-school festivals of choral music. (p.48)

The introduction of instrumental music in schools received most positive comments:

Previously, in those few schools in which instrumental playing has been taught, it has been conducted generally either by private teachers outside school hours, or by teachers of the itinerant music staff. Instrumental teaching

on this basis is continuing in a number of schools. In 1965, however, a few teachers employed by the Department have been appointed to work in groups of neighbouring secondary schools, conducting a much more intensive program of instrumental classes during normal school hours. (Education Department, 1967, pp.48-49)

Instrumental music lessons were designed so that students would not miss the same academic class each week. (Interviewee 10) The *Report of the Minister of Education and the Minister of Special Education for the Year 1966-1967* (1967) described how “Periods of instruction are rostered so that no pupil is obliged to miss the same class lesson from week to week” (pp.48-49). This ensured that the student would not miss the same class on that day of the week. Parents were seen to support the program through the purchase of musical instruments:

Periods of instruction are rostered so that no pupil is obliged to miss the same class lesson from week to week. Instruments have been purchased in most cases by the pupils themselves. The enthusiasm of parents, and the school has been most marked and the experiment has been highly successful. (pp.48-49)

Many of the instrumental music teachers were specialists in piano and singing. Interviewee 10 commented that there was some resistance by choral enthusiasts when commencing instrumental music at Victorian government secondary schools: “Many people were afraid that choral music might be pushed out” (Interviewee 10). As there was no formal training for instrumental music teachers at that time, some ex-military band musicians joined the Education Department after retiring from the defence forces. This resulted in a bias towards band instruction in schools as shown in the

prevalence of concert bands in the schools where the instrumental music programs commenced. (Interviewees 3, 4, 5, 8, 11, 12, 18)

In 1965, the Melbourne University Schools Board was replaced by the Victorian Universities and Schools Examinations Board (VUSEB). The university was relinquishing some of its control over to the schools. This was part of the reform in education which was occurring during the 1960s.

4.6.1 Seminar on Instrumental Music

In March, 1965, a seminar was held at MacRobertson Girls' High School in which 120 music teachers attended to discuss the issues of teaching instrumental music in Victorian government secondary schools. It was led by John Collins who was then the Inspector of Music for Victorian High Schools. At the beginning of 1965, there were four instrumental music teachers placed at 16 Victorian High Schools. By this time Chadstone High School already had 110 students learning brass instruments, and 125 students learning woodwind instruments. The main issues raised at the seminar were published in *The Age* on the 26 March 1965. The perception of instrumental music tuition in Victorian government secondary schools during that time was bleak:

Victoria is the second most backward State in the Commonwealth as far as musical education in State schools is concerned, and even our most advanced States lag far behind countries such as Great Britain, Japan and the United States. In Western Australia £25,000 is allocated for the purchase of musical instruments for its State and high schools. Victoria does not allocate a penny. (Ruskin, 1965, p.18)

The issues outlined in the seminar included a shortage of instrumental music teaching staff, funds and facilities. It was observed that the majority of instrumental music teachers represented at the seminar were teachers of piano and voice. According to the article, orchestral instrumental music teachers were “in short supply and would have to be called in from the Conservatorium and augmented by a number of teachers from overseas” (Ruskin, 1965, p.18).

Some secondary schools did not wait for the government to provide them with resources, and were proactive in establishing their own instrumental music programs. The schools named in this seminar for providing their own funding included Footscray Hyde Street State School, Northcote High School, Bendigo Golden Square High School and MacRobertson Girls’ High School. The implications for secondary schools arranging instrumental music on a private basis meant that “all musical education in this field in Government schools is run on an amateur basis” (Ruskin, 1965, p.18). Instrumental music teachers could be hired directly by the schools without formal qualifications or teaching experience. The payment of instrumental music teachers was also at the discretion of each individual school.

Ruskin (1965) concluded the article by saying “Money must be found to buy good quality instruments and to pay for qualified teachers. It is being done in every advanced country in the world” (p.18). The seminar highlighted the present issues associated with instrumental music programs in Victorian government secondary schools.

4.7 1966

In 1966, the number of schools involved in the instrumental music program increased to 20 including Belmont High School, Shepparton Girls' School and the schools in the Bendigo area. According to the *Report of the Minister of Education and the Minister of Special Education for the Year 1967-1968* (1968) the schools selected were based on the ensembles already operating at the schools, hence the more established music programs benefited from this scheme. (pp.43-47)

The Education Department advertised for an Inspector in Music in 1966. (Interviewee 10) John Collins originally was the Inspector of English and Music but due to the demands of the job, a separate Inspector of Music was required. Alexandra Cameron was appointed as the first Inspector for Secondary School Music in 1966 and she remained in this position until 1972. She played an important role in the establishment of instrumental music programs in Victorian government secondary schools and also for the formation of the Melbourne Youth Music Council in 1970.

From 1966 to 1967, there were 37 specialist teachers hired by the Education Department in which 13 were full-time. The teachers were recruited from among professional musicians in the community. (Education Department, 1969, p.47) In 1966, Boon left Brighton High School and Vermont High School in order to consolidate his time at Box Hill High School, Norwood High School and Mitcham High School. (Interviewee 19)

In 1966 McKinnon High School and Canterbury Girls' High School were supplied with instrumental music staff. As Ovenden (2003) recalled, the senior students were

not allowed to miss academic classes, and had to have their instrumental music lessons after school hours. (p.7) According to Ovenden (2003) the perception of instrumental music by schools was of “no academic value” and reports were not written by instrumental music staff as it was not deemed necessary. (p.7)

Musical instruments were purchased, rented, bequeathed or supplied to the students directly by the school. Businesses including Rose Music and Yamaha Music provided a music rental program for schools. Interviewee 18 recounted how Rose also gave money for school music camps through the Special Services Division: “You might have got \$500 to help to defray the cost of a camp. Or you might have got some money together, to get a musician for a couple of days”. Rose Music also provided a trailer of musical instruments for school music camps. However, as Interviewee 18 explained, the trailer needed to be collected and returned to South Melbourne which was an inconvenience to the schools not in the area.

In 1967, Yamaha Music provided prototypes of instruments for schools to trial. The high school instrumental music teachers tested these prototypes, and in exchange, the schools could either acquire the instruments at a heavily discounted price, or were given the instruments as a gift. (Interviewee 19)

The Education Department also assisted instrumental music schools through the provision of musical instruments to Vermont High School and Maribyrnong High School. According to the *Report of the Minister of Education and the Minister of Special Education for the Year 1967-1968* (1968) each of these schools received four violins, two violas, two cellos, one double bass, two flutes, two clarinets, two

trumpets, and two B-flat and F trombones. The Education Department hoped to provide assistance of this nature to other schools the following year. (p.43)

At this time, there was no mandated curriculum or syllabus for instrumental music in Victorian government secondary schools. The tutor books recommended by Cameron were *A Tune a Day* Books One and Two from the USA and repertoire from the Australian Music Examinations Board syllabus. (Interviewee 10)

4.8 Classroom Music Development

The development of instrumental music programs in Victorian government secondary schools was reflective of the positive development in classroom music during that time. In 1964, there was a revision of classroom music taught by the Education Department Music Committee. The Standing Committee of the Victorian Universities Schools Educational Board accepted the revised Form I –III course and completed a revision of Forms IV-VI. (Education Department, 1970, p.48) A new Form I course commenced in 1965 in schools, and a new Form II music course started a year later with an emphasis on “learning to read, write and create through practical music-making, which takes place in class singing and in the playing of simple instruments” (Education Department, 1968, p.43).

Developments in classroom music also occurred at the matriculation level. The matriculation subject Music Appreciation, was renamed Music - History and Literature. Music Appreciation was accepted by the Victorian State Schools Education Board as one of the humanities subjects when previously it had been

classified only in a category known as an “other” subject. (Education Department, 1970, p.48)

4.9 1967

In 1967, there were 37 instrumental music teachers teaching in Victorian government secondary schools in which 13 of these were employed full-time. Crosthwaite (1997) explained how due to the lack of qualified teachers, the Education Department had to recruit professional performing musicians. The Education Department tended to favour placing instrumental music teachers in schools that already had established instrumental music ensembles. Musical instruments had to be purchased by the students unless the school had instruments available for hire. (Crosthwaite, 1997, p.14)

According to Interviewees 2, 4 and 19 there were many students who wished to learn a musical instrument at Victorian government secondary schools. Interviewee 4 recalled how teaching “one day at McKinnon where I had 41 students in a day and it never stopped, and the other half-a-day was at Canterbury Girls’. So I did that for two terms, and the next year, I did McKinnon, Bentleigh, Chadstone, and Oakleigh”.

An issue raised by the *Report of the Minister of Education and the Minister of Special Education for the Year 1968-1969* (1969) in regard to the teaching of instrumental music was the lack of adequate facilities:

The growth of music in schools has emphasized the need for special accommodation for this subject. The need is greatest where instrumental music has been developed, and with the increase in practical music making

and choral work in class music, the sound factor is a serious problem for adjacent classrooms. This situation is realized and the possibility of adding a separate music block is being investigated. (p.47)

Instrumental music programs required separate facilities if the school wanted to manage the issue of noise. Many instrumental teachers had to teach in spaces which were far from inadequate.

In 1967, there was a one-day music conference for Education Department teachers. This included one session especially for instrumental music teachers. (Education Department, 1969, p.47) The inclusion of a session for instrumental music teachers acknowledged the special needs of the instrumental music staff.

There was a music concert for Victorian government schools held at the Melbourne Town Hall on 26 September, 1967. According to the *Report of the Minister of Education and the Minister of Special Education for the Year 1969-1970* (1970), thirty schools were represented who formed a choir of 250 voices, a string orchestra, a concert band, a girls' choir and a madrigal choir. (p.48) This was organised by the Melbourne Secondary Schools Concert Committee which was established in 1965. The instrumental music teachers represented were Boon, Brookes, Richard Trevare and was convened by Cameron, the Inspector of Music. Tickets were sold by the Board of Inspectors. (Interviewee 10) Crosthwaite (1997) commented how "these concerts were to be an annual event until 1969" (p.13).

The combined concert band for the music concert was rehearsed by Boon and Brooks at Box Hill High School every second Tuesday after school. The concert band

included students from Brighton High School, Box Hill High School and Norwood High School. The conductor of the first concert was Ken Smith, an instrumental music teacher who was previously a trumpet player for the Salvation Army Band. The concert band later became the Melbourne Youth Symphonic Band. (Interviewee 3)

The combined secondary schools orchestra was also conducted by Smith and rehearsed at The University High School. This ensemble was the predecessor of the Melbourne Youth Orchestra. (Interviewee 10)

4.10 1968

The Report of the Minister of Education and the Minister of Special Education for the Year 1969-1970 (1970) commented how in 1968 there was an increase in the number of instrumental music programs in Victorian government secondary schools. The report commented how “sixty schools were being visited by specialist teachers of orchestral and band instruments” (p.48). However, there was still the issue of a shortage of qualified teachers as well as a “concern of the lack of student teachers in music to fill the vacancies in both instrumental and classroom music” (p.49).

Additionally, the lack of adequate facilities was still an issue:

There is also a need for suitable and adequate accommodation in schools where instrumental music is being taught. In the majority of instances this accommodation is unsatisfactory. Plans for the desired accommodation have been submitted for approval and it is hoped that provision for such accommodation will be made in the near future. (Education Department, 1970, p.49)

By the end of June, 60 Victorian government secondary schools were supplied with specialist instrumental music teachers. According to the *Report of the Minister of Education and the Minister of Special Education for the Year 1969-1970* (1970) a concern was the need for violin students to begin earlier than Year 7 so that the students were sufficiently skilled to participate in ensembles. Norwood High School began to offer violin tuition at Mullam Primary School that was located on the same site. A similar scheme was offered at three primary schools near the high schools in Bendigo. (p.48)

In 1968, a music festival was run by the Victorian State Schools' Bands Association in which 301 students performed in the brass section and 1,706 children performed in the recorder section. (Education Department, 1971, p.32) These festivals had also been running in previous years.

In the same year, there were approximately 19,000 children from the metropolitan schools and 9,000 from country schools who attended the schools orchestral concerts arranged by the Music Branch. (p.32) The healthy attendance rate exemplified the growth in interest in instrumental music.

There was a concert in the Town Hall for students from Victorian government secondary schools. (Interviewee 3) According to Interviewee 3, the concert was broadcast live to Japan for the Tokyo Olympics in which this was the first live broadcast from Australia to Japan.

4.10.1 Curriculum Autonomy

In 1968, Reed, the Chief Inspector of Secondary Schools stated that schools were now free to set their own curriculum. Barcan (1990) elaborated how this was known as a neo-progressive curriculum. Prior to this the curriculum was set by the Victorian Universities and Schools Examinations Board (VUSEB). Now the schools were centrally controlled but the decisions over content were made at the school level. Consequently teachers were given greater responsibility. (p.32) This applied to subjects up to Year 10 as according to Hammond:

It was suggested that curricula to this level should be of a general nature, offer broad experiences in the arts and sciences (not necessarily restricted to traditional subject treatment), encourage co-operative learning situations, and need not be uniform throughout the State. (p.413)

Curriculum autonomy was in-line with the educational philosophies of the 1960s where experimentation in learning was encouraged. The rationale behind this was, according to Frank Tate, the first Director of Education in Victoria to encourage courses that satisfied “not only the intellectual and moral interests of the child, but also his aesthetic and constructive interests” (Blake, 1973, p.336). Curriculum autonomy also impacted upon the teaching and learning of music in schools.

Secondary teachers were given time to design their own curriculum, and to liaise with colleagues. Willcox (1977) elaborated:

Schools were allowed several days free from normal duties to discuss and plan the curriculum; representatives of each school attended district conferences, and in September 1968 representatives of districts and schools met at

Burwood Teachers' College to work towards the formulation of a set of curriculum principles which would be applicable throughout the state. (pp. 55-56)

According to Worland (1979) music teachers had to spend more time in planning meetings, lesson preparation meetings. (p.1) The curriculum content and standards between schools could vary greatly as a result of this change. With regard to instrumental music, curriculum autonomy gave scope for schools to develop their own instrumental music programs.

4.10.2 Music in Australian Schools

The Australian Council for Educational Research (ACER) commissioned Graeme Bartle to research music teaching at Australian schools in 1966. His findings were published in a book *Music in Australian Schools*. Bartle (1968) observed that classroom music programs generally did include instrumental music in the form of recorder playing as well as class singing.

Bartle (1968) noted that in secondary schools, there was a "grave" shortage of music teachers who were qualified. (p.93) This was also consistent in all states and territories and made an impact on the quality of the programs offered. According to Bartle (1968) the person with qualifications and teacher training was in a much better starting position than others. (p.220) Bartle's statements were consistent with the problem of a general shortage of music teachers, in both instrumental and classroom music in Victoria.

4.11 1969

In 1969, instrumental music tuition increased to 72 Victorian government secondary schools and violin tuition was offered at six primary schools for students in Year 6.

There was still a problem of the lack of suitable instrumental music teachers:

The further development of instrumental music in schools is dependent upon the availability of teachers and the provision of suitable accommodation so that the maximum number of pupils may be taught in each school... There is a grave shortage of music teachers. By providing the opportunity for pupils to study music at the senior level in their own schools, it is hoped that more of them will become interested in choosing the teaching of music as their career.

(Education Department, 1971, p.46)

The Report of the Minister of Education and the Minister of Special Education for the Year 1970-1971 (1971) noted that ensembles were developing at schools as an after-hours activity outside the formal curriculum. Instrumental music ensembles were seen as “providing a discipline, enjoyment, fellowship, and aesthetic satisfaction for many young people in our schools” (p.46). In 1969, the Music Branch reported that there were 104 recorder bands, 17 brass bands and two fife bands registered with the Victorian State Schools’ Bands Association with over 3,500 children involved. (p.46)

In the late sixties, there were concert bands at Box Hill High School, Mitcham High School, Vermont High School, Brighton High School, Camberwell High School, MacRobertson Girls’ High School, McKinnon High School and Blackburn High School. Interviewee 19 singled out Croydon High School as having one of the largest instrumental music programs at that time.

The combined schools music concert was held at the Melbourne Town Hall. The concert band performed *Suite in E flat Major* by Holst and the “Berceuse” and “Finale” from Stravinsky’s *The Firebird* which was conducted by Brookes.

(Interviewee 3) There was also a conference for music teachers in secondary school. (Education Department, 1971, p.46)

In 1969, there was a visit to Melbourne by Queen Elizabeth. According to Interviewee 10, there was a choir of 1,000 voices from both government and non-government schools which performed for her at the Royal Melbourne Showgrounds. A combined ensemble was conducted by Boon. (Interviewee 3)

In 1969 funding from the Gillies Bequest resumed after it was stopped in 1962. Instrumental music programs were bequeathed \$2,000 over three years, and the funding was directed to schools that required the greatest assistance. (Education Department, 1970, p.46)

4.11.1 Myer Foundation

The cost of musical instruments was an ongoing problem for secondary schools. In 1969, the Myer Foundation addressed the cost of musical instruments by awarding a grant of \$5,000 over four years to assist with the purchase of musical instruments. According to the *Report of the Minister of Education and the Minister of Special Education for the Year 1969-1970* (1970) this was to assist schools to develop a symphony orchestra. (p.46) The grant was made available for both government and non-government schools. A special committee was formed to allocate the grants. It was chaired by Miss Muriel Wilmont, who was the Executive Secretary of the Myer

Foundation, and there were representatives from each school system. Crosthwaite (1997) listed the conditions:

- a. The teaching of instrumental music must have been established in the school prior to making the application for such assistance;
- b. Qualified and trained instrumental teachers must be on staff of the schools from which applications were received;
- c. The applications must reveal the above information and include a list of the names of orchestral instruments already owned by the school or students;
- d. The name of the instrument or instruments which the school required must be given and cost of same as known revealed;
- e. Schools applying must be prepared to contribute one dollar for each dollar awarded for the purchase of such instruments from the grant. (p.21)

The Myer Foundation benefited schools with established instrumental music programs, and who had the funds available to match this grant dollar-for-dollar with a maximum grant of one hundred dollars. (Education Department, 1970, p.46) Schools which did not have established instrumental music programs missed out on the grant. The Myer Foundation assisted instrumental music programs for five years from 1969. Interviewee 9 confirmed how “we got some Myer funding to do some things” (Interviewee 9). The Myer Foundation assisted some Victorian government secondary schools who could meet the requirements for the funding.

4.11.2 Technical Schools

In 1969, instrumental music programs commenced in 94 Technical Schools after initial discussions in 1967. Interviewee 2 commented that programs commenced to be

in-line with the Secondary Division: “I suspect to be in-line with the secondary people because Alexandra Cameron had started teaching instrumental work in the high schools, and I reckon that the chaps in the Tech. Schools wanted to be in it as well.” Forty-five instrumental music teachers were employed to teach instrumental music in the technical schools. (Education Department, 1969, p.66) Interviewee 10 commented how male music graduates were more likely to be sent to work in the Technical Division.

Prior to 1969, there were Technical Schools which ran their own instrumental music programs. Interviewee 2 recounted how Brunswick and Collingwood Technical Schools “had their own little bands” (Interviewee 2).

Ted Jackson, the Inspector of the Technical Division noted that the students were completing external music examinations conducted by the Australian Music Examination Board. The Education Department had equated AMEB Grade Four level as a credit for the Leaving Certificate at school:

Students are being encouraged to take Australian Music Examinations Board examinations and, despite problems of fees and of organisation, many passes are being gained and a pleasing proportion of credits. A pass in the Grade IV Level gains credit for Leaving. For those who do not wish to perform, Musical Appreciation may be taken as an Intermediate or a Leaving study. (Education Department, 1970, p.60)

The Report of the Minister of Education and the Minister of Special Education for the Year 1969-1970 (1970) stated that the shortage of teaching staff marred the progress of instrumental music in the Technical Division:

In many schools music is a flourishing activity but unfortunately there are still too many where, because of inability to obtain the right kind of instructor, the subject does not appear at all on the school program and there appears to be no solution in the immediate future. (p.69)

The lack of qualified and suitable instrumental music teaching staff was an ongoing problem in secondary schools in both the Technical and Secondary Divisions.

4.11.3 Secondary Schools Orchestra

The introduction and success of the instrumental music programs in Victorian government secondary schools resulted in some music students requiring more challenging musical works to learn. This created a need for these students to participate in a more advanced ensemble. In 1969, the Secondary Schools Orchestra was established to meet this need. The orchestra rehearsed every second Saturday morning with a conductor and with the help of a string tutor. (Education Department, 1973, p.45)

4.12 Statistical Changes during the 1960s

There was a large increase in the secondary school population during the 1960s with a 68.6 % increase of students from 91,503 students in 1960 to 154,293 students in 1969. In the Secondary Division alone, there was a 94.2 % increase in students. (Blake, 1973, p.547) There was also a significant growth of recorder and brass bands in schools from 1960 to 1970:

Table 4.1: Growth of Recorder and Brass Bands in Victorian Government Schools

Year	Recorder		Brass	
	No of Bands	No of Players	No of Bands	No of Players
1960	45	1,350	16	180
1970	115	3,450	25	640

(Education Department, 1972, p.39)

The number of recorder bands and players more than doubled from 1960 to 1970.

However, the number of players in the brass bands almost quadrupled during that time. Statistical information on other ensembles was not available.

4.13 Summary

The 1960s witnessed great developments in instrumental music education in Victorian government secondary schools. Instrumental music formally became an optional subject available to students at select government secondary schools in both the metropolitan and country areas. First introduced as an experiment, the popularity and success of instrumental music programs prompted the Education Department to expand this resource. Instrumental music tuition was also offered at some primary schools during the 1960s.

Classroom music in secondary schools underwent a revision in the 1960s with a revised Year 7 to 9 syllabus. Classroom music teachers played a supporting role for instrumental music programs when introduced to Victorian government secondary schools.

There were issues in relation to the teaching of instrumental music in Victorian government secondary schools. One major problem was the lack of resources.

Musical instruments were either acquired by the school, hired, granted through the Gillies Bequest, Myer Foundation or were purchased privately by the students. A lack of facilities for instrumental music tuition was an issue for secondary schools. There was also an insufficient supply of qualified instrumental music teachers resulting in schools not being able to establish instrumental music programs.

The formal introduction of instrumental music tuition during the 1960s was a great achievement in the development in Victorian government secondary schools. The provision of instrumental music tuition marked a new era in music education and created scope for opportunities for the future years in Victoria.

Chapter Five will discuss the development of instrumental music programs in Victorian government secondary schools during the 1970s.

Chapter 5

The 1970s

5.0 Introduction

The 1970s was a time of political, economic and social change in Australia. There was a greater prominence of the arts in society as manifested through changes in government policies. National studies on education and the arts during the 1970s were conducted by organisations including the Industries Assistance Commission (1976) and the Schools Commission in the Australia Council for the Arts in Education (1977). (Comte, 1983, p.50)

From 1973 to 1975, the Whitlam Labor Government consolidated the Commonwealth's support for the arts with the establishment of The Australian Council in 1975. (Temmerman, 1995, p.55) Morgan (1993) described this as an "awakening in the arts through government funding" (p.731).

When the Fraser Coalition Government came to power in 1975, there was a decline of Commonwealth funding in state education. As Smart (1990) explained this was due to a recession, reduction in population and a looming over-supply of teachers. Cujes (1990) commented that during the 1970s the public was questioning the "wasteful use of resources and unrealistic expectations of what further expenditure on education by the Commonwealth might achieve" (p.15).

During the 1970s, Victoria was emerging as a national centre for the performing arts. The State Government formed the Ministry of the Arts in 1972 that helped to raise the profile of music in society. Victoria could boast two full-time orchestras, its own

opera company, a theatre company, as well as being the home for the Australian Ballet Company. The Victorian College of the Arts, a school specialising in training in performing artists was opened in Melbourne in 1973.

The 1970s was also a period of growth of instrumental music in Victorian government secondary schools with the establishment of the Saturday Morning Music School (1970), Regional Music Placement Schools (1974), and the Victorian College of the Arts Secondary School (1978). There were also music camps and festivals which gave opportunities for instrumental music students to further enhance their musical training.

In the 1970s the curriculum focus in Victorian schools was “school-based and pupil-centred” (Education Department, 1983, p.22). This followed on from the curriculum autonomy in schools which commenced in 1968. Hammond (1978) explained how different classroom teaching approaches included “integrated and multi-disciplinary studies, project work, non graded tasks and changes to grouping of students including vertical grouping, team teaching and mini schools” (p.414). These changes did not directly apply to instrumental music programs.

According to the *Report of the Education Department for the year ended 30 June 1982* (1983) the 1970s marked a more conservative approach to education compared to the 1960s where there was experimentation in teaching and learning. Schools were now placing greater emphasis on preparing students for tertiary education, the community and employment. (p.22)

5.1 Classroom Music

There were developments in classroom music during the 1970s which influenced the interest and development of instrumental music programs in Victorian government secondary schools. The trend in classroom music during the 1970s was on creative music through composition. This was based on the philosophies of Self and Paynter (United Kingdom), and Schafer (Canada) who advocated learning as experience, and the focus on creating sounds. Students had access to musical instruments in the classroom, but this could not be classified as instrumental music instruction. To some extent conventional music notation was disregarded in favour of diagrams to represent sound scapes. According to Paynter and Aston (1970) this new philosophy advocated that “art that is most relevant to us is that of our time” (p.4).

Paynter and Aston (1970) believed that education “should be child-centred and start from the needs of the individual” (p.2). Paynter and Aston (1970) further explained:

Because all our knowledge comes from experience of living, its many areas are related and interdependent. If we begin by erecting barriers between them we shall be in danger of hiding from our pupils the essential relevance of our subjects. The liberal education we all wish for our children implies a breadth of understanding and experience that will be possible only when we make conscious efforts to remove the boundaries between subjects. (p.3)

This approach to classroom music teaching was adopted by some teachers in Victoria who saw the benefit of composition in the classroom, or were searching for fresh ideas for the music curriculum. (Interviewee 1) It was not however the definitive curriculum in classroom music in Victorian government secondary schools.

5.2 1970

In July 1970, the Victorian government gave schools greater autonomy and flexibility in their financial management with regard to improving facilities through direct funding to the schools. The Government gave subsidies for facilities including “libraries, equipment, buildings, furniture and grounds” (Education Department, 1972, p.32). This would have given scope for schools to also build music facilities. During the 1970s, schools were placed into regions determined by their geographic location. This was part of the devolution of power by the Education Department.

Ovenden (2003) was one of the first instrumental music teachers hired by the Education Department. She commented how the Southern Metropolitan Region ran music camps which would comprise “up to 200 students in a senior band, 300 students in a junior band and up to 500 students in a combined band” (p.7).

In 1970, there were instrumental music teachers working in 75 schools across Victoria. The lack of facilities and high demand for teachers marred the growth of instrumental music programs and some schools still did not even have a classroom music teacher. Burt Schruhm, the Director of Education noted in the *Report of the Minister of Education and the Minister of Special Education for the Year 1971-1972* (1972): “Not until more students can be encouraged to train as music teachers can this situation be remedied” (p.53).

A lack of opportunities for music students especially from country schools was an ongoing issue. As a result, a scheme was set up at The University High School and Oakleigh High School for country music students to attend one of these schools to

complete their secondary education. (Education Department, 1973, p.45) A qualified and experienced piano teacher was employed at each of these schools full-time and music theory was offered to the matriculation level. The schools began to admit students who wanted to study music in order to gain admission into the Faculty of Music at The University of Melbourne to train as music teachers. These students were accepted into the school provided they participated in the school's choir or orchestra, the school production and in a music recital. The students also had the opportunity to learn a second musical instrument. (p.45) Schruhm in the *Report of the Minister of Education and the Minister of Special Education for the Year 1971-1972* (1972) commented on the establishment of the scheme: "The response from students revealed a definite need for such assistance, especially among country students" (p.54).

In 1970, the Music Branch, a support service for music teachers in the Education Department continued to be active in providing opportunities for students. There were 24,000 secondary students and 7,500 country school students who attended the Schools Orchestral Concert organised by the Music Branch. (Education Department, 1972, p.39) The Music Branch stated that there was an increase in the availability of practical activities in music including ensembles, musicals, festivals and attendance at Australian Broadcasting Commission (ABC) concerts for children. (Education Department, 1973, p.45)

The Music Branch became part of the Special Services Division, a newly formed division after moving from the Primary Division in November 1970. (Crosthwaite, 1997, p.23) The Music Branch was set up as a support service for the Primary Division. The Secondary and Technical Divisions also had access to some of the

resources. However there was no Music Branch specifically for the Secondary and Technical Divisions.

Ferris (1993) described how the Special Services Division also included Art and Physical Education as well as the Library, Publications and Psychology and Guidance Branch. (p.33) The same year Doris Irwin, the Director of Music in the Music Branch retired. Helen McMahon took over Irwin's role. According to Blake (1973) Irwin wanted her successor "to see the status of music in schools raised to that of a major subject, correlated with art and literature and ranking in importance with mathematics and science" (p.1081).

There were times when the Education Department based secondary level administrators at the Music Branch for logistical reasons. The Music Branch was not restricted to the primary schools as explained by Interviewee 9: "True, however by its title it assumed a secondary nature as well. It became an umbrella group" (Interviewee 9). It was noted by several Interviewees that music administrators who were not based in the Primary Division were not embraced by the Music Branch personnel.

Interviewee 4 commented: "But I was the only secondary person there, and they didn't want me because I was secondary...Helen McMahon didn't really want me there because they wanted to keep it primary" (Interviewee 4).

5.2.1 Saturday Morning Music School

In 1970, the Saturday Morning School was set up by Cameron as a follow-on from the Combined Secondary Schools Concert Band. The Saturday Morning Music School commenced at The University High School to cater for the needs of advanced

orchestral players. Its aim was to “promote music education among students and other young people in the community through a wide range of services” (The Melbourne Youth Music Council, 1975). Cameron, the Inspector of Music, acted as manager, and the first conductor of the Melbourne Youth Orchestra was Eric Austin Phillips with Leonie Conolan as the string tutor. The Melbourne Youth Orchestra rehearsed in the hall at The University High School. (Interviewee 10) Later, the organisation added other ensembles including concert bands, string orchestras and choirs.

According to Interviewee 10 the Saturday Morning Music School was set up on the “principles” of the Saturday Morning Language School. Tom Moor was the director of the Saturday Morning Language School at that time where the tutors were paid at an “intermediate rate” (Interviewee 10). Interviewee 18 explained how Cameron “wrote to relevant directors at the time, and they said ‘Yes, why can’t we do that’, we’d start the Saturday Music School, and that’s how it started” (Interviewee 18). Cameron approached the Education Department who agreed to pay for the services of the conductor and tutors. (Crosthwaite, 1997, p.23) Students participated in an ensemble which included a full rehearsal and sectional tutorials.

5.3 The Technical Division

Formal instrumental music tuition was established in the Technical Division in 1969. Ted Jackson, the Director of Technical Schools discussed how complete bands were operating in technical schools in Collingwood, Maryborough, Macleod, Warragul and Williamstown. Jackson went on to describe how “almost” complete bands were found in Broadmeadows, Coburg, Geelong, Niddrie, Mildura and Warrnambool. In the central and eastern areas of Victoria, school and community orchestras and ensembles

had been formed. (Education Department, 1973, p.60) The instrumental music programs were ensemble oriented with many concert bands and orchestras developed at schools.

The Technical Division organised instrumental music programs and allocated an instrumental music co-ordinator for each designated region. During the 1970s the co-ordinators were as follows: Fred Lenffer – Mitcham, Reg Pritchard – Macleod, Phil Thorn – Footscray, Berenice Bell – Sandringham, Alistair Gunn – Swinburne, Colin Bubb – Bendigo, Alan Tacon – Ballam Park, Harry Hood – Geelong West, and Bruce Armstrong – Warragul. (Interviewees 2, 4, 5, 8, 15) According to the Interviewees the number of instrumental music teachers varied from region-to-region. As recalled by Interviewee 2 there were 15 instrumental music teachers in Mitcham, six in Swinburne, 15 in Macleod, 14 in Sandringham, 12 in Footscray, and two in Bendigo. (Interviewee 2)

Students in the Technical Division were encouraged to sit external practical examinations run by the Australian Music Examinations Board in which a pass in Grade Four equated to a Credit at Intermediate level and a pass at grade five, a Credit towards the Leaving Certificate. (Education Department, 1973, p.60)

During the 1970s, instrumental music grew in the Technical Division with instrumental music teachers being allocated where there was demand for the resource. Interviewee 8 explained:

Yes, as it grew, and it certainly did, it took off very quickly in technical schools. Yes, they started to increase the numbers in teachers to be available

for instrumental music. And, yeah it was a really big time in music. In those days we didn't allocate ourselves a day to a school, or two days to a school. It was done on needs basis. So, if a school down the road which may have been two kilometres down the road had three brass kids, you wouldn't send the brass teacher there for the day to drum up business. The teacher would drop in, maybe in the first two periods, teach those, and the next part of the day, he would be off to another school somewhere. (Interviewee 8)

5.4 1971

In 1971, the Education Department began to decentralise and divide Victoria to regions. (Comte, 1983, p.191) The regionalisation of Victoria would continue throughout the 1970s.

The first State Music Camp was held in Victoria. State Music Camp was an orchestral music camp which ran during the holidays for one week a year. This organisation was part of the National Music Camp with the Australian Youth Orchestra as its flagship ensemble. National Music Camps were held at a different location each year which included Geelong Grammar School.

The shortage of instrumental music teachers was still an issue in the Education Department. According to the *Report of the Minister of Education and the Minister of Special Education for the Year 1972-1973* (1973):

There continues to be an increasing awareness of the values of music education as an integral part of the curriculum in secondary schools in

Victoria, but, as yet, the demand in schools cannot be met because of a shortage of music teachers. (p.45)

Here instrumental music was noted to be a valuable subject, but there was an undersupply of qualified music teachers.

The Australian Council for the Arts (1968) set up a Music Advisory Committee to research the present state of Australian music. It commissioned Roger Cowell and Unisearch, the University of New South Wales research company, to undertake the research. This resulted in a publication *Music in Australia: Needs and Prospects* (1971). Consequently, another committee was formed with Barry Jones, Roger Covell and John Hopkins who wrote *The State of Music in Australia* in July, 1972. (Jones, 1986, p.xvi) With regard to music in schools, it stated that music is “a poor relation to music outside the school...Few pupils emerge from school music with individual skills” (p.xvi).

5.5 1972

In 1972, over 3,000 students received tuition from 72 instrumental teachers and there was a demand for even more instrumental music teachers in Victorian government secondary schools. To address the issue of the shortage of instrumental music teachers, they were recruited from the USA. With regard to facilities, the *Report of the Minister of Education and the Minister of Special Education for the Year 1973-1974* (1974) commented how six free-standing instrumental music blocks were in the process of being built at various schools. (p.24) The names of the schools were not specified in the report and it was not clear which schools they referred to.

The Victorian State Schools Bands Association had their music festival at Kew Civic Centre with 6,500 children participating. There were also 24 orchestral concerts for schools in which 27,654 children participated. (Education Department, 1974, p.60)

The Music Branch appointed three officers; a Music Officer, an In-Service Education Officer and an Instrumental Officer. The names of the officers were not specified in the report. Bruce Worland succeeded Cameron who retired as Inspector of Music for the Secondary Division. Cameron remained as the Director of the Melbourne Youth Music Council. (Interviewees 10, 18)

A difference between the management of the High and Technical Divisions was that the Technical Division employed music co-ordinators for each region whereas the secondary system only had one music inspector for the entire State of Victoria.

However, it was later commented by the Victorian Association of State Secondary Principals (1997) that having one inspector resulted in “some schools became dissatisfied with their exclusion from decision-making processes” (p.15).

The Education Department together with the Melbourne Youth Music Council organised the Melbourne Festival of Youth Orchestras. (Hopkins, 1974, p.38) Youth Orchestras from interstate travelled to Melbourne to participate in the festival.

In 1972, the January Music Camp was established by The Saturday Morning Music School. It was created to meet the demand by students from the Saturday Morning Music School who wanted to attend National Music Camp but were not at the required minimum Australian Music Examinations Board Grade Four level.

(Interviewee 10)

The first January Music Camp was run at The University High School in January 1972. It was organised by the Saturday Morning Music School Committee and attracted 40 students from both government and non-government schools. The first camp was free for the students, and tutors were paid two dollars for the week.

(Interviewee 10) The students rehearsed for a week concluding with a public concert. Subsequently, the January Music Camp became an annual event. (Melbourne Youth Music, 2003, p.14)

5.6 1973

In 1973, the Rose Music Foundation gave \$25,000 to establish the Rose Music Foundation Camps for a period of five years. This was a joint project with the Education Department and the Rose Music Foundation. (Hopkins, 1974, p.38) The Rose Music Foundation organised residential camps for primary, secondary and tertiary students. (Education Department, 1974, p.60)

The Melbourne Youth Orchestra toured Europe in 1973. The same year, three additional ensembles were established through The Saturday Morning Music School. These were the Percy Grainger Youth Orchestra, Melbourne Youth Symphonic Band and the Melbourne Youth Choir. There were 250 students who attended the Saturday Morning Music School in 1973. (Education Department, 1976, p.24) The Music Branch was still very active with a resource centre, book library, record library and recording studio.

In 1973 the shortage of qualified music teachers was still an issue:

Twice the number of staff are necessary if an adequate, continuous service to schools is to be provided; and a suitable staff structure is essential if senior personnel are to be retained in this field. (Education Department, 1976, p.41)

It was stated that double the number of music teachers were required to adequately staff schools. A staff structure with promotional was also required to retain music teachers once they joined the Education Department.

5.7 1974

In 1974 the Education Department continued to divide the State into regions.

(Appendices 8 & 9) This resulted in “the complete regionalization of the State” (Education Department, 1977, p.46). One of the major developments in instrumental music was the establishment of Regional Music Placement Schools. They were designed for students who displayed ability in instrumental music and wanted a comprehensive music education during their secondary school years. The *Report of Music Education Committee of Review* (1990) stated in regard to attendance at Regional Music Placement Schools that incoming students had to meet “practical and theoretical pre-requisites, satisfactorily pass an audition and agree to take part in the school performing groups” (p.55).

The Education Department selected five government secondary schools who could resource instrumental music and showed promise for further development in music education. The schools provided music history, theory and practical music from Year 7 to 12 inclusive. (p.22) The *Annual report: Education Department of Victoria 1981-1982* (1982) found that each Regional Music Placement School was strategically

selected to cover different areas within metropolitan Melbourne. (p.22) These were Blackburn High School in the east, MacLeod High School in the north, McKinnon High School in the south and The University High School in the west. MacRobertson Girls' High School was a special academic entrance school for girls where the number of music students was restricted. The number of places available for music students in Victoria each year averaged from 40 to 60 students with each school recruiting around 10 to 15 students each year.

Lindsay Thompson, the Director of Education, explained the concept of the Regional Music Placement School in the *Annual report: Education Department of Victoria 1978-1979* (1979):

The five Music schools (University, MacRobertson, Blackburn, McKinnon and Macleod High Schools) provide opportunities for talented senior secondary Music students to gain specialised music tuition within a balanced academic education. It is hoped that this scheme will be extended in the future.

(p.24)

Students who applied to Regional Music Placement Schools and were out-of-zone, were accepted on the grounds that there was no other government secondary school which could provide them with a comprehensive music education. According to the publication by the Victorian Association of State Secondary Principals (1997) a student was accepted on condition that the student would participate in the music program. (p.15)

In later years, other government secondary schools became Regional Music Placement Schools. These included Matthew Flinders Girls' High School (Geelong),

Hamilton High School, and Balwyn High School. Interviewee 6 commented how “Balwyn High School...got a politician to tag it as a music school pretty well just months before the whole concept was scrapped because it was too elitist” (Interviewee 6).

5.7.1 The Victorian College of the Arts

The Victorian College of the Arts (VCA) was the first performing arts institution for students who had ability in art, music, drama, dance, or film and television. The VCA was divided into secondary, tertiary and post-graduate schools. The tertiary schools were established at different times; Art in 1973, Music in 1974, Drama in 1975, Dance in 1979, Film and Television in 1992 and Studies in Creative Arts in 1995. (Pascoe, 2000, pp.12-13)

The Victorian College of the Arts Secondary School (VCASS) was opened in 1978 and offered tuition in music or dance. An un-authored article in *The Australian Journal of Music Education* (1973) explained: “The college is unique in Australia, and probably the world, in that it will bring together so many art forms, operating together in the one college” (p.25). Pascoe (2000) described the funding arrangement: “As a technical school, teachers’ salaries and buildings would be provided by the state, and they would rely on maintenance grants for materials and all other resources to operate a school” (p.169).

The concept of setting up the VCA was the vision of Lenton Parr who was then the Head of the National Gallery Art School. Parr became the founding Director of the VCA from 1973 to 1984. Parr met with Dr Phillip Law in 1968, the Vice-President of

the Victorian Institute of Colleges and worked on establishing a performing arts school. Pascoe (2000) explained: “The vocational emphases of the Victoria Institute of Colleges were seen as suitable for developing a community-oriented performance-based music school, allowing the University to retain its traditional interests” (p.20).

The VCA School of Music was opened in 1974 with an enrolment of around 30 students. It was designed to train the performing musician with two subject courses. The first course Music Craft was for general musicianship. General Studies was the second course that included a Dean’s Lecture Series, as well as masterclasses and an elective study. (Tunley, 1974, p.29) John Hopkins, who had worked for the previous ten years at the Australian Broadcasting Commission, was appointed as the first Dean of Music.

Hopkins’ vision was to focus on practical orchestral and vocal training rather than academic scholarship. Many of the part-time instrumental music staff in the secondary, tertiary and post-graduate schools were performers from the Melbourne Symphony Orchestra which reinforced the emphasis on orchestral performance.

Pascoe (2000) further elaborated: “All courses are directed toward educating and training students to become top professional musicians in a performance-oriented environment, and at the same time to develop a realistic awareness of the demands of the music profession” (p.98). The establishment of the VCA School of Music was a significant development in instrumental music studies in Victoria.

5.7.2 Music in Australian Schools

Following Bartle's study *Music in Australian Schools* in 1968, he published an article on secondary schooling in Australia in the *Australian Journal of Music Education* in 1974. This was an update of his 1968 study. According to Bartle (1974) although there was a general understanding that classroom music should be a compulsory subject during secondary schooling, it was usually offered in Years 7 and 8. Bartle (1974) discussed:

A prevailing philosophy in secondary schools in Australia is that all children should be given the opportunity to study some music at post-primary level. In all States, then, for most children, music is intended to be compulsory for at least, the first year of secondary schooling. Thereafter it usually reverts to the role of an option (having the same status as other chosen subjects) up to final year, where in all States it may be taken as a subject for final school certificate. (p.21)

Bartle's view on music education seemed to be consistent with Victoria at the time. This, of course depended on the availability of music teachers. Bartle noted that instrumental music in schools was becoming more widespread, especially in the form of instrumental programs. Bartle (1974) commented:

The teaching of orchestral instruments, guitar and recorder is gaining in popularity in government schools. Up till ten years ago such teaching, including the teaching of piano, was largely the province of the non-government school. Of late, however, Education Departments in all States have been employing teachers of instruments to give lessons, generally in school time and free of charge, to interested pupils in government schools. In larger schools such teachers may be employed full time; others cover two or

three schools on an itinerant basis. They usually form orchestras, bands and small ensemble groups as well as providing individual tuition. Teachers of instruments in most States seem, however, to be in very short supply, and so not all government schools are at present included in the scheme. (p.22)

Bartle (1974) did make a special mention of government schools in Australia which were noted for providing instrumental music programs. The Conservatorium High School in Sydney, and Perth Modern School and Nedlands High School in Western Australia were specifically mentioned in this report. Bartle noted that choral music was still a popular form of music taught in schools, as it was inexpensive, and relatively easy to organise:

Most secondary schools, even those without the services of a full-time music teacher manage to field a choir, if not on a regular basis, at least for such public occasions as a speech night or parents' concert. Presentations of school operas or operettas and the formation of jazz or popular music ensembles are not uncommon. (p.22)

There were still issues prevalent with instrumental music teaching in schools as found by Bartle. The lack of qualified teachers was an on-going issue. Teachers of music also needed a career path with opportunities for promotion. Bartle (1974) further discussed:

Australian schools under government control are still plagued with a problem that no doubt exists in other countries as well-the transfer of the music teachers to other schools. Too frequent changes in the directorship of music in a school produce unsettled goals and lack of continuity in method and practice. In some States this is being slowly overcome by allowing teachers to

gain promotion opportunities within their own school instead of having to move else-where. Non-government schools, naturally, do not suffer from such problems to the same extent. Here, teachers tend to stay in the school which guarantees them promotional advancement and permanency of tenure. (p.22)

During this time, the lack of adequate facilities as noted by Bartle (1974) was still an issue:

In replies to a recent questionnaire of supervisors and inspectors of music in all States the lack of adequate accommodation for music activities in schools was frequently mentioned. Furthermore, there was a common agreement that the lack of trained music teachers was the greatest obstacle to the proper development of music in secondary schools. (p.22)

Bartle did not specifically mention Victoria in this article.

5.7.3 Gifted and Talented Program

An experimental music teaching project was established in 1974 by the Faculty of Music at The University of Melbourne. Funded by a Development Grant, the experimental music teaching project was designed to investigate practical music teaching and to develop the most effective way of training future teachers. Cooke (1977) at The University of Melbourne recognised that their courses “offered in the Faculty lead to a wide variety of musical pursuits; in the teaching field students can aim to become instrumental, vocal or classroom teachers” (p.i). This experimental music teaching project developed into a scheme to further develop students who were gifted in music.

Kelson (1975) described how the Victorian Chapter of the Australian College of Education granted \$500.00 “to investigate 29 aspects of education with the area of focus on gifted students” (p.10). Forty-five students from Victorian government secondary schools applied and were tested for their musical ability by the Australian Council for Educational Research (ACER) and by John Secomb, a teacher at Wesley College, which at the time was a non-government boy’s school. The 35 students who were selected were given weekly classes and were divided into three instrument groups which were piano, strings and wind. Pianoforte and general musicianship classes were held at The Conservatorium of Music by the Dean of Music Max Cooke. The String Ensemble was held at Glamorgan, a non-government school in the south eastern suburbs of Melbourne. Paul McDermott, a member of the Melbourne Symphony Orchestra conducted the String Ensemble. Woodwind and brass classes were given at Valda Fouvy’s private residence in Kew. (p.10)

Ongoing funding from The Australia Council kept the experimental music teaching project in operation until the mid 1980s. The concept of providing specialist instruction for the gifted and talented was still very new, and this scheme would have provided extension work for music students with high musical ability.

5.7.4 Camberwell Music Library

The Camberwell Music Library, more commonly known as the Camberwell String Library, was established in 1974 from a Commonwealth Schools’ Commission Innovation Grant. Mrs Macarthy, as she was known as, was a classroom music teacher at Greythorn High School who began the Camberwell Music Library. (Interviewee 3) Interviewee 3 described how the library “was virtually just a

cupboard next to the music room initially, then it went down to the old canteen, and eventually went to the old house". The library was then moved to a house adjacent to Camberwell High School.

The Education Department gave the library an allocation of 2.1 equivalent full-time staff. According to Interviewee 5, the use of instrumental music teaching time to staff the library was a contentious issue for some educators as it took away instrumental music time from schools. (Interviewee 5) The library was also a community music library, and according to the *Report of Music Education Committee of Review* (1990) contained the "largest collection of scores and parts available for loans to schools and the general public in Australia, with 7,100 catalogued scores and parts" as well as listings of ensembles and teachers in the community. (p.43)

5.7.5 Melbourne Festival of Youth Orchestras

The second Melbourne Festival of Youth Orchestras was held in August 1974.

According to the *Report of the Minister of Education and the Minister of Special Education for the Year 1973-1974* (1974) musicians from parts of Victoria, orchestras from interstate and from overseas including England, New Zealand and West Germany participated in this festival. (p.24) The festival provided performance and cultural opportunities for the students involved.

5.8 1975

In 1975, the Saturday Morning Music School changed its name to the Melbourne Youth Music Council (MYMC). MYMC used facilities at the Victorian College of the Arts and Melbourne High School for rehearsals. The Education Department financed

the administration whereas MYMC financed the operational costs. That year, there were 364 students performing in ensembles provided by the MYMC. (Education Department, 1978, p.29)

The Music Branch provided a variety of services including access to recording equipment for over 5,000 students, residential in-service weeks for 400 teachers and the Rose Music Foundation residential programs for teachers. (Education Department, 1978, p.46) In 1975, the Music Branch sent out over 80,000 copies of music for recorder, guitar and percussion to schools on request. Thirty-four thousand students attended the Schools Orchestral Concerts performed by the Melbourne Symphony Orchestra and presented by the Australian Broadcasting Commission. (p.46)

In 1975, the Victorian College of the Arts received a grant from Kenneth Myer to establish a Hamilton/Horsham teaching program to promote instrumental music in regional areas. (Pascoe, 2000, p.102) The program was carried out in conjunction with the Victorian Ministry of the Arts and funds from The Australia Council. Worland (1979) stated that there were three graduates, one each on violin, cello and woodwind who made fifteen visits to schools which stimulated and enthused teachers who were already working there. (p.6)

5.9 1976

The Victorian Institute of Secondary Education (VISE) was established in 1976 as a statutory body for the transition of students from secondary to further education. (Education Department, 1979, p.40) The establishment of VISE was in-line with one of the Education Department's aims on preparing students for higher education.

The Music Branch organised a two-week induction course for 90 music specialists. (Education Department, 1979, p.34) The Music Branch also worked with the Melbourne Symphony Orchestra, the ABC Showband and Defence Force Bands in the organisation of 51 concerts for 58,000 students. In that year, there were 18 workshops by the ABC Melbourne Showband during Moomba, a community festival held in Melbourne in which 362 music students participated. The Gillies Bequest and the Yamaha Foundation assisted 15 schools with loans of musical instruments, and the Rose Music Foundation gave funding for nine music camps. (Education Department, 1979, p.35)

The Third Australian Youth Music Festival was held from 18 to 24 July and included over 2,000 musicians, aged between four and twenty-four from Australia and Japan. Professor Rodney Eichenberger, a choral expert from the University of Southern California, gave inservices, lectures and masterclasses. This festival was held at Dallas Brooks Hall, and was run by the Melbourne Youth Music Council. In September 1976, the Melbourne Youth Orchestra also toured England and West Germany.

5.10 1977

In 1977, the Education Department stated its aim for music education: "Music education, aimed at fostering the development of practical, creative and aural skills in students is viewed as an integral part of secondary education" (Education Department, 1979, p.27).

New secondary schools were designing better music facilities. Again, the problem of “the high cost of musical instruments and equipment, staff shortages, and the poor facilities in the older schools, continue to limit the further development of music education in many secondary schools” (p.27).

Worland (1979) described how a special committee convened by the Teacher Education Division was formed to address the problem of the lack of classroom music teachers in secondary schools. The committee found there was a shortage of 2,500 music teachers to adequately staff secondary school music. (p.6)

In 1977, the Yamaha Music Foundation, distributed percussion equipment to five underprivileged Victorian government secondary schools. Three were in the Broadmeadows inspectorate and two were in the St Kilda inspectorate. These resources helped to develop instrumental music programs in schools which otherwise would not have had the opportunity to run an instrumental music program. The Music Branch also provided support for music programs including the provision of sheet music for ensembles. (Education Department, 1978, p.17)

The Melbourne Youth Music Council was active in providing performance opportunities for students. According to The Melbourne Youth Orchestra and the Melbourne Youth Choir performed at the State Finals of the Plain English Speaking Award. The Melbourne Youth Symphonic Band toured Japan in April and May 1977. (Education Department, 1978, p.27)

In 1977, the Commonwealth Government closed organisations including the Curriculum Development Centre and the Education Research and Development Commission. According to Cujes (1990) the educational ideology at that time was “the promotion of excellence, return to basics and discipline, as well as the promotion of the interests of private schools” (p.15). This change in philosophy marked a direction in education where there was a return to the basics.

The Education Department (1980) drafted a report known as the Curriculum Services Enquiry and found that “expensive services had been duplicated, that services needed in some fields had not been provided at all, and that the whole of the curriculum support structure lacked co-ordination, direction and purpose” (p.79). As a result, support agencies for schools were closing. According to Interviewee 11, the closure of support services which included the Music Branch had a detrimental effect on music education in Victorian government secondary schools.

5.11 1978

In 1978, instrumental music was taught to 5,000 students by 101 teachers. Again, the demand for instrumental music teachers exceeded the supply. Schools which were singled out for the quality of their concert bands included Debney Park High School, Blackburn High School, Melbourne High School and Hamilton High School. Paisley High School, Brunswick High School, Montmorency High School and Doveton High School were in the process of developing band programs. (Education Department, 1979, p.24) From year-to-year, there had been a steady growth in interest in instrumental music in government secondary schools as documented by the increase of students learning instrumental music and the number of teachers employed.

The Music Branch provided services to teachers involved with music through the provision of a recording studio, sheet music, record library and organised concerts and workshops. In 1978/1979, over 1,000 teachers participated in the in-service activities provided by the Music Branch. In 1978, 48,000 children from 600 schools attended 40 concerts arranged by the Music Branch. There were 440 instrumental music students from 46 schools who participated in Moomba workshops, as well as attending workshop's by the ABC Showband. The Music Branch distributed 66,862 sheets of recorder music, 144 instrument arrangement books and 10,563 instrument arrangement sheets to schools. The Music Branch also administered the funds provided by the Rose Music Foundation. (Education Department, 1981, p.42)

However, it was recognised that there was “some insularity and a decline in the acceptability of support services” (p.22). The Music Branch was closed which was a loss to music education in Victoria. Interviewee 11 explained how the Music Branch “had been most helpful to me in my early teaching days with respect to professional development” (Interviewee 11).

The Victorian College of the Arts Secondary School (VCASS) commenced in 1978 and was designed for students who had displayed a talent for ballet or music. In a letter to all students who were accepted into the first year intake of the school, Pitt, the founding principal, outlined the structure of the school as described by Pascoe (2000):

“The school has two basic aims: to provide you with a sound secondary education, and to promote the development of your talents in your chosen field of ballet or music” (p.167).

It was noted that the school's "general purpose, particularly at the senior school, is to prepare the students for entry into the tertiary program of the Victorian College of the Arts" (Education Department, 1979, p.42). There were nine Education Department staff appointed to the school for administration and teaching. (p.42)

The VCASS was a government run, non-fee paying school with the offer of a place based entirely on the audition. The academic staff were hired by the Education Department and specialist staff for music and dance instruction were recruited. Students could apply for any secondary year dependent on vacancies at that time. Music students were expected to learn two instruments as well as participate in school ensembles. The school curriculum was structured around a percentage of time devoted to music or ballet with the balance on academic subjects. Pascoe (2000) further explained:

The academic program will contain the basic core subjects of English, mathematics, physical and social sciences, languages and art...the specialist electives in ballet and music will occupy about 25 *per cent* of the time in Form 1 to 60 *per cent* in Form 6. (p.167)

The Victorian College of the Arts Secondary School opened on 7 February 1978 with 93 students. Barely two months prior of the school's opening, advertisements and auditions had commenced.

Comte (1983) commented that "the establishment of this school should not be seen to diminish the Education Department's responsibility to provide a satisfactory arts education for all children attending normal primary and secondary schools" (p.199).

The Victorian College of the Arts Secondary School gave the opportunity for

intensive training for gifted students of music or ballet the opportunity to receive intensive training as part of their secondary schooling.

In 1978, Nancy Ovenden was appointed by Bruce Worland as his advisor for statewide co-ordination of instrumental music. (Ovenden, 2003, p.7) The appointment was until 1985. Ovenden had been working as an instrumental music teacher in Victorian government secondary schools since 1966.

5.11.1 Music Organisations

The Victorian State Schools Music Association (VSSMA) formally the Victorian State Schools' Bands Association (1929) was established in 1978. The philosophy, according to Worland (1979) was as follows:

The belief that music is important in the total development of every person and that all children have a right to music education and that every school should offer opportunities for tuition and performance in music as part of its educational program. (p.4)

VSSMA provided many performance opportunities for secondary school ensembles including festivals and workshops for instrumental music teachers and students.

Around the same time the Music Education Advisory Committee (MEAC) was established within the Education Department. MEAC was designed to examine and review music education at the departmental level. Worland (1979) was anticipating that a possible collaboration of the VSSMA and MEAC would result in a more “unified approach to music education within the Education Department” with “emphasis on music administration, more effective use of specialist staff, assistance

for teachers and a closer liaison between the department of education and the teacher training institutions” (p.5).

Another committee, the Secondary School Standing Committee (1978), published a statement of aims for music in Victorian government secondary schools. The statement of aims were as follows:

To foster in students an attitude to music consisting of respect for, enjoyment of, and excitement about this aspect of their total life experience, through the development of the students’ conceptual understanding of music and their broad awareness of this art form, in terms both of the variety of musical styles and the ways in which they can be experienced. (Worland, 1979, p.3)

These committees were a support for instrumental music teachers in Victorian government secondary schools.

5.12 1979

In 1979, there were 272 secondary schools with 175,414 students and 3,112 teachers in Victoria. One hundred of these schools were visited by 85 instrumental music teachers who taught over 5,000 students. There were 193 schools which offered classroom music with 47 of these offering senior elective subjects in classroom music. (Education Department, 1981, p.17)

According to Worland (1979) “although there was a decline of 8,500 secondary school students since 1976, the number of instrumental music teachers and students at schools had not changed greatly for five years” (p.5). However many schools could not offer a music program due to the lack of qualified teachers. Worland (1979)

commented how there was the “old argument that schools do not ask for music teachers because they know there are not sufficient music teachers being trained is true” (p.1). Not surprisingly, there was still a shortage of instrumental music teachers and requests for teachers could not be met.

The “performance standard of school instrumental ensembles continues to improve, with notable performances from Blackburn, Melbourne, Norwood, Debney Park, Paisley, MacRobertson, Mitcham and McKinnon High Schools” (Education Department, 1981, p.17). Blackburn, MacRobertson and McKinnon High Schools were Regional Music Placement Schools and Melbourne High School was a selective entry boys’ high school.

Even though the Music Branch had “closed” it was still in operation with 1,500 teachers using the facilities. (Education Department, 1981, p.42) This could have been due a change in management of the Special Services Division:

In excess of 1000 teachers from all teaching Divisions as well as music consultants and instrumental and vocal specialists have participated in the in-service education activities focusing on the planning, implementation, and development of school music programs. (p.42)

Instrumental music was specifically mentioned here in the utilisation of in-services.

In 1979, the Higher School Certificate examination was administered by the Victorian Institute of Secondary Education (VISE). This replaced the Victorian Universities and Schools Examinations Board (VUSEB) which had been operating since 1965.

In March 1979, a workshop on music teaching was held at the Collingwood Education Centre with papers presented by T.J. Ford, the Director of Secondary Education, and Worland the Inspector of Music for Secondary Schools. Ford (1979) stated the “school curriculum will probably continue in its recent disturbed state for some time” (p:1). Ford’s (1979) rationale for teaching and learning music was reflected in his aims as stated below:

- a. Early fundamentals in vocation preparation;
- b. Fundamentals for a persisting ability to appreciate the physical environment;
- c. Fundamentals encouraging a lasting appreciation of heritage;
- d. Fundamentals for a persisting ability to appreciate people;
- e. Early fundamentals for enjoying recreation;
- f. Activities leading to justified self-confidence. (p.2)

Ford (1979) described how music was one of the most common parts of our heritage, part of human recreation and helped to boost one’s self-confidence: “Given the right mental adjustment, quite limited music making can boost a child’s self confidence” and music “has its greatest exposure in the secondary school-child years” (pp.3-4). He acknowledged that self-confidence and recreation could merge with each other through the medium of music. Music, according to Ford (1979) was a learned attainment, an art and a language for self-expression. (p.4) He commented: “Children do have available loose soul-strings which can be used to tie them into new musical experiences” (p.6).

Worland (1979) acknowledged that, as a result of curriculum autonomy in 1968, schools went through a transformation. Classroom music teachers were free to set their own courses, and the emergence of teaching philosophies and approaches including Orff, Kodály, Schafer, Dennis, Paynter and Ashton resulted in teachers adopting new ideas and experimenting with their own curriculum. (p.1)

Worland (1979) stated that it was the progress of instrumental music programs in schools which has been the greatest development in music education in Victoria. In 1979, there were over 5,000 students receiving free instrumental music tuition at Victorian government secondary schools. “During the 70’s instrumental growth was tremendous, and despite the 30% increase in staff during this time, it has not been possible to meet all school demands” (p.1).

In the workshop document, Worland (1979) singled out schools where there was a notable development in their instrumental music ensembles. These were Blackburn High School, Melbourne High School, MacRobertson Girls’ High School, Norwood High School, Mitcham High School, Belmont High School, Matthew Flinders High School and Debney Park High School. From this list, Blackburn High School and MacRobertson Girls’ High Schools were Regional Music Placement Schools. Other factors, according to Worland, which had contributed to the development of music in schools had been the school opera or production and music camps and festivals. (p.2)

To address the problem of the lack of qualified music staff, a direct recruitment scheme was established in the early 1970s where teachers from the USA were given

one or two year contracts. (Worland, 1979, p.2) This scheme was stopped in the late 1970s due to the adequate supply of teachers.

Worland (1979) predicted that the decline of student enrolments and the capping of instrumental music staff would have a negative affect on the instrumental music programs. This would make further expansion of instrumental music programs “very difficult, if not impossible, to gain specialist instrumental staff” (p.2.). The “lack of registered qualified music teachers, promotional opportunities and *disgraceful* teaching conditions has resulted in a high rate of resignations” (p.2).

The workshop papers also discussed the establishment of keyboard laboratories in schools. Keyboard laboratories were a new trend in music education where students learnt practical music skills at the piano keyboard. These laboratories were to operate as part of classroom music, rather than instrumental music programs. (Education Department, 1982, p.22)

During the 1970s, there were opportunities for Victorian government secondary teachers to gain promotion through the process known as Secondary Teachers Evaluation Panel (STEP). Instrumental music teachers were included in this promotional scheme which resulted in a pay increase. Interviewee 4 described how “you had to go right before three people, one of the reps. of the department, I think, one was a rep. of the school, and one was a rep. you could pick yourself” (Interviewee 4). STEP was one of the few opportunities for promotion for instrumental music teachers in Victorian government secondary schools during the 1970s.

5.14 Summary

The 1970s was a time of opportunity for instrumental music programs in Victorian government secondary schools. There was an increase in accessibility, and availability for instrumental music in both the Secondary and Technical Divisions.

There were some secondary schools which offered specialised instrumental music programs for students who otherwise would not receive tuition in instrumental music. The University High School and Oakleigh High School provided specialist music classes up to Higher School Certificate for students with an interest in continuing their music education at the tertiary level. Five Regional Music Placement Schools were established in 1974 where students with music ability could attend a music school out of their designated school zone.

The Victorian College of the Arts was established for students with exceptional ability in the performing arts. The tertiary music school was opened in 1974 with the technical music school opening four years later.

Secondary students with a high ability in music had the opportunity to attend a scheme for gifted and talented music students held at The University of Melbourne. These were offered to students of keyboard, strings and wind.

Ensemble participation was a major development during the 1970s with the establishment of the Saturday Morning Music School and an annual holiday Music Camp held in January. Youth Music Australia also formed a State Music Camp.

Additionally, there were state music festivals as well as the Melbourne Youth Music Festival attracting ensembles from interstate and overseas.

Funding for musical instruments was an ongoing problem. Support bodies including the Gillies Bequest, Rose Music Foundation, Yamaha Music Foundation and the Myer Foundation assisted in the development of instrumental music programs in Victorian government secondary schools.

There were the ongoing issues in Victorian government secondary schools during the 1970s due to the poor facilities, lack of qualified teachers and limited career opportunities. Music support organisations and music educators were advocating better conditions so that instrumental music could achieve the status it deserved. Comte (1983) affirmed: “These problems notwithstanding, the decisions undertaken to teach orchestral instruments in secondary schools represented the most notable development that occurred at the practical level during the period 1965 to 1980” (p.258).

The developments in instrumental music programs in Victorian government secondary schools during the 1970s were dramatic, and the program that was first perceived as an “experiment” now had a permanent place in secondary education.

Chapter Six discusses the development of instrumental music programs in Victorian government secondary schools during the 1980s.

Chapter 6

The 1980s

6.0 Introduction

During the 1980s, there were social, political and economic changes in society. The developments in technology and the emergence of computers in the workplace resulted in an increased demand for workers with skills in information technology. Workplaces were bureaucratic with a focus on economic production and consumption.

Secondary education underwent a significant transformation. During the 1980s, the percentage of students enrolled in secondary education who completed the final year of secondary school increased from one-third at the beginning of the 1980s to two-thirds by the end. The technical schools were amalgamated with the high schools towards the end of the decade that resulted in combined secondary colleges.

One major development in instrumental music education in Victorian government secondary schools during the 1980s was curriculum development. Instrumental music known as Music A was first offered as a subject in its own right in the Higher School Certificate in 1981.

6.1 1980

In 1980 there were 191 secondary schools in Victoria offering general classroom music, and 100 instrumental teachers at 120 schools offering tuition to more than 5,000 students. (Education Department, 1982, p.22) These figures had not changed significantly since the late 1970s.

The Education Department published its rationale for music education in schools. According to the *Annual report: Education Department of Victoria 1981-1982* (1982) the role of music in schools was included for enrichment purposes: “Secondary music programs aim to foster in students an attitude which involves respect for, enjoyment of, and an excitement about music as an aspect of their total life experience” (p.22). Following on was a description of how instrumental music was acknowledged in the teaching and learning of music:

School programs are designed to teach students to listen perceptively and to give them both the means to express themselves on a musical instrument and the capacity to apply and use knowledge of musical symbols, processes, and skills in the performance and creation of music. (p.22)

The Music Branch which had closed in 1978 was resurrected as the Music Section. The Music Section assumed a similar role to the Music Branch. There was a statewide music festival organised by the Music Section which ran over four days in 1980 involving 4,000 children from 96 schools. (Education Department, 1982, p.22)

6.2 1981

The Education Department divided schools into regions. (Appendices 10-13) This was part of the rationale of the devolution of power to the school level. One major development in instrumental music in Victorian government secondary schools was the introduction of an instrumental music subject in the Higher School Certificate (HSC). HSC was the final year of secondary schooling and was designed both for students wishing to continue to university and for students who were completing their

formal secondary education. The HSC was divided into Group One and Group Two subjects.

The Group One subjects were academically geared and were marked out of 100. Each Group One subject comprised work completed during the year (20%), an Option which was a project completed during school time (30%) and an externally assessed final examination (50%). The tertiary entrance score was calculated by adding together the marks of the top four subjects, and 10% of each additional subject.

Students usually completed five subjects in which their tertiary entrance score was out of 410, and students who completed six subjects were marked out of 420. Group Two subjects were practically based and students received only a letter grading for their final assessment which could not be translated to a numerical score. Subjects such as drama and dance were classified as Group Two subjects.

There were two music subjects in the Higher School Certificate. Music A was Instrumental Music and Music B was Music History and Styles. The assessment in Music A was slightly different to other Group One subjects. The final examination was worth 70% rather than 50% as there was no assessment for work completed during the year. Students selected three pieces for their instrument from the HSC syllabus with each piece worth 20%. There was a technical work component comprising 10%. Thirty percent of the Music A mark was the Option requirement. Options in music performance gave the students' opportunities to explore other components of music. The Options included either playing in an ensemble, theory, or studying different genres of music. Students who studied Music B could present an instrumental performance recital as their Music Option.

The third course offered to students was the Secondary Training Certificate (STC) that focused on a more holistic practical course in music. Interviewee 6 described how it was “much more vocationally oriented, and practically oriented. So it was a third sort of course, only a minority of students did it. But it was a different sort of course. It catered to a certain type of clientele”.

Music A was not only included in the Year 12 Syllabus, it had gained the status of an academic Group One subject unlike dance and drama, which were designated Group Two subjects. Comte (1983) partially credited the emergence of instrumental programs in Victorian government secondary schools for this development. In his study, Comte referred to the instrumental music program as the teaching scheme: “To some degree this practical or performance component was fostered by the establishment of an instrumental teaching scheme in schools” (p.262). The inclusion of instrumental music as a Group One subject in its own right helped to raise the status of music in the secondary school curriculum.

A Guide to Music in the Primary School was published by the Music Branch in the Education Department. The teaching of instrumental music was included in the publication although the Education Department did not have the resources to allocate instrumental music teachers to primary schools. According to Watson (2001) *A Guide to Music in the Primary School* was designed for use by both primary music specialists and generalist teachers, and referenced the teaching and learning of music during the different cognitive stages. (p.258) Each school grade level included “singing, listening, playing instruments, moving and creating” (Comte, 1983, p.219). This was one of the first local publications for music teaching in Victorian Primary

Schools, and much of the material was adopted from overseas pedagogies, methods and approaches.

In 1981, there was a special music project devised by the Ministry of the Arts. (Education Department, 1982, p.22) The *Music '81* project was a government initiative to encourage the community to be more aware of and involved with the arts. Schools received posters and stickers to promote music, and there were public music performances to raise the profile of music in the community.

6.3 1982

From July 1982 to June 1983 there were 13 curriculum projects in music which were run by the Education Department. (Education Department, 1983, p.48) The details of each report were not specified. These were designed for schools which required support for a special concert or event, rather than directly allocating resources to schools. Schools applied directly to the Education Department for funding. This change of allocation of funding reflected the devolution of control to the school level.

New government policies were set out in four Ministerial Papers in 1982 and 1983. The papers were “setting out the Government’s policies for the development of education in Victoria” (Education Department, 1985, p.11). Paper 1 *Decision Making in Victorian Education* “identified goals of education which schools were to achieve by making as many decisions as possible at the school level in keeping with the Government’s firm commitment to the implementation of devolution and broader participation” (p.11). The paper focused on the devolution of power to the school level so that schools could have greater control over the decision-making process.

Paper 2, *The School Improvement Plan* aimed at the improved learning experiences of children. As stated by the Education Department (1985) this paper outlined the “policies and structural changes introduced by the Government”. This was achieved through the process of school reviews, establishing a School Improvement Working Party, forming a sub-committee called the School Improvement Standing Committee, forming regional committees and holding in-services.

Paper 3, *The State Board of Education* involved the formation of the State Board which comprised 14 members who worked in policy, change and structure. As stated by the Education Department (1985) the function of the Board was “to examine and report on aspects of the operation of the Education Department, making recommendations for change in policy, structure and process where it is considered necessary” (p.11).

Paper 4, *School Councils* discussed the increased responsibility of the council and ties within the community. As the Education Department (1985) discussed “the Government sees genuine school-community interaction as essential to the development of collaborative educational processes that are supported by the community” (pp.11-12). These four papers marked the restructure of the Education Department resulting in the devolution of authority to the local level.

6.3.1 The Bendigo Music Project

The Bendigo Music Project was a pilot scheme where a string quartet and a wind quintet resided in Bendigo and worked half-time as performers, and half-time as teachers to promote the performing arts in rural communities. It was a joint initiative

of the Education and Arts Ministries during the time of the Cain Labor Government. Regional towns were asked to put in submissions for which Wangaratta, Horsham and Bendigo applied. Interviewee 18 explained how Bendigo got the project as “politically it was a swinging seat”. The Bendigo Music Project was perceived by Interviewee 3 as an “important project, and it was designed to encourage developments in country areas”. The musicians taught at primary and secondary schools in the Bendigo region as well as performing in Melbourne. The quartet and quintet rehearsed at schools when the facilities were available.

There were musical works especially commissioned for the Bendigo Project including works by Australian composers, as well as standard repertoire for the ensembles. Interviewee 13 elaborated: “Smetana...yes, standard quartet repertoire. And for the schools concerts, we had to cater to the particular needs of the schools and the age ranges of the students”.

An issue that arose from the Bendigo Project was the backlash from the Bendigo residents when the musicians from Melbourne came into the Bendigo community and took over their jobs. “Some of them felt intimidated, some of them felt extremely aggressive, and very anti the project and I could understand why” (Interviewee 13). The Bendigo Project continued for three years, and then was stopped.

6.4 1983

During Easter 1983, the Secondary, Technical and Primary Divisions of the Education Department were abolished and were replaced with twelve regions representing different geographical areas of Victoria. In November 1982, twelve Regional

Directors and 24 Assistant Regional Directors were appointed in preparation for this change. Ninety-five Senior Education Officers and 12 Office Managers were appointed to work on the “personal care function” of each region. (Education Department, 1985, p.17)

Technical and Further Education (TAFE) was introduced in Victoria which would in time compete for students in the upper technical level. Interviewee 2 explained: “Up until 1983, the Technical Division comprised junior schools, senior schools, trade training schools...All that, once the Tech. Division decided to do away with the inspectors, the Tech. Division itself was broken up and TAFE was introduced”.

The Curriculum Branch was established in 1983 to administer curriculum support services. This replaced the Special Services Division. The Curriculum Branch was divided into Curriculum Programs, Research and Development, Professional Development, Information and Resources and Materials Production. (Education Department, 1985, p.69) In 1983, the Curriculum Support Service supported 14 projects and 94 school concerts. (p.74) Further details of the 14 concerts and 94 concerts were not specified in the Annual Reports. The Curriculum Programs Section in the Curriculum Branch was divided into 10 subsections with 68 full-time officers. Music was under The Arts which comprised art and craft, dance, drama, film and media and music. (Education Department, 1985, p.43)

Up until 1983, instrumental music was taught in the Secondary and Technical Divisions. There were guidelines to resource instrumental programs in secondary schools. The school had to have an established classroom music program, whereas the

Technical Schools used an instrumental music program as a tool to commence at their schools. (Ray, 1990, p.37)

6.5 1984

In 1984, the make-up of school councils underwent a restructure. This was in-line with the government's policy of devolution of authority to the schools. (Education Department, 1985, pp.47-48) School councils now had more power over the running of schools. The change of devolution of power to the school level gave schools more autonomy in their decision-making.

6.6 1985

Released on the 1 May 1985 was *The Blackburn Report, a Ministerial Review of Post Compulsory Schooling*. *The Blackburn Report* had a positive influence on the future direction of secondary schooling. *The Blackburn Report* discussed how there were more students completing their secondary education up to Year 12 than in the beginning of the 1980s, and the secondary school system needed to meet these needs. The development of the Victorian Certificate of Education (VCE) was to replace the existing Higher School Certificate (HSC). According to the *Annual report: Ministry of Education, Victoria* (1990) the VCE was intended to “provide a system of education and certification which will better cater for the increasing number of students staying at school for Years 11 and 12” (p.6).

The Victorian Ministerial Papers 1-6 (1985) and the *Curriculum Framework* (1985) discussed the theoretical basis for the Victorian Certificate of Education. According to Watson (2001) the overriding government policies were “participatory and

collaborative decision making involving the school community, and the provision of opportunities for all students to achieve success in education” (p.259). The *Curriculum Framework* was first undertaken in 10 broad areas, of which the arts was one of them, and managed by steering committees drawn from the Curriculum Branch, Special Programs, regions and schools. (Ministry of Education, 1987, p.116)

The Ministry of Education was formed on 12 November 1985. The Education Department had been in existence for 113 years. The reasons for the change were to accelerate the devolution of power into the regions, and to help co-ordinate the different education sectors including primary, secondary, technical and further education (TAFE) and universities. As a result, three major divisions were established. These were the Schools Division, Portfolio Policy Co-ordination, and Portfolio Resources Management. (Ministry of Education, 1987, p.1)

The Victorian Labor Government established a range of initiatives as part of its election promises in 1985. According to Ray (1990) these had a positive impact on music education, especially instrumental music in schools. The *Report of Music Education Committee of Review* (1990) outlined these initiatives:

1. A Pilot Primary Developmental Music Program

In 1986, twelve music support teachers and one statewide co-ordinator commenced this program in twelve clusters around the state

2. Instrumental Music Teacher Program

There were twelve extra instrumental music teachers employed in regions in Victoria where there were needs. The total establishment of instrumental music teachers in Victoria was 267.5 in 1986.

3. Statewide and Regional Music Resource Centres

The Statewide Centre which was formally the Music Branch was established in Caulfield and music centres were established in each region. This was initiated in 1987.

4. Equipment and Instrumental Loan Scheme

Funds were allocated to purchase musical instruments which were hired out to schools and students

5. Participation and Equity Program (PEP)

\$196,000 was allocated over two years for electronic equipment.

6. Music Study Awards

In 1988, there were 10 awards for secondary instrumental music teachers.

(p.21)

The first initiative A Pilot Primary Developmental Music Program involved primary schools. The second initiative supplied Victoria with an additional 12 instrumental music teachers, a resource which was greatly needed. The Statewide and Regional Music Resource Centre was established in Melbourne in 1987 and assumed some of the roles of the Music Branch.

The fourth initiative, the Equipment and Instrumental Loan Scheme was also known as the “Regional Loans Scheme”. The Instrumental Loans Scheme was set up to provide a pool of musical instruments to schools which otherwise could not afford them. Interviewee 15 explained how in the early 1980s they “spent a quarter of a million dollars on the Regional Loans Scheme which in those days was a lot of money, a lot of money”. Interviewee 6 described how there were “half-sets of large

band instruments were loaned to schools for a couple of years then rotated to other Victorian government secondary schools”.

The Participation Equity Program (PEP) helped disadvantaged schools to acquire resources including musical instruments. Each school put in a submission to the region, and if successful would be provided with the musical instruments for three years. Interviewee 15 commented how a “lot of that music technology stuff in the early days was through PEP stuff”.

The *Report of Music Education Committee of Review* (1990) discussed how the income from the Gillies Bequest was then \$20,000 of which one-third was spent on music resources, one-third on reading resources and one-third on nature study resources. In 1985, the string instruments from the Gillies Bequest were collected by the Western Metropolitan Region and redistributed to the Western, Northern and North-Eastern Regions. The Gillies Bequest was managed by the Western Metropolitan Region. (Ray, 1990, p.44)

6.7 1986

On 1 July 1986, the Victorian Curriculum and Assessment Board (VCAB) replaced the Victorian Institute of Secondary Education (VISE). VCAB was set up as an independent statutory body and was responsible for curriculum, assessment, and to represent education within schools and the wider community. (Ministry of Education, 1987, p.2)

6.8 1987

The School Programs Division Branch was formed in 1987 and was responsible for policy development in the arts, curriculum development, monitoring and evaluating statewide policies and initiatives, representation of committees and the arts. A Senior Policy Officer and Policy Officer for the Arts was appointed. (Ray, 1990, p.41)

The Statewide Music Resource Centre was established in 1987 as a result of 1985 state election promise for extra funding at schools. It was situated in Caulfield, a south-eastern suburb of Melbourne and housed curriculum support materials. There was one person staffing the Statewide Music Resource Centre. (Ray, 1987, p.41) The Statewide Music Resource Centre opened with a budget of \$15,000 that was doubled for the following year. It housed texts, audio and video materials, music scores and a computer work station. Recording equipment was available but the lack of funds limited the use of the equipment. (Ray, 1990, p.42)

6.9 Amalgamation of Technical and High Schools

Towards the end of the 1980s, there was a marked drop in the numbers of students in the Technical Division. This was due to many factors including advances in technology, availability of apprenticeships, and the introduction of TAFE. Consequently, either Technical Schools closed or Technical and High Schools amalgamated resulting in Secondary Colleges.

Interviewee 5 explained: "The Tech. School was dying, the numbers were just dropping off. A school of seven to eight hundred [students] down to I think by the time I finished there in 1990, was down to about three hundred and fifty students".

The decrease in Technical School enrolments and the change in administration amongst other factors resulted in the closure of Technical Schools. Interviewee 8 commented on the effect the closures had on the technical students: “I still think it was bit of a tragedy for the Techs. disappearing...because...a lot of those kids couldn't cope with the local high school”.

The Technical Schools were amalgamated with the High Schools which resulted in Secondary Colleges. These were designed to cater for all secondary level students. Interviewee 15 recounted the affect of the change in relation to instrumental music teachers: “The administrative stuff, I'm just trying to remember, we knew it was going to happen for quite a while, but then it did happen reasonably quickly, and there was a real feeling of insecurity for a while”.

As some instrumental music programs in Technical and High Schools were already working collectively prior to the amalgamations, the impact was not as severe for some instrumental music teachers. Interviewee 5 recounted:

I can't say you noticed the program, because we'd actually...already done a sort of amalgamation musically with the Tech. and High because we cooperated with instrumental music between the two schools. We did that long before the amalgamation between the Tech. and High.

6.10 1988

In 1988, two-thirds of students who commenced secondary education were completing Year 12 compared to 1981 when one-third of students were finishing their final year of schooling. (Barcan, 1990, p.3) By 1988, there was further restructure of

the school divisions with regions reduced from twelve to eight. (Ministry of Education and Training, 1991, p.56)

6.10.1 The Victorian Certificate of Education

The Victorian Certificate of Education (VCE) was trialled in 1988 and 1989, and approved in 1990 to be fully operational by 1992. One major difference from the Higher School Certificate was that assessment would be during the last two years of schooling instead of the final year. (Ministry of Education, 1989, p.7)

Music Performance (Music A) became Music Craft when the VCE replaced the HSC. Later, it was re-named Music Performance. Music History and Literature (Music B) became Music History and Styles. There were 38 instruments offered in Music Performance in the Victorian Certificate of Education. This was a steady increase from the HSC which commenced with 12 instruments in 1981. (Interviewee 6) The musical instruments added to the VCE included contemporary popular instruments that reflected the trends in music performance over the years.

A feature of the VCE was that each unit of study included theoretical and practical components. Interviewee 6 explained how “each unit of study had to have a balance of theory and practice. It was really one of the biggest differences”.

Group Performance was an additional instrumental music subject for VCE. The theoretical and practical components included theory, aural training, composition and performance. According to Interviewee 6, a challenge with the subject was with the

music students who had not learnt music through reading notation, and consequently found the aural training component difficult:

Because in the traditional music making, because notation was demanded, then you can do theory, you can do aural, and you can do composition very easily. But if you try to get them to do theory if they can't read music and if they do aural and record their sounds they hear without having done theory, that is a difficulty, and still is a difficulty. The rigour in the group performance aural is different to the rigour in the solo, so and still is a Year 12 subject.

(Interviewee 6)

In the VCE, statistical moderation adjusted the final scores. According to Interviewee 6, subjects were marked up or down depending whether they were a “good predictor of success at university”. Music Performance was marked up by two points, Music History and Styles was marked up by three, and Group Performance was marked down by two.

6.10.2 The Arts Framework

The Arts Framework: P-10 (1988) was written for arts subjects studied from Preparatory school to Year 10. The Arts Core Statement was a rationale written for the arts in general. The four processes were; perceiving, transforming, expressing and appreciating. The individual music statement was a generic, brief statement of music within the new approach to music in the curriculum. It included the Aims of the Music Statement, a Rationale for Music in the Curriculum, Guidelines for Curriculum Development in Music, and Assessment and Reporting in Music.

The Arts Framework (P-10) discussed the philosophy of music as seen in the classroom:

Through experiences in music, students gain knowledge, experiences and skills which can make for a richer, more fulfilling life...it is important that the music curriculum develop students' abilities to reflect upon and enrich their culture...and to explore both music itself and its place in artistic expression...The music curriculum should...enable students to perform, compose and listen to all kinds of music...and explore further the music they know, and also to expose them to sounds that are unfamiliar to them. (The Arts Framework P-10, 1988, p.123)

From 1988-1990, the State Government allocated \$300,000 per year for funding in regional areas. This included special projects such as festivals, artists-in-residence, music camps, workshops and instrumental projects. The funding had a positive effect on instrumental music programs in Victorian government secondary schools.

Instrumental music publications were produced in 1988 which were in collaboration with the Queensland Department of Education. These were "how to" teach books for instrumental music teachers working within a school program. The series was *Designing an Instrumental Music Program* and there were five booklets which included *Designing an Instrumental Music Program: Establishing the Program*, *Designing an Instrumental Music Program: An Overview of Areas of Learning and Skill Development*, *Designing an Instrumental Music Program: Curriculum Guide*, *Designing an Instrumental Music Program: String Instruments* and *Designing an Instrumental Music Program: Wind and Percussion Instruments*. These books were

widely distributed to schools in Queensland and Victoria and are still used in Queensland.

6.11 1989

Regional Music Concerts commenced in the Western Metropolitan Region in 1989 to showcase instrumental music in Victorian government schools. (Interviewee 15) Students were invited to participate in ensembles including orchestras, choirs and bands as well as smaller groups and individual items. Students from Victorian government primary and secondary schools were involved in this concert and were tutored and conducted by instrumental and classroom music staff. Interviewee 15 described the development of the regional concerts as an extension of combined ensembles between clusters of schools in the area: “The idea of the regional concert, well that was just a development of communal stuff going on in between schools.”

6.11.1 Report of Music Education Committee of Review

The *Report of Music Education Committee of Review* was a landmark investigation into the state of instrumental music in Victorian government secondary schools. Known as “The Ray Report”, it was named after Chairperson Margaret Ray who was the Member of the Legislative Assembly (MLA) for Box Hill. Submissions were invited by musicians and educators from all over Australia. Interviewee 15 discussed: “We did write to people in other states who had special interests, but in Victoria it was all university people... So it was a bringing together of lots of ideas”. Interviewee 15 commented how it “was very important in the sense that it took submissions from everyone and their dog that wanted to have two bobs worth in music education”.

According to Interviewees 15 and 17, Ray was highly supportive of instrumental music programs in Victorian government secondary schools. Interviewee 17 described how: “Margaret Ray was excellent in saying it’s got to grow. We’ve got to have more music teachers to make it work. And she was trying to establish the background for it, and how it would”. Interviewee 15 discussed Ray’s personal style in compiling the report:

Margaret was great, really dynamic, involved, interested, no time at all for gobbley-gook. She was fantastic with bureaucrats. She got the money people in, and talking about what was a realistic allocation, and how to improve the staffing in the state that hadn’t been looked at for some time.

There were significant contributors to the *Report of Music Education Committee of Review*. Ross Kimber was the Executive Officer of the *Report of Music Education Committee of Review* and he was also a Regional Director of the Western Region. Other significant contributors were instrumental music teachers including Tony Brookes, Don Scott and school principal Graeme Lee. (Interviewee 6) The *Report of Music Education Committee of Review* also coincided with the introduction of the VCE in which according to Interviewee 15 Roland Yeung was the course writer for VCE music: “It was just at the time when the new VCE was coming on, so heaps of time was spent with Roland Yeung on how that course was going to be structured” (Interviewee 15).

According to Interviewee 17, the *Report of Music Education Committee of Review* was perceived to be an excellent report for music in schools: “The principals have

virtually made it their policy”. Interviewee 15 commented how “The Ray Report was an amazing effort”.

At the time of the *Report of Music Education Committee of Review*, there was a lack of organisation for instrumental music staff. Interviewee 6 commented how “there was no centralisation. Instrumental music people weren’t co-ordinated at all. And the Board of Inspectors had been dismantled”.

There were 62 recommendations made in the *Report of Music Education Committee of Review* with recommendations 22 to 32 specifically for instrumental music teaching. (Ray, 1990, p.5) The recommendations made were to increase the number of instrumental music teachers in schools, make the distribution of instrumental music teachers more equitable and to establish a career structure for instrumental music teachers. Recommendation 22 of the *Report of Music Education Committee of Review* was for the “equivalent of at least one full time IMT [Instrumental Music Teacher] for every 600 students” (p.5). Section Five of the Executive Summary stated that the recommendations were dependent on “a progressive increase in the number of instrumental music teachers” and “an effective model for the management, allocation and working conditions of instrumental music teachers” (Ray, 1990, p.5).

According to the *Report of Music Education Committee of Review*, there needed to be a career structure for instrumental music teachers put in place with opportunities for regional co-ordination and professional development roles within the system. Co-ordinators should also have received a special additional allowance for their responsibility.

One of the issues for instrumental music teachers during the 1980s was that there were no operating guidelines for the staffing of instrumental teachers. This affected the employment and promotional opportunities for instrumental music staff. One of the changes implemented was the establishment of Instrumental Music Co-ordinators, similar to the structure in the Technical Division during the 1970s and 1980s. They would be selected from existing instrumental music teachers to work in an administrative capacity and to co-ordinate the staffing of instrumental music teachers. The co-ordination structure emerged in the early 1990s.

According to the *Report of Music Education Committee of Review* (1990), the Education Department provided teachers and schools support material for music education in Victoria. These included: *A Guide to Music in the Primary School* (1981), *The Arts Framework P-10*, *Music Handbook and Resource Directory* (1984), *Worksheets for Practical Music Classes* (1984), *Music Through Listening* (1985), *Designing an Instrumental Music Program* (1988) and *Is Music Education in Dire Straits?* (1985) (p.21) The *Report of Music Education Committee of Review* displayed the number of instrumental teachers in each region in the state of Victoria:

Table 6.1: The Number of Instrumental Music Teachers in Each Region

Region	IM Teachers	School Enrolments (Secondary)	IM Teacher to Student Ratio	% of Schools with IMTs
	1989	1989	1989	1989
Eastern	76.8	54,461	1:709	80.5
Southern	56.4	45,461	1:995	68.1
Western	55.9	55,621	1:995	62.5
Barwon South Western	21.9	19,256	1:879	59.5
Central Highlands Wimmera	16.5	11,206	1:679	72.0
Loddon Campaspe Mallee	13.6	16,860	1:2,240	47.2
Goulburn North Eastern	12.7	16,746	1:1,319	64.5
Gippsland	9.5	13,497	1: 1,421	66.7
Music Library	2.1			
Melbourne Youth Music	0.6			
Regional Co-ordinators	1.5			
Total	267.5	233,129	1:885	66.3

(Ray, 1990, p.38)

The above table displayed that there was inequity in the number of instrumental music teachers between each region, and in the student-teacher ratio. The smallest student-teacher ratio was one teacher to 709 students in the Eastern Region in contrast to Gippsland where the ratio was one teacher to 1,421 students. The metropolitan regions received a greater concentration of instrumental music teachers compared to the country areas. According to the *Report of Music Education Committee of Review*, 66% per cent of schools had instrumental music programs.

In 1989, there were 267.5 equivalent full-time instrumental music teachers with 348 individual teachers. (Ray, 1990, p.40) There were 16,900 students who received instrumental music in Victorian government secondary schools. This represented only 8% of the secondary student enrolment with the teacher student ratio of 1:63. (Ray, 1990, p.40) The instrumental music teachers were allocated to a base school for management purposes, but were not part of that school's staffing establishment. The

instrumental music teacher usually visited a number of different schools each week, the average being two to three schools. (Ray, 1990, p.99) Many teachers worked part-time and the staff turnover was high.

In 1989, there were only 446 students enrolled in Music A compared to 644 students in 1983. (Ray, 1990, p.29) Interviewee 6 attributed the decline in Music A enrolments to the change in admission subject requirements for some tertiary courses.

Musical instruments taught in Victorian government secondary schools fell into five groups; woodwind, strings, brass, percussion, and other including piano, keyboard and guitar. (Ray, 1990, p.39) The instrumental music teacher was expected to teach one instrument up to VCE level as well as taking small groups and music ensembles.

6.12 Regional Music Placement Schools

The *Report of Music Education Committee of Review* also researched staffing of instrumental music at Regional Music Placement Schools in 1989:

Table 6.2: The Number of Instrumental Music Teachers in Regional Music Placement Schools

	Classroom	Instrumental
Blackburn High School	4.0	6.7
MacRobertson Girls' High School	3.1	3.4
Macleod High School	2.8	2.5
McKinnon High School	3.0	7.2 *
University High School	3.8	4.8
Hamilton High-Technical School	2.0	3.1

(Ray, 1990, p.55)

*McKinnon High School had a much higher instrumental music allotment due to two full-time instrumental music teachers included on the classroom payroll.

Blackburn High School had the highest allotment of instrumental music staff which was approximately double to that of MacRobertson Girls' High School, Macleod High School and Hamilton High-Technical School. Blackburn High School also had the highest allotment of classroom music staff compared to the other Regional Music Placement Schools. Except for Blackburn High School and McKinnon High School, the allotment of classroom and instrumental music staff within the Regional Music Placement Schools were similar.

Table 6.3: The Number of Music Students at Regional Music Placement Schools

	Year 12 Inst Music	IM Students at schools	No of Groups	No of Performances
Blackburn High School	24	281	9	45+
MacRobertson Girls' High School	29	195	9	16
Macleod High School	11	144	9	23
McKinnon High School	12	273	8	31
University High School	19	248	6	14+
Hamilton High-Technical S	6	281	5	19

(Ray, 1990, p.56)

The above table displayed the correlation between the number of students completing Year 12 Music, the number of instrumental music students at each school, the number of performing groups, and the number of performances each year. Blackburn High School, and MacRobertson Girls' High School both had over 20 students completing Year 12 Music. The number of music students at each school varied from 144 at Macleod High School to approximately double to that of the number at Blackburn High School, McKinnon High School, and Hamilton High-Technical School. The number of music students at each school may have been determined by the number of vacancies for students out-of-zone each year. The ensemble groups displayed may have included large ensembles. Blackburn High School had over 45 music

performances each year which was double to every other Regional Music Placement School except McKinnon High School. The table above displayed that within Regional Music Placement Schools, there was a great variation between the music programs.

The Victorian College of the Arts Secondary School had 160 students enrolled in secondary music in 1989 with 35 students in Year 12. This was the highest number of music performance students at one school, except for the Correspondence School. The VCASS also had two full-time classroom music teachers and an instrumental teacher from the Education Department two days a week. The remaining teachers were contracted directly by the VCASS. (Ray, 1990, p.59)

The Education Department provided administration staff for music. The Melbourne Youth Music Council was allocated 1.5 staff and 0.6 librarian. In 1989, there were 517 students enrolled in one of the nine ensembles run by the Melbourne Youth Music Council in which 68% of these students represented government schools. (Ray, 1990, p.60) In the late 1980s, the Najee Youth Foundation, a foundation of the Najee clothing label donated \$50,000 in scholarships for students ranging from \$500 to \$2000 over a period of five years. (Ray, 1990, p.61) Najee was providing corporate support for instrumental music students who participated in the Saturday Morning Music School.

There were many areas of concern from the findings of the *Report of Music Education Committee of Review*. These included insufficient staff allocation, lack of career structure, unequal work loads, poor morale, lack of role definition and an allocation of

a management process, need for professional development, need for continued resources in regard to instruments and music, and problems of instrumental music being isolated from the classroom music program. (Ray, 1990, p.41)

Fifty-five per cent of instrumental music teachers were fully qualified, and received the same pay as fully qualified classroom teachers. The remaining forty-five per cent were not fully qualified and were classified by the Education Department as either category, or provisionally registered teachers. (Ray, 1990, p.39) The levels of responsibility held by instrumental music teachers within the school bore no correlation to the amount of salary as this was determined solely by qualifications and the number of years service in the Education Department.

There was no career structure available for instrumental music teachers. According to the *Report of Music Education Committee of Review* (1990) “Outstanding teachers were denied access to school based responsibility allowances because they were not within the staffing establishment of schools” (p.39). Many instrumental music teachers were itinerant which meant that it was not possible to take on extra duties at a school. Also, instrumental music teachers who were not fully qualified were not only denied promotional opportunities but a salary which reflected their expertise.

6.13 Conclusion

During the 1980s, instrumental music staffing in Victorian government secondary schools maintained its status quo. A major development that occurred during this decade included the devolution of power from the Education Department to the schools. There was a greater emphasis on curriculum and assessment in the later years

of secondary education resulting in the Higher School Certificate that commenced in 1981, and then the Victorian Certificate of Education that was in its initial stages during the late 1980s.

There were still issues in regard to the instrumental music programs in Victorian government secondary schools. These were highlighted in the *Report of Music Education Committee of Review* that investigated the state of music education in Victorian government schools. According to the *Report of Music Education Committee of Review*, a general lack of resources in staffing, facilities and instruments was marring the further development of instrumental music programs. The absence of a career structure for teachers was also an issue that required attention. In light of the issues in the teaching and learning of instrumental music in schools, a great achievement for instrumental music was its inclusion as a Group One subject in HSC. Instrumental music had not only received the recognition as a subject in its own right, but also raised to the status of an academic subject.

Chapter Seven will discuss the development of instrumental music in Victorian government secondary schools from 1990 to the year 2000.

Chapter 7

The 1990s

7.0 Introduction

The 1990s was a time of economic rationalism and accountability in the arts and education. The focus was on government policy and economics. Forrest (1994) commented on the dominance of economic rationalism in relation to music education in schools. Music educators had to “become even more accountable, and in turn *defensive*, in the fight for the place of their subject – and, indeed, themselves – in schools and the community” (p.86).

At the Victorian government level, there was a plethora of reports, restructures and revisions that to some extent influenced the teaching and learning of instrumental music in Victorian government secondary schools. In chronological order, these included *Working Papers in Public Education* (1990), A Ministerial Statement released in 1991 entitled *Victoria: Education for Excellence*, the restructure of the Department of Education in 1992 from the formerly known Directorate of School Education, introduction of the Victorian Certificate of Education (1992), Board of Studies (1993) which was formed to replace the Victorian Curriculum and Assessment Board (VCAB), a report published by The Curriculum Corporation of Australia (1993), *Statement of the Arts for Australian Schools* (1994), implementation of the *Curriculum Standards Framework* (1995), *Statement of the Arts for Australian Schools* (1995), closure of The Statewide Music Resource Centre and Camberwell Music Library (1996), *Victorian Association of State Secondary Principals Report* (1997), revision of *Curriculum Standards Framework* (1998), the Department of Education, Employment and Training replacing the Department of Education (1999),

the *Major Performing Arts Inquiry* for performing arts organisations, (2000) and the implementation of the *Curriculum and Standards Framework II* (CSF II) in the year 2000.

The amalgamation of the high schools and technical schools was completed by the early 1990s. This resulted in secondary colleges that were designed to cater for a wider variety of teaching and learning. It was not uncommon for a secondary college to have a school population exceeding 1,200 students and around 100 staff. There was an excess supply of teachers due to the amalgamations, closures and an increase in qualified teachers. Schools had a choice of recruiting fully qualified music teachers in schools. This was in contrast to the 1960s and 1970s where the crucial shortage of music staff resulted in schools not being able to offer music in the secondary curriculum at all. However, music generally was not a priority in the secondary school curriculum and continued to suffer from a lack of resources and a low status in schools.

Chapter Seven provides an account of developments in education in Victoria during the 1990s. The implementation of the Victorian Certificate of Education (VCE) and the amalgamation of high schools and technical schools will also be discussed in relation to its impact on the development of instrumental music programs in Victorian government secondary schools.

7.1 1990

The *Working Papers in Public Education* were published in Victoria in 1990. Hannan (1990) one of the authors recommended how school subjects should be divided in the

Year 7 to 10 curriculum. It was interesting to note that instrumental music was specifically mentioned:

The arts, crafts and practical studies present different possibilities for treatment and timetabling. There is a lot to fit in under those headings. Some of the work in the area is best suited to short lessons: instrumental music or art appreciation for example. A desirable organisation for this area would be one which: allowed some small proportion of regular time to developing technical competence in drawing and musical performance. (p.5)

Hannan's comment on "short lessons" could be interpreted as one instrumental music lesson each week, as opposed to multiple lessons in the subject. "Musical performance" may have been conducted in either the classroom or specialist instrumental music classes.

McMahon (1990) in *Working Papers on Public Education* commented that many students in Years 11 and 12 were drawn to what *The Blackburn Report* coined as "broad vocational specialisms" (p.79). The "Arts and Technology courses have been particularly successful in attracting students who would not otherwise have been prepared to stay at school to complete Year 12" (p.79). This comment may have been applied to instrumental music that was a practically oriented subject. The *Working Papers on Public Education* gave scope for curriculum reform that included instrumental music.

Hannan (1990) in the *Working Papers on Public Education* acknowledged the role of music in the curriculum that included instrumental music. He discussed the logistics of timetabling some arts subjects and suggested that "instrumental music or art

appreciation” were “best suited to short lessons” (p.5). Hannan (1990) also recommended that lessons should be timetabled which “allowed some small proportion of regular time to developing technical competence in drawing and musical performance” (p.5).

By 1990 many high and technical schools had amalgamated which resulted in secondary colleges. The advantage of amalgamated schools was that more subjects could be offered as the schools needed to cater for students with strengths in both academically oriented subjects traditionally offered in high schools and practically oriented subjects offered at technical schools. According to Interviewee 6, the rationale was “big is beautiful”. However this created problems for music departments. As Interviewee 6 explained there were “so many other distractions” for the students and there were not always the facilities to accommodate larger ensembles.

Some secondary schools were divided into junior and senior campuses as a result of the amalgamations. This affected the teaching and learning of instrumental music, especially when students had to travel to another campus for music rehearsals. This created problems especially when the senior students had the day off school for private study. Interviewee 15 explained:

I run a concert band there and it is very hard to get it to go anywhere much because when the kids get to year eleven, they go to the senior campus... And also it is a Wednesday after school, and they have Wednesday afternoon off...Also, you don't have senior kids as role models which is really important.

The school amalgamations were seen as detrimental to some instrumental music programs as it fragmented the program across campuses, and made the logistics of ensemble rehearsals very difficult. Interviewee 6 described how “programs in these large schools weren’t twice as big as programs in small schools...Because they weren’t able to communicate as easily, to get through the infrastructure, to organise things”. Interviewee 16 perceived the impact of the amalgamations as “severe”.

Interviewee 8 described how there was a feeling of animosity between instrumental music teachers from the High and Technical Divisions after the amalgamations. It “was a terrible time, because they didn’t want anything to do with us. They didn’t want to speak to us, and I would run meetings and no one would come”.

The amalgamations of the high and technical schools resulted in larger secondary colleges that gave scope for a wider range of subjects available. During these changes, schools that had operated in different systems with different philosophies and policies had to learn to work together.

7.2 1991

A Ministerial Statement released in 1991 entitled *Victoria: Education for Excellence* identified five priorities in education that were: linking education and training, excellence for all, literacy and numeracy, language and technology and accountability and reporting. (Ministry of Education and Training, 1991, p.12) The arts were not recognised as a priority in this statement nor were featured in the statements. This may have been due to the emphasis placed on the five above mentioned priorities. The

lack of recognition of the arts did not help to increase or maintain the status of instrumental music in Victorian government secondary schools.

7.3 1992

The Education Department was formed in October 1992 from the formerly known Directorate of School Education. One of the focuses of the new department was to reform the operations that included “devolving management to the school level within a statewide accountability framework” (Department of Education, 1994, p.6).

In 1992, the Coalition Government came into power with the Honourable Jeff Kennett as the Premier of Victoria. The Victorian Minister for Education, the Honourable Don Hayward then announced on 20 November the closure of 55 schools as part of their economic reform. The closure and subsequent sale of land was a cost-cutting exercise. As Scott (1994) discussed, the closure of schools provoked outrage amongst the community: “The lack of community consultation, and perceived arbitrary nature of school selection, provoked considerable outrage as school councils, parents, teachers and students across the state challenged the loss of their schools” (p.1). The Coalition Government began to cut back the education budget that resulted in a reduction of staff, many of whom were working in administration. New teachers were placed on fixed-term contracts resulting in a period of instability in state education.

The changes to government education by the Kennett Government had a negative affect on music education. According to Interviewees 5 and 11, the introduction of teaching contracts created uncertainty within the profession. Also, teachers were offered financial incentives in the form of retirement packages to leave the teaching

profession as a way of addressing the issue of excess teaching staff. (Interviewee 15)
Due to the general undersupply of instrumental music staff, it was unclear whether these packages extended to instrumental music teachers. (Interviewee 8)

7.3.1 The Victorian Certificate of Education

By the end of 1992, Victorian Certificate of Education (VCE) studies had been implemented in all subjects for the final two years of schooling. The work undertaken in Year 11 was known as Units 1 and 2, which was assessed within the school. In Year 12, each Units 3 and 4 assessment included; school based assessment, external assessment and Common Assessment Tasks (CATs).

Music was organised into three subjects. What was known as Music A became Music Craft and later Music Performance, Music B in the Higher School Certificate became Music History and Styles and a third music subject known as Group Music was added.

Music Performance included an externally assessed music recital, an aural training examination and an essay which discussed the similarities and differences between two musical works studied by the student. The VCE Music Performance syllabus focused more heavily on twentieth century music and students were required to perform at least two twentieth century works in their final performance examination. The musical works were no longer divided into List A, B, and C as in the High School Certificate, but according to the genre, for example “Twentieth Century Unaccompanied”, or “Baroque Accompanied”. Students were free to design their own program provided that it included two twentieth century works, an unaccompanied

work, and contained sufficient technical merit and diversity within a 25 minute time limit. In 1992, the essay, recital and aural test examination were weighted equally in assessment. The assessment was later revised to place more emphasis on the solo recital.

Music History and Styles replaced Music and Literature which was then known as Music B. This subject was academically oriented which the assessment was based on written assessment.

Group Performance was designed for students who had studied music more specifically in a group situation such as an ensemble. It gave scope for groups such as rock bands and ensembles that did not fit into the mould of traditional Western music ensembles. The subject allowed students to present original compositions and a variety of styles of music.

Instrumental music programs in Victorian government secondary schools were now managed by Instrumental Music Co-ordinators, the system that had previously been used in the Technical Division. The Co-ordinators were designated to a region and helped to manage the staffing of instrumental music teachers, and to liaise with school principals, music teachers and the Education Department. (Interviewees 4, 5, 6, 17)

The same year, the Premier's Awards were introduced to recognise the top students in each subject during the final year of schooling. An award was given to the overall top student in the state, the top student in each subject, and the next five students.

(Department of Education, 1994, p.79) Here, top instrumental music students in

Music Performance were included in the Premier's Awards as well as the top students from other music subjects.

7.4 1993

On 30 June 1993, the Victorian Board of Studies (VBOS) was formed. The Victorian Board of Studies was an independent statutory body involved in developing curriculum in Victorian schools, assessing students and conducting research in matters relating to teaching and learning in schools.

In secondary education, the priority for educators became the teaching and learning of particular subjects. The trend may have been due to changes in government policy, social pressures or results of educational research. In the *Annual report: Department of Education, Victoria* the subject priorities were physical education and Languages Other Than English (LOTE). (Department of Education, 1994, p.9) This resulted in a change of timetabling in secondary schools. Students from Years 7 to 10 had to complete 100 minutes of sport each week as an initiative for a healthier society. A foreign language needed to be studied up to Year 10 in response to the globalisation of society. Interviewee 6 described how "there's a big push in LOTE, because we are an international society, and everyone knows the world". These priorities had a negative impact on instrumental music programs in schools as music classes had to operate around the demands of sport and LOTE.

7.5 1994

A Statement of Arts for Australian Schools was published in 1994 by the Australian Curriculum Corporation. This document discussed its rationale for the arts in all

schools in Australia. It outlined the aims for an effective music program. According to the statement:

An effective music program has three aims: to capture the interest of all students, providing them with enjoyment and a sense of achievement; to cater for differing rates and styles of learning; and to satisfy and extend students with more developed musical knowledge and skills. (p.22)

These aims were general, and designed to cater for all students at all levels of their musical development. A philosophy of music was also published: “Music is not merely an adornment to life; it is a basic manifestation of being human, a profound contribution to personal, social and cultural identity, and a means of expression and communication in every culture” (p.21).

Their definition of music was all encompassing and universal. According to *A Statement of Arts for Australian Schools* music was a necessary part of life and needed to be part of education in schools. This statement included all types of music including instrumental music. As a result a Victorian document was created which was known as *The Curriculum and Standards Framework* which would influence the teaching and learning in schools from Preparatory to Year 10.

7.6 1995

The *Curriculum and Standards Framework* (CSF) was introduced to schools in Victoria in 1995. Every student from Preparatory to Year 10 had to complete studies in each of the eight Key Learning Areas of the curriculum. The Arts was classified as one of the eight Key Learning Areas in which music was recognised as one of the art forms. The Arts was divided into six strands. These six arts strands represented were

dance, drama, media, music, visual arts and graphic communication. Each was subdivided into levels of achievement. Levels one to four were generally equated to the primary years of education, and levels five to seven were for the secondary years finishing at Year 10. (Victorian Board of Studies, 1995, p.4)

Within each arts subject, students studied components including Creating, Making and Presenting, Past and Present Contexts, and Arts Criticism and Aesthetics. Students in government schools were then assessed at the level of Beginning, Consolidating or Established.

The CSF was designed to be generic so that it could be applied to all students at all levels of musical ability. The Creating, Making and Presenting component was directly related to instrumental music tuition whereas Past and Present Contexts and Arts Criticism and Aesthetics could either be incorporated into the lesson, or left up to the classroom music teacher if classroom music was offered at the school. As the Australian Music Examinations Board levels were part of the culture of many music departments at schools some teachers equated the CSF with the AMEB levels.

(Watson, 2003, p.5) Watson (2003) discussed the ways schools approached the CSF and instrumental music. According to Watson, schools either connected the assessment and content with the AMEB levels, or they applied instrumental music only to the *Creating, Making and Presenting* aspect of the CSF, leaving *Past and Present Contexts* and *Arts Criticism and Aesthetics* to classroom music teachers.

(p.105)

The *Arts Education: Report by the Senate Environment, Recreation, Communications* and the *Arts Reference Committee* was published in 1995. This was a year after the *Statement of the Arts for Australian Schools* was released. It stated the rationale for arts education:

The prime purpose of arts education for most students is to enrich their educational experience generally: to foster confident self expression – the desire to *have a go*; to foster creative and innovative thinking that may have the benefit of carrying through into other school disciplines and other areas of life, both in and out of paid employment; to foster the habits of self-directed and being *involved* – habits which will be ever more important to the self-esteem of many in a future of insecure job prospects and periods of unemployment, as the traditional place of work in people’s identity and self-esteem breaks down. For some who have the desire, the talent and the opportunity to make careers in the arts, the prime purpose of arts education may be vocational; but it must be recognised that these are a small minority.

(p.22)

Here, the Commonwealth government recognised that the arts as a career was only for the minority, and arts education should be geared more towards aesthetic education than vocational training. It had a role in society, especially a responsive and recreational role to nurture an individual’s sense of self.

In 1995, the Victorian government produced a large-scale performing arts concert held at the National Tennis Centre. This production was known as “Joining the Chorus” and subsequently was held every two years to showcase arts education in government schools. (Department of Education, Employment and Training, 2001, p.8)

This production was one of the largest events utilising students in Victoria. The “Joining the Chorus” production included instrumental music students from Victorian government secondary schools.

The Education Department underwent a restructure in 1995. The goals for that year as stated in the *Annual report: Department of Education, Victoria* were the introduction of full staffing flexibility, classrooms of the future and compulsory Sport and LOTE from Years 7 to 10. (Department of Education, 1996, p.26) Music was not specifically identified as a priority in schools.

The Victorian Association of State Secondary Principals (1997) report documented the changes in the number of instrumental music teachers employed in each region. The data from 1989 was obtained from *The Report of Music Education Committee of Review* (1990) and compared to data compiled in 1995.

Table 7.1: The Number of Instrumental Music Teachers and Students in 1989 and 1995

Region	IM Teachers		School Enrolments (Secondary)		IM Teacher to Student Ratio	
	1989	1995	1989	1995	1989	1995
Eastern	76.8	117.3	54,461	82,994	1:709	1:708
Southern	56.4		45,461		1:995	
Western	55.9	73.5	55,621	58,599	1:995	1:797
Barwon South Western	21.9	23.0	19,256	18,138	1:879	1:802
Central Highlands Wimmera	16.5	16.2	11,206	10,383	1:679	1:641
Loddon Campaspe Mallee	13.6	18.9	16,860	16,055	1:2,240	1:849
Goulburn North Eastern	12.7	18.5	16,746	15,853	1:1,319	1:857
Gippsland	9.5	16.1	13,497	13,037	1: 1,421	1:809
Music Library	2.1	2.1				
Melbourne Youth Music	0.6	0.6				
Regional Co-ordinators	1.5	1.1				
Total	267.5	287.3	233,129	215,060	1:885	1:780

(Victorian Association of State Secondary Principals, 1997, p.23)

There had been an increase in the number of instrumental music teachers employed in all regions except the Central Highlands Wimmera, and a decrease in the number of regional co-ordinators. The decrease of instrumental music programs in the Central Highlands may have been due to a proportionally larger decrease in school enrolments in relation to the other regions. However, they experienced the lowest teacher-student ratio in the state in both 1989 and 1995. The Southern and Eastern Regions had combined when the survey was conducted. By the end of 1996, they had separated again. Support services including the Music Library and Melbourne Youth Music had retained their staffing numbers, however the allotment for Instrumental Music Co-ordinators had decreased from 1.5 to 1.1 in which the 0.4 teaching allotment may have been absorbed back into teaching instrumental music in schools.

These teacher-student ratios showed that this provision was poorly resourced with schools experiencing the ratio of one instrumental music teacher to 885 students in 1989, to 780 students in 1995. In some schools, that would have equated to only one instrumental music teacher to service the entire school. Instrumental music was still only available to a minority of students in government secondary schools in Victoria even though the ratio had improved over the six years. For instrumental music to increase its status in schools, more staffing was needed.

7.7 1996

From 1992 to 1996, state education had experienced financial cutbacks that had a detrimental impact on music teaching and learning. Lierse (1997) explained:

The result was that before the end of 1996, 270 schools had been closed or amalgamated, administrative staff and staff at central office were reduced by

nearly 3,000 (80%), the Regional Offices and School Support centres almost disappeared, and the teaching force was reduced by 8,100 (almost 20%). This effected a cut of \$400 million to the education budget over three years. (p.2)

Prior to 1995, instrumental music staff were assigned to a region that took care of their day-to-day needs. The teachers were then assigned to a base school, which managed their teaching allotment, pay and associated issues. Instrumental music programs in schools were affected due to changes of allocation of music staff, amalgamation of schools, and the closure of support centres. As a result, many contract instrumental music teachers left the system when an ongoing instrumental music teacher returned from leave, or when there were not sufficient funds to employ contract teachers directly by the school. Lierse (1998) discussed how contract instrumental music teachers experienced “a considerate lack of job security and uncertainty of ongoing employment” (p.158).

The Participation and Equity Program (1985) which lent resources to schools on a short and long-term basis, was discontinued in 1996. The musical instruments were collected by each region, and then tendered back to schools. These instruments included the Gillies Bequest instruments that had begun to provide schools with instruments over 70 years ago. Crosthwaite (1997) explained how the Statewide Music Resource Centre, Statewide Music Education Committee, and Camberwell Music Library were also closed in 1996 as well due to the restructuring of the Education Department. (pp.24-25) These closures resulted in more need for support and resources at the school level.

However, the *Schools of the Future* initiative, which gave secondary schools discretionary control of the school budget, had a positive effect on instrumental music in schools. Lierse (1997) noted that 73% of schools spent their funding on employing extra instrumental music staff. (p.2) This displayed the commitment schools placed on the instrumental music program that, according to Lierse was “at the expense of the classroom music program” (p.5). However Lierse’s study included the effect budget cuts had on the provision of music in schools with the focus on classroom music. Schools could hire their own instrumental music staff on a private contract. Hiring instrumental music staff at the school level presented issues in regards to pay and employment conditions. Also, the schools could charge the students directly for instrumental music tuition to cover part of teacher’s salaries.

Lierse (1999) affirmed that instrumental music teachers suffered from a low status.

She noted that:

Much work is needed to raise the profile of the instrumental music teacher in the community. However, the message is that schools appreciate the fact that parents value music and want their children to have the option of a music education. In fact schools, both private and public, frequently use music to market their educational product. (p.53)

The work of instrumental music teachers is valued yet the teachers continue to have a low profile in the community.

7.8 1997

The state of Victoria was divided into nine regions in which five were in the country areas and four were in the metropolitan areas. (Appendix 14) This was part of the restructuring of the administration in the Education Department.

In 1997, a report was published on music in Victorian government secondary schools as a result of research conducted by the Victorian Association of State Secondary Principals in 1995. It was entitled *Music Education in Victorian Government Secondary Schools: Report and Recommendations from the Victorian Secondary School Principals Association*. The investigation was originally on instrumental music programs in Victorian government secondary schools but was subsequently broadened to include all types of music education in secondary schools including classroom music. (p.3) The inclusion of classroom music may have been due to the lack of data available on instrumental music programs in schools, or on research into music in schools in general. The report outlined six reasons why all students should have access to a music education:

1. The education of feeling and sensibility.

The first reason entitled discussed a rationale of music education with an emphasis on practical music making. "Education is music provides a means of coming to know and to understand the realm of human feeling through the development of practical skills, and through the acquisition of propositional knowledge about music and its organisational principles" (Victorian Association of State Secondary Principals, 1997, p.7). In regard to music at the secondary level, the report discussed how music can play a cathartic role: "Music plays a significant role in helping students not only

express emotion but also release it. The need for emotional catharsis is common to everyone and especially secondary age students” (p.7). Here, the development of aesthetic sensitivity and emotion is discussed.

2. Developing the ability for creative thought and action.

Here, the development of creativity as an important factor in music education is discussed. The development of creativity takes time and it is acknowledged that allowing “time to be creative is too rarely given to students” (p.8). The second point is that research in developmental psychology has shown “that in music children can perceive much more earlier than ever thought possible” (p.8). As displayed in the Literature Review, the importance of creativity in the arts cannot be underestimated.

3. Developing the full variety of human intelligence.

The third section discussed research into the development of human intelligence with writings by Piaget, Bruner, Gardner, Dewey and McMahon. (p.10). The article acknowledged the possible link between “the number of high performing students in other studies who are music student” (p.10). This section concluded with a list of non-government schools who are investing millions of dollars in building new music facilities.

4. Developing physical and perceptual skills.

The fourth section discussed the direct links which have:

been made between musical performance and knowledge with the skills involved in performance encompassing the production encompassing the

production of vocal and instrumental sounds, reading music, counting rhythms, shaping musical phrases and adjusting intonation. (p.10)

Here, the technical skills required in order to perform a musical work were discussed.

5. Transfer effect of music education on the whole child.

The fifth section discussed music education with the holistic development of the child and the child's life experiences. The link between music education with the child's "personal, social and cognitive development, are well appreciated in society as well as having been theoretically proven" (p.11). Music was compared to sport with similar benefits acquired.

6. Music as a reflection of culture.

The final section discussed the role and perception of the arts in contemporary Australian society as reflected in the *Senate Inquiry into Arts Education* (1995), and the Arts as one of the Key Learning Areas of the National Curriculum and the CSF. (p.12). "Widespread evidence was found of a limited vision of the value of music education with its usefulness seen in its focus on performance production and consumption for a market economy" (p.12). The arts were valued in society but "experienced poor recognition and lack of status" due to arts not seen as the "real thing" but rather as a "frill" (p.12).

The Victorian Association of State Secondary Principals (1997) report concluded with a rationale on music education which stated that "music education is fundamental to the child's creative, intellectual, and emotional development". They also acknowledged that there was "a strong link between the study of music and the

enhancement of the cognition, aesthetic sensibility and creativity has also been demonstrated” (p.13). Instrumental music was viewed as being extremely important, and required more support.

7.9 1998

The CSF was revised in 1998 to 1999 as a result of a Ministerial brief. It was introduced as CSF II to schools in February 2000. The Arts again were one of the Key Learning Areas with Music as one of the sub-strands. Some of the changes however were semantic as the essence of the *Curriculum Standards Framework* was the same. For instance, the wording of the rationale had changed from teaching skills and knowledge rather than outcomes. There was minimal is any impact of the update document on the development of instrumental music programs in Victorian government secondary schools.

7.10 1999

In 1999, the Department of Education, Employment and Training was established by the Bracks Labor Government in October to replace the Department of Education formed by the Kennett Coalition Government in 1996. (Department of Education, Employment and Training, 2001, p.2) It was responsible for education, training and employment in schools, TAFE institutes, targeted youth programs, and Victorian government-funded employment programs. Services included school education, tertiary education employment and training, youth and policy, strategy and information services. (Department of Education, Employment and Training, 2001, p.2)

7.11 The Year 2000

In the year 2000 the revised CSF known as CSF II was introduced to schools. A major difference in the Arts Strand was the revision of the CSF Levels 1 to 3 which were simplified. The introduction of the CSF II did not have a direct impact on the development of instrumental music programs in Victorian government secondary schools.

7.12 Conclusion

The 1990s was a period of consolidation in secondary education in Victoria, with a focus on developing a national framework for teaching and learning. The implementation of the *Curriculum and Standards Framework* (CSF) and the Victorian Certificate of Education (VCE) in schools resulted in schools ensuring that the correct blend of subjects was offered to meet the criteria. Also, the increased participation in LOTE and Sport did not help to make the arts a priority in the 1990s.

The *Curriculum and Standards Framework* dominated the teaching and learning in schools from Preparatory to Year 10. Music was classified as one of the arts subjects in a Key Learning Area (KLA), but only one arts subject needed to be studied each year. Callaghan (1999) likened this to a “double edged sword for the status of music” (p.8).

The 1990s approach to curriculum in schools was by no means laissez faire. Constant changes to policy, restructuring of schools and government departments placed instrumental music to the periphery. As the arts were not made a priority in the

curriculum in contrast to subjects such as LOTE, this resulted in instrumental music not regarded as a priority.

Consequently, instrumental music in schools faced restrictions due to new policy requirements. Music educators were questioning the role of music in schools after decades of fighting for the subject to be included in the school curriculum. Stevens (2000) stated:

We hit the 60's running, thinking that we could transform the schools through aesthetic education. We didn't conduct research or train researchers. Now we face the 1990's wondering if there is a place for music in the schools.

Adopting the words of R.H. Tawney, music educators have walked reluctantly backwards into the future, lest a worse thing should befall them. (p.74)

The future of instrumental music was highly dependent on the support of the government, schools and parents. For the programs to grow, more resources were required in staffing, musical instruments and facilities. The plethora of reports on music education in Victoria had found that instrumental music was highly valued, yet under-resourced.

7.13 Summary of Chapters Four to Seven

From 1965 to the year 2000 there were significant developments in instrumental music programs in Victorian government secondary schools. Table 7.2 displays the time line of events during the development of instrumental music programs in Victorian government secondary schools. First introduced into Box Hill High School as an experiment, the instrumental music program expanded into metropolitan and

country high school during the 1960s. In 1969, the Technical Division introduced instrumental music programs which were managed by a team of Instrumental Music Co-ordinators. The 1970s witnessed great expansion in secondary education which included the introduction of Regional Music Placement Schools and the Victorian College of the Arts.

During the 1980s, instrumental music was offered as a final year secondary school subject. There were many changes in schools at the administrative level including the restructure of the regions and the eventual amalgamation of the High Division and the Technical Division. The 1990s saw the formation of secondary colleges which replaced the High and Technical Divisions. The Higher School Certificate was replaced by the Victorian Certificate of Education which offered two subjects for instrumental music students. The *Curriculum Standards Framework* was also introduced into schools in 1995 and was later revised. This document influenced the subjects offered at schools including music from Preparatory to Year 10. In the space of 35 years instrumental music programs have undergone an enormous transformation from when they were introduced as an experiment in 1965 to the year 2000 when instrumental music was firmly established in Victorian government secondary schools.

Chapter Eight will discuss supporting organisations which have contributed to the development of instrumental music programs in Victorian government secondary schools.

Table 7.2: Time Line of Events during the Development of Instrumental Music Programs in Victorian Government Secondary Schools 1965 to 2000

Year	Event
1965	Formal instrumental music programs in Victorian government secondary schools commenced. Victorian Universities and Schools Examinations Board replaced the Melbourne University Schools Board Seminar on instrumental music held at MacRobertson Girls' High School Alexandra Cameron appointed as the first Inspector of Music in the Secondary Division
1967	Robert Qualtrough appointed the first Inspector of Music for the Technical Division and who also held the position of Inspector of Art Combined instrumental music concert held at Melbourne Town Hall
1968	Curriculum Autonomy at Victorian schools <i>Music in Australian Schools</i> was published
1969	Instrumental music teaching introduced into the technical division in Victorian government schools Formal instrumental music programs commenced in Western Australia Visit to Victoria by Queen Elizabeth II The Gillies Bequest resumed The Myer Foundation awarded grants in music
1970	Matriculation name changed to Higher School Certificate The Education Department established the Special Services Division The Saturday Morning Music School was established Formal instrumental music programs commenced in the Northern Territory Victorian schools were beginning to be divided into regions The University High School and Oakleigh High School started a scheme to accept students from country areas to study music
1971	Formal instrumental music programs commenced in Queensland
1972	First January Music Camp run by the Melbourne Youth Music Council Whitlam Government came in power Melbourne festival of Youth Orchestras
1973	Formal instrumental music programs commenced in the Australian Capital Territory Rose Music Foundation gave \$25,000 to establish Rose Music Foundation Camps over five years
1974	Regional Music Placement Schools formally commenced Experimental Teaching project established by the Faculty of Music at The University of Melbourne The Victorian College of the Arts was established The Camberwell Music Library was established
1975	Fraser Government came into power Saturday Morning Music School changed its name to the Melbourne Youth Music Council Formal instrumental music programs commenced in Tasmania
1976	The Victorian Institute of Secondary Education (VISE) was established
1977	The Melbourne Youth Symphonic band toured Japan

1978	The Victorian College of the Arts Secondary School was established The Music Branch closed
1979	Victorian Institute of Secondary Education (VISE) established as statutory authority to replace Victorian Universities and Schools Examinations Board (VUSEB) Music Conference held at Collingwood Education Centre
1980	The Music Branch was resurrected as the Music Section
1981	External examination system implemented HSC into subject groupings One and Two
1982	Bendigo Music project commenced
1983	Abolition of Victorian Primary, Secondary and Technical Divisions and replaced by twelve regions Technical and Further Education (TAFE) was introduced in Victoria
1984	School councils underwent a restructure
1985	Name change from the Department of Education to the Ministry of Education <i>The Blackburn Report</i> published Victorian Ministerial Papers 1-6 published <i>Curriculum Standards Framework</i> published
1986	Victorian Curriculum and Assessment Board (VCAB) replaced the Victorian Institute of Secondary Education (VISE)
1987	School programs Division Branch formed Statewide Music Resource Centre opened
1988	Restructure of regions into eight regions Victorian Certificate of Education (VCE) trialled <i>Arts Framework P-10</i> written Developing an Instrumental Music Program publication by the Ministry of Education (Victoria) and the Department of Education (Queensland)
1989	First publication of <i>The Report of Music Education Committee of Review</i>
1990	Working Papers in Public Education published
1991	Introduction of the Victorian Certificate of Education (VCE)
1992	Restructure of the Education Department Introduction of the Victorian Certificate of Education (VCE) Kennett government came into power
1993	Name change from the Ministry of Education to the Victorian Directorate of School Education (1993) Victoria: Education for Excellence ministerial statement released Board of Studies formed
1994	Statements of the Arts for Australian Schools published CSF Draft – Victorian Board of Studies
1995	CSF – Victorian Board of Studies
1996	Name change from the Victorian Directorate of School Education to the Victorian Department of Education Closure of the Statewide Music Resource Centre Closure of Victorian Music Library
1997	<i>Music Education in Victorian Government Secondary Schools</i> published Revision of the <i>Curriculum Standards Framework</i>
1998	Revision of the <i>Curriculum Standards Framework</i>
1999	Name change from the Victorian Department of Education to the Department of Education, Employment and Training Revision of the <i>Curriculum Standards Framework</i>
2000	Implementation of the <i>Curriculum Standards Framework II</i>

Chapter 8

Supporting Organisations

8.0 Introduction

There have been many organisations outside the Education Department that have offered support, professional development, promotion and guidance for instrumental music teachers in Victoria. These organisations have provided valuable resources and updates of the latest trends and developments into instrumental music teaching and learning.

Overseas organisations have also influenced instrumental music in schools, and these were augmented by trends occurring at the national and state level. Hammond (1978) elaborated:

In Victoria, there has always been a general dependence upon overseas initiatives although, until recent years, this dominant influence has been mediated by important factors operating within the local system of education (such as strong central administrative controls, the public examinations system, and the conservative and utilitarian traditions within the field generally). (p.ii)

Additionally, the advances in technology and travel have helped music educators to broaden their horizons. According to Kemp and Lephherd (1992) this has resulted in “a heightened awareness of the various ways education is carried out in other countries and cultures, together with increased knowledge of the problems and attempted solutions by colleagues” (p.773).

Chapter Eight is a discussion of a selection of support agencies chosen for their influence on instrumental music programs in Victorian government secondary schools. Some of these state organisations are branches of national or international associations, whereas others are based on a grouping of musicians and music educators with a like interest in instrumental music. The organisations into their common characteristics such as their instrument type.* These organisations have contributed in some way to the advancement of instrumental music pedagogy whether through teaching, learning or providing benchmarks of skill attainment. Not included in this chapter is electronic music, community ensembles and eisteddfods as they are not directly relevant to the study.

The chapter is divided into four sections based on organisations with like characteristics. The first section discusses organisations that offer methodologies, pedagogies and approaches in instrumental music. For the purpose of this study, they are classified here as pedagogical methodologies. They have originated from overseas and have been adapted in Victoria to varying degrees.

The second section discusses the contributions of associations involved in the teaching and learning of music. Examination bodies will be discussed in section three. These have had an influence in providing benchmarks for teachers and students. Finally, organisations which were designed to promote instrumental music performance through the provision of instrumental music recitals are discussed

8.1 Pedagogical Methodologies

Major developments in instrumental music pedagogy during the twentieth century have predominantly been from individuals who have made a significant contribution to the field of music education. The individuals have been from overseas although not exclusively from countries that have had a strong tradition of Western music. The exception is Yamaha that was named after a corporation rather than a person. The following instrumental pedagogies, methods and approaches known as the Suzuki Method, Yamaha Music, Orff Schulwerk Approach, Kodály Method and Dalcroze Approach will be discussed.

8.1.1 The Suzuki Method

The Suzuki method was devised by Shinichi Suzuki (1898-1998), a Japanese musician. Known as the “mother tongue” approach, young children learn a musical instrument the same way they learn their first language. Dr Suzuki based his philosophy on the premise that “all children throughout the world speak their native tongue with utmost fluency” (Suzuki, 1969, p.xi). According to Breen and Hogg (1999) Suzuki based his methodology on the same concepts as learning a language – listening, playing and repetition before reading. (p.45) The method is designed for infants and young children who are taught in a private music lesson as well as attending group lessons. Each instrument has its own repertoire that is learnt sequentially. (Breen & Hogg, 1999, p.46)

8.1.1.1 The Suzuki Method in Australia

Harold Brissenden, a violin teacher from Sydney, went to Matsumoto to study the Suzuki method in 1969. He returned to Australia to commence teaching Suzuki violin,

and in 1972, returned to Matsumoto for a Suzuki Summer School with a group of Australian Suzuki students. In 1973, his wife Nada began teaching Suzuki piano in Sydney. (Suzuki, 2003, p.12) Brissenden returned to Matsumoto in 1974 with a group of teachers including Lois Shephard (Melbourne). Shephard returned to Victoria where she introduced the Suzuki method in 1975. (Dyball, 1988, p.20) In 1977, the states of Australia were united to form the Suzuki Talent Education Association. (Suzuki, 2003, p.12)

8.1.1.2 The Suzuki Method in Victoria

Suzuki Talent Education Association of Australia (Victoria) was formed in 1979 and the foundation members included Lois Shephard and Marie Scott as violin teachers and Marguerite Brand as a piano teacher. (Breen, 1984, pp.14-15) In Victoria, the instruments offered include piano, violin, viola, cello, double bass, flute, and guitar with singing a later addition. (Breen & Hogg, 1999, p.45) It also offers teacher-training courses in instrumental teaching and professional development. (Breen & Hogg, 1999, p.47) There are performance opportunities including workshops, group lessons and graduations for the students, and training and professional development for the teachers.

8.1.1.3 Discussion

The Suzuki method focuses on instrumental music teaching and learning in the private teacher studio context. The teacher-training course provides training in instrumental music pedagogy. The Suzuki method has had a positive influence in instrumental teaching through raising the profile of instrumental music teaching and learning. However, there have been issues in its cultural adaptation from Japan to Australia.

Stowasser (1993) made the observation that some Suzuki followers have treated Suzuki as a guru and have tried to replicate the method without consideration for cultural differences or individual students' needs. (p.16) Morgan (1993) elaborated: "The Suzuki Association found it necessary to adapt to the Australian culture in a number of ways because Australian children do not exhibit the same level of commitment and discipline as their Japanese counterparts" (p.731).

The Suzuki method focuses on instrumental music instruction although it is not designed for tuition at the secondary level. It provides teacher-training opportunities in individual instruments and students who learnt music through the Suzuki method would have acquired technical and musical skills by the commencement of secondary school.

8.1.2 Yamaha Music

Yamaha Music was named after the Japanese organisation that manufactures musical instruments. Yamaha Music was based on the belief of giving, and was developed by the business corporation to give back to the community. The Yamaha Music Foundation provides courses in music instruction ranging from pre-school children to adults. Students attend keyboard classes in a group situation. There are Yamaha Music Schools in Victoria which provide tuition for students. (Cooke, 1981)

8.1.2.1 History of Yamaha Music

Yamaha Music commenced in Japan in 1954 through an experimental school. In 1959 the school was named the Yamaha Music School. In 1965 the Yamaha Music School

was inaugurated in the USA, and in 1966 the Yamaha Music Foundation was established. In 1970 Yamaha was inaugurated in Australia. (Singer, 1981)

8.1.2.2 Discussion of Yamaha Music

Yamaha Music offers keyboard tuition for students and specialises in teaching keyboard tuition to students ranging from infants to adult. It is interesting to note that during the 1980s and 1990s, there was a trend for keyboard laboratories to be part of the music classroom curriculum in Victorian government secondary schools. However, Yamaha Music could not be applied directly into a secondary school setting.

8.1.3 Orff Schulwerk Approach

Carl Orff's (1895-1982) approach was known as Orff Schulwerk. Heddon and Woods (1992) explains how Orff combines the three inseparable elements of music, movement and speech through language, singing, movement and playing musical instruments. (p.671) Moore (1999) describes how the emphasis is on improvisation and this skill is developed through his five volumes of songs titled *Music for Children* which provide models for imitation, echo, ostinato and canons within the songs.

(p.37)

Orff's philosophy is that "music is both an intellectual which ones derives feeling" (Boughen, 1990, p.11). According to Dobbs (1976) Orff "believed that the only sure means of mobilizing the vital music forces of any country was for music to become a compulsory school subject, efficiently organized and made the responsibility of

intelligent and competent teachers” (p.51). Including music as a compulsory subject would have raised the status of music in schools and in the community.

Carl Orff was born in Munich and studied at the Academy for the Musical Arts. He founded the Gunther School with Dorothee Gunther that emphasised creativity through gymnastics, dance, rhythm and music. Orff Schulwerk was developed with his colleague Gunild Keetman, and the Orff Institute was opened in 1961 at the Mozarteum in Salzburg. (Horton, 1976, p.91)

8.1.3.1 Orff Schulwerk Approach in Australia

The Australian National Council of Orff Schulwerk Association (ANCOSA) was established in 1976 by foundation members in Queensland, and New South Wales with Victoria and South Australia following later. In 1991 the name was changed to Australian National Council of Orff Schulwerk (ANCOS). (Moore, 1999, p.39)

The Orff Schulwerk music educators in Australia have acknowledged that there are cultural differences when teaching Orff in different countries. According to Moore (1999) countries are developing their own approaches to reflect the local cultural differences and curriculum developments. (p.39)

8.1.3.2 Discussion of the Orff Schulwerk Approach

Orff Schulwerk does include musical instruments in its approach, but instrumental music is perceived as secondary to singing. Horton (1976) concurs that the system is built on vocal melody and traditional rhymes and songs. (p.93) According to Boughen (1990) Orff Schulwerk incorporates “listening, singing, playing, moving, literacy

skills and creative opportunities” (p.45). Aspects of the Orff Schulwerk approach have been used in classes in Victorian government secondary schools.

8.1.4 Kodály

Zoltan Kodály (1882-1967), a Hungarian composer and music educationalist displayed a love for folk music. He studied music at the Franz Liszt Academy as well as taking a degree in languages and a Doctor of Philosophy in linguistics. He did much to promote Hungarian music through collecting Hungarian folk melodies with his contemporary Béla Bartók (1891-1945). Kodály and Bartók published books on Hungarian folk music in 1921 and 1937 for which they received international acclaim. Kodály was made honorary president of the International Society for Music Education, President of the Hungarian Academy of Sciences and the President of the International Folk Music Council.

8.1.4.1 Kodály's Philosophy

Kodály's belief was that everyone has musical aptitude and music education should begin as early as possible, at home first then at school. Children should first learn their musical mother tongue, as singing was the most important foundation of music education. Heddon and Woods (1992) describe how the music should be of the highest quality “in order to cultivate an aesthetic appreciation for fine music” (p.669). Kodály believed that singing should be the foundation of all music education, and the use of the voice is fundamental in developing the inner ear. The method also uses games, songs and dances. (Heddon & Woods, 1992, p.669-670) According to Keene (1982) instrumental music should not be introduced until children could “read and write music at a particular level” (p.346). However, Boughen (1990) pointed out that

if “movement or dance or even instrumental and experimental compositional techniques” are incorporated into the lesson then the music educator “has moved away from fundamental Kodály practices” (p.46). The Kodály method was introduced to the Hungarian school curriculum in 1943 and became general school practice in Hungary in 1945. Boughen (1990) makes the following point in regard to the application of the Kodály system in other countries: “If the Kodály system is to be used as Kodály designed it, the teacher would have to use musical material from the background of the children or culture with whom they are working” (Boughen, 1990, p.20).

8.1.4.2 History of Kodály in Australia

The Kodály method began in the early 1970s in Sydney by Deanna Hoermann who had previously studied the Kodály method in Hungary. The Victorian Branch was established in 1977. (Ray, 1990, p.62) It was used in other states, most notably Queensland, and formed the basis of a program used by the Education Department in Queensland as well as other schools. It provides workshops, courses and seminars for teachers in states including Victoria. (Johnson, 1999, p.31) The Kodály method is based on singing and is used in the classroom-teaching context. It is used in both primary schools and secondary schools.

8.1.5 Dalcroze

The Dalcroze approach was developed by Emile Jacques-Dalcroze (1865-1950), a Swiss music educator, composer, performer and professor of music. According to Heddon and Woods (1992) Dalcroze’s approach to music education was based on the idea that the source of musical rhythm is found within the body, and it is the body that

is an expressive tool. (p.671) Dalcroze recognised that each human body has its natural rhythms that are expressed in its own time and energy depending on the person's temperament. Dalcroze (1976) discussed how:

it is essential for the progress of every race, that education should aim primarily at the formation of character, and the cultivation of temperament, and should comprise-with regard to music-the development of auditive and vocal faculties, and the harmonisation of motor habits. (p.334)

Dobbs (1976) further explained how "Temperament affects movement, but movement can also affect temperament, and the exercises designed to co-ordinate the different dynamic forces of the body have been used therapeutically on many occasions" (p.56). This theory was based on Plato's teaching that specific types of music can affect one's temperament:

Plato has said that the whole of a man's life stands in need of a right rhythm: and it is natural to see some kinship between the Platonic attitude and the claim of Dalcroze that his discovery is not a mere refinement of dancing, not an improved method of music teaching, but a principle that must have an effect upon every part of life. (Dobbs, 1976, p.59)

Dalcroze observed that students needed to experience practically the elements of music rather than learn music as an intellectual activity. Dobbs (1976) further explained:

He also noticed that although his students learnt to play their instruments and sing songs accurately, they did not think of their performance as a means of self-expression. Solo instrumentalists were concentrating on finger technique... Technique has become an end in itself. (p.51)

Giddens' (1986) study analysed the components of Dalcroze. He stated how children "must be taught to regard their bodies as instruments of incomparable beauty and delicacy, the living vehicles for man's most noble and artistic self expression" (p.152). Here, the bodies were treated as musical instruments rather than learning a musical instrument.

8.1.5.1 Dalcroze in Australia

The Dalcroze Council of Australia has state societies in New South Wales, South Australia and Queensland where summer schools are also run. (Nash, 1999, p.26)

Dalcroze incorporates music, singing and dance. It is not specifically represented in Victoria but various aspects are found in music teaching in Victorian government secondary schools.

8.1.6 Discussion

These pedagogical methodologies have provided new ideas and scope for music educators. They have been adapted for use in Victorian schools to varying degrees. Due to cultural differences, these pedagogical methodologies could never be exactly replicated however it has provided inspiration for the teaching and learning of music at schools. These pedagogical methodologies have had a great influence on music teaching and learning during the last half of the twentieth century. Forrest (1994) discussed:

Kodály and Orff, and to a lesser extent, Dalcroze have found a place in some of our schools. Suzuki and Yamaha approaches have been taken up in private tuition and commercial ventures. Like our population, our music education ideas have been decidedly 'melting- pot' in character. (pp.88-89)

Boughen (1990) has compared Orff, Kodály, Dalcroze and Suzuki in relation to its use in an Australian context. She discussed the components required for a balanced musical education in a school context as being listening experiences, singing experiences, playing experiences, movement experiences, musical literacy and creative opportunities. (pp.43-44) She found that Orff contained all the elements, Kodály did not have an instrumental music or dance/movement component, Dalcroze was restricted by the “fixed do” approach to singing and Suzuki was more restrictive than the others as it did not allow freedom of expression through play. (pp.45-47)

In regard to instrumental music programs in Victorian government secondary schools, there is no specified teaching style required. Therefore it is the expertise of the instrumental music teachers that contributes to the development of the particular instrumental music program.

8.2 Organisations Based On the Teaching and Learning of Music

There have been organisations dedicated to the teaching and learning of music. These have ranged from international music organisations, music research organisations and local associations dedicated to promoting ensemble and studio teaching. The organisations have been classified according to instrument type.

8.2.1 Australian String Teachers’ Association

The Australian String Teaching Association (AUSTA) was formed in 1975, two years after the European String Teaching Association began in Austria. (Dorner, 1994, p.840) Its role has been a support for string teachers, and according to Morgan (1993)

the association has brought out a “wealth of overseas performers and teachers to Australia” as well as running workshops and conferences. (p.731) String teachers at Victorian government secondary schools have a resource available including masterclasses, professional development activities and conferences.

8.2.2 The Australian Band and Orchestra Directors’ Association

The Australian Band and Orchestra Directors’ Association (ABODA) is a support organisation for ensemble directors and music teachers. Tolhurst (1999) discusses how ABODA runs a national conference every two years, with a state conference in the alternate years as well as forming honours bands and orchestras for students. The quarterly journal is called *Interlude*. ABODA also has links with overseas groups including the National Band Association (USA) which is the largest band association in the world, the Asia Pacific Band Directors’ Association and the World Association of Symphonic Bands. (p.13) Instrumental music teachers at Victorian government secondary schools could utilise the activities offered including orchestral and band conducting, workshops and conferences.

8.2.3 The Orchestras of Australia Network

The Orchestras of Australia Network (TOAN) was formed in New South Wales in 1993 “to provide leadership, service and support to orchestras” (The Orchestras of Australian Network Inc, 2003). It became a national organisation in 1998. TOAN provides support for members, a quarterly magazine, an annual “Orchestras Alive” conference, and in the year 2000 introduced the National Orchestral Awards. It also runs workshops for conductors, a sheet music database and organises an open

rehearsal with the Sydney Symphony Orchestra. TOAN organises activities relevant to instrumental music teachers in Victoria from time-to-time.

8.2.4 Victorian State Schools Bands' Association

The Victorian State Schools Bands' Association began in 1929 whose main function was to run festivals for music ensembles, and to provide curriculum material support. Stefanakis (1999) discussed how over time, the organisation evolved and changed its name to the Victorian Schools' Music Association (VSMA) that was affiliated with the Joint Council of Subject Associations of Victoria, and was also supported by the Education Department. VSMA has played an important support role for Victorian government secondary schools through providing ensemble competitions and festivals

8.2.5 Australian Society for Music Education

The Australian Society for Music Education (ASME) was formed in 1967 as a result of concern for the status of music education in the country. Whitehead (1999) explains:

ASME exists to support the right of every person to a musical education; to promote quality music education; to assist music educators to develop and extend their professional awareness of the whole spectrum of music education at local, national and international levels; to maintain and develop the status of music; to provide a forum for the exchange of ideas; to encourage Australian music and composers; and to develop teaching methods relevant to Australian students in all contexts. (p.6)

Some of the issues affecting music education, as identified by ASME, included the place of music in the school curriculum, the link between classroom and instrumental

music in schools and the links between music education in schools with the private teacher and community music. (Whitehead, 1999, p.7) Publications include the *Australian Journal of Music Education* as well as chapter journals and newsletters. There is a music education conference held every two years which has included Victoria. ASME has played a support role for music educationalists and has provided a national perspective for instrumental music teachers in the school environment.

8.2.6 Australian Association for Research in Music Education

Originally established as the Association of Music Education Lecturers in 1977, the Australian Association for Research in Music Education (AARME) was set up to meet the needs of music educators working in the tertiary sector. It provides a link between research in musicology and music education that is often carried out in different university departments. AARME holds an annual conference that promotes research in music, to enhance and further develop music in education. (Callaghan, 1999, p.11) The research would have included instrumental music and has included music educationalists from Victoria.

8.2.7 The Victorian Music Teachers' Association

The Victorian Music Teachers' Association (VMTA) was founded in 1928 and in 1999 had a membership base of approximately 1,200. According to Lierse (1999) one of its main objectives is that an "essential component of music education is good studio music teaching" (p.50). It offers accreditation for music teachers through setting qualifying standards, and encouraging non-qualified teachers to continue their professional development. The VMTA has a summer school every two years, runs master classes, workshops and lectures as well as a quarterly journal *Music and the*

Teacher. Lierse (1999) explained how the VMTA also recommends a minimum fee structure for fully qualified instrumental music teachers and publishes a directory of music teachers which is available to the general public. (p.51) The VMTA caters for instrumental music teachers in Victoria and offers activities for professional development.

8.2.8 Woodwind Associations

There are three woodwind associations which have provided support for instrumental music teachers at Victorian government secondary schools. These are The Victorian Recorder Guild, The Victorian Flute Guild and The Clarinet and Saxophone Society. The Victorian Recorder Guild, based in Melbourne, is an organisation for people who enjoy playing the recorder. The Victorian Flute Guild was founded in 1969 and it provides workshops, ensemble playing, master classes as well as an annual competition called the Leslie Barklamb Scholarship for flautists in Victoria as well as a quarterly magazine entitled *The Flautist*.

The Clarinet and Saxophone Society of Victoria was established in 1978. Its aim is “to foster the appreciation, and improve the standards of performance and teaching, of the clarinet and saxophone” (aMuse: Association of Music Educators, 2003).

Activities include competitions, master classes, recitals and ensembles. It publishes a magazine *Clasax* four times a year and has a library of music and a register of teachers.

8.2.9 Summary

There are a variety of organisations which support the teaching and learning of instrumental music. Some organisations focused on research in music education which included instrumental music, whereas organisations based on instrument groupings have provided support for performers and teachers. They have given instrumental music students opportunities to perform, masterclasses, and feedback from specialists in that particular instrument.

8.3 Organisations Based on Examinations in Instrumental Music

External examination bodies have played a major role in shaping instrumental music in Victoria. In the late nineteenth century, it was the examination boards from the United Kingdom that established benchmarks of achievement for instrumentalists in Victoria and helped to retain links with the motherland. During the twentieth century, Australia developed its own examinations boards that have exerted an influence over the teaching and learning of instrumental music in Victoria.

8.3.1 Trinity College London

Trinity College London is an international examinations board that assesses instrument, voice, movement and the English language. (Burden, 2002, p.21) Burden (2002) discussed how Trinity College London was founded by Henry George Bonavia Hunt in 1870 “for the advancement of church music and the improvement of church musicians as a class” (p.2). It began its first internal examinations in 1872 and in 1874 investigated the demand for external examinations. In 1877, it introduced theory examinations locally and in 1880 added instrumental and vocal music. (Burden, 2002, p.2) Trinity College London examines students in all states of Australia including

Victoria. Information on the number of candidates sitting for examinations was not available.

8.3.2 Associated Board of the Royal Schools of Music

The Associated Board of the Royal Schools of Music (ABRSM) was established in London in 1889 and had the authority of the “Royal Academy of Music, the Royal College of Music, the Royal Northern College of Music and the Royal Scottish Academy of Music and Drama” (Associated Board of the Royal Schools of Music, 2003). ABRSM first began examining in Australia in 1897 and in Melbourne in 1898. Radic (1986) commented how by 1911, there were 6,750 candidates in Melbourne. (p.39) There was no current information available on the number of candidates in Australia.

8.3.3 The Australian Music Examinations Board

The Australian Music Examinations Board (AMEB) has had a major influence in the development of music in Victoria. Now largely practically based in instrumental music examinations, it has in the past, taken on a range of responsibilities in helping to promote and further develop music education. Throughout the twentieth century, the AMEB has been a dominant influence in instrumental music assessment, which has in turn influenced instrumental music teaching and learning in the private studio, and also in schools.

The AMEB has developed an examination syllabus for each instrument in which their grading levels are used as benchmarks for levels of attainment. McPherson and McCormick (2000) discussed how in “Australia, as with many similar countries,

indications of musical ability are often gauged from results obtained in externally assessed music examinations” (p.31). It is not uncommon for the instrumental music grade books to be used as a curriculum rather than the teachers designing their own.

Covell (1967) discusses:

The books of conveniently bound but very partial selection of AMEB grade pieces issued by commercial publishers appeal to many teachers as a cheap and manageable way of finding music for their pupils to study for the examination treadmill. What happens as a result is that many pupils have their entire first-hand experience bounded and set up by a succession of AMEB grade books. Some of these pupils then become teachers in their turn and go through as complete cycle of teaching their students almost exactly the same pieces as they learned themselves. (pp.284-285)

From the 1940s, the AMEB provided instrumental music and speech and drama examinations to candidates in Australia and subsequently expanded to include New Zealand and South East Asia. Morgan (1993) commented how in the early 1990s, over 100,000 candidates presented themselves for examinations each year. (p.730)

8.3.4 The Australian Guild of Music and Speech Education System

The Australian Guild of Music and Speech is a non-profit, public education institution which encompasses music, speech and drama in Australia, New Zealand, Malaysia and Singapore. It was founded in Melbourne in 1969 by Gordon Blake (1921-1998) as a continuation of the London Guild of Music and Speech. (Australian Guild of Music and Speech Education System, 2003) The music examinations are divided into two streams, the performance stream and the traditional stream. The performance stream focuses on practical performing whereas the traditional stream includes examinations

in music theory as it is intended as preparation for tertiary studies in music. The Australian Guild of Music and Speech has provided instrumental music students with the opportunity to undertake music examinations.

8.3.5 Australian and New Zealand Cultural Arts

Australian and New Zealand Cultural Arts (ANZCA) is an examining body in practical music and theory. It provides examinations from Preparatory to Fellowship levels in classical and modern music. ANZCA was established in Melbourne in 1983 where the central office is located. The practical examinations are held three times a year and theory twice a year. Their belief is that “music is a living art, and aims to encourage the development not only of the traditional elements of technique and interpretation, but also of creativity” (Examination Handbook, 2003, p.6). From 1983, ANZCA has provided instrumental music students with music examinations in practical music and theory.

8.3.6 Discussion

Music examination boards have had a major influence in the teaching and learning of instrumental music in Victorian government secondary schools. The prescribed works and technical work in the syllabus have been used as a benchmark for standards in schools. In Victoria, students have had the choice of completing examinations from three examination boards based in Australia and two from the United Kingdom.

8.4 Organisations Which Promote Instrumental Music Performance

There have been a variety of organisations that have promoted music performance for students in Victoria. The common element between these groups has been the

performance opportunities for students, and guidance from professional music educators.

8.4.1 Youth Music Australia

Youth Music Australia (1992) began operating in 1948 as the National Music Camp for highly skilled performers. Later, the Australian Youth Orchestra, an amateur youth orchestra was created from this association. The mission statement is as following:

To provide professional leadership to talented young Australian musicians, enabling them to expand and extend their music training and orchestral and ensemble experience through national and international programs and performance of the highest standards. (Grybowski, 1999, p.62)

The Youth Music Australia programs offered included master courses, industry placements, chamber music, cross arts, intensive instrument training and courses in specific styles and groups including Early Music and percussion programs.

Grybowski (1999) discussed how these programs developed from a need for more small-ensemble opportunities for musicians:

Whilst the importance of ensemble training is in part being addressed by dedicated music teachers in schools...[o]pportunities for chamber music and small ensemble training at the highest levels remain limited, despite the fact that the majority of students will find work within orchestra, ensembles and as music teachers themselves. (p.63)

Youth Music Australia offered performance opportunities for students with an advanced level of musical accomplishment. Some students from Victorian government secondary schools had the opportunity to attend these events.

8.4.2 ABC Training Orchestra

In 1967, the ABC Training Orchestra was formed in Sydney to provide orchestral training for 28 musicians from around Australia. The orchestra was initially set up to lighten the heavy schedule of the players in the Sydney Symphony Orchestra. The trainees also received music tuition and an allowance comparable to a university scholarship. (Covell, 1967, p.127). The ABC Training Orchestra ceased in the 1980s. The ABC Training Orchestra had a significant influence on a national level as it provided training for orchestral musicians who required the skills and experience to perform in an orchestra in a professional setting. In 1996, the Sydney Sinfonia Orchestra was established for Australian tertiary students who received mentoring from members of the Sydney Symphony Orchestra musicians. The Sinfonia presents concerts to schools students and adult education performances. Victoria has not provided a training orchestra scheme for musicians, however the Melbourne Symphony Orchestra has programs for select musicians who display exceptional potential.

8.4.3 The Youth Music Foundation of Australia Inc.

Established in 1991, the Youth Music Foundation of Australia's aim is to "support activities that lead to music making and music appreciation and to foster value for music education in the community" (Bresciani, 1999, p.60). It arranges musical events, and gives assistance to musicians studying in Australia and overseas through trust funds. This includes The Lois Singer Trust awarded annually to a Bachelor of Music/Bachelor of Teaching Degree student at The University of Melbourne. The Foundation is also affiliated with universities in Melbourne, London and New York. (Bresciani, 1999, p.60)

8.4.4 Music Societies

There have been music societies that have promoted music performance in Victoria. The Music Society of Victoria was established in 1861. The aim of the society was to foster musical culture in Australia as well as promoting musical culture in Britain and Europe. (Geitenbeek, 1944, p.46) The MSV provides solo musicians performance opportunities through monthly concerts, master classes and competitions including the Hephzibah Menuhin Memorial Award, 3MBS performer of the Year, Lim Koon Yaw Travelling Scholarship and the Armstead Singing Scholarship.

The Australian branch of the British Music Society was formed in 1921. It was formed to “increase interest in the musical activities of the local community. (Geitenbeek, 1944-5, p46)

8.4.5 Summary

The various organisations committed to promoting music performance have had a positive effect on instrumental music playing in schools. They have provided performance opportunities for more advanced performers in both solo and group performance.

8.5 Conclusion

Instrumental music teaching and learning has undergone fundamental changes during the last four decades. The emergence of pedagogical methodologies from overseas has given scope and new opportunities for music educators. Organisations dedicated to music teaching and learning have helped to promote music teaching and research, particularly giving music teachers access to developments in music education on a

global level. Organisations dedicated to instrumental groups have given support to teaching and learning at a specialised level. The examination boards have provided benchmarks and standards for students to aspire to. There have been opportunities for group and solo performance from music performance organisations.

These organisations have been available for music educators and over the years have provided support for teachers in Victorian government secondary schools. Students who have participated in the many opportunities available have benefited from guidance from music specialists. The organisations have provided links at a local, national and international level. Support organisations have undoubtedly had a major impact on the development of instrumental music in Victorian government secondary schools.

Chapter Nine will discuss instrumental music programs in interstate government schools. They will be compared and contrasted to instrumental music programs in Victorian government secondary schools.

Chapter 9

Interstate Developments in Instrumental Music Programs

9.0 Introduction

From the mid-1960s to the year 2000, there were developments in instrumental music pedagogy that had an influence on music education in Australia. The development of instrumental music programs in Victorian government secondary schools coincided with similar programs occurring interstate. Chapter Nine will discuss instrumental music programs in interstate government schools and will compare and contrast them to instrumental music programs in Victorian government secondary schools.

9.1 Interstate Developments

Instrumental music programs are provided in schools to provide students with the opportunity to learn a musical instrument. The implementation of this provision has varied from state-to-state depending on variables including government policy, funding and resource allocation.

Up until the 1960s, the provision of instrumental music programs at government schools in Australia generally was not part of the school culture, but was usually found in the independent schools. From the 1960s, instrumental music programs began to emerge in government schools as part of initiatives by their respective Education Departments. Bartle (1974) elaborated:

Of late, however, Education Departments in all States have been employing teachers of instruments to give lessons, generally in school time and free of charge, to interested pupils in government schools. In larger schools such teachers may be employed full time; others cover two or three schools on an

itinerant basis. They usually form orchestras, bands and small ensemble groups as well as providing individual tuition. Teachers of instruments in most States seem, however, to be in very short supply, and so not all government schools are at present included in the scheme. (p.22)

Each State developed instrumental music programs which have their own unique characteristics and management style. Their respective Education Departments' philosophies and rationales have determined the size and extent of this provision. Services have ranged from providing tuition to secondary and primary school students, organising large scale government school music concerts and the establishment of special music schools for gifted and talented music students.

The instrumental music programs are presented in chronological order from when they formally commenced. Instrumental music programs in South Australia (1962) will be discussed first, then Western Australia (1969), Northern Territory (1970), Queensland (1971), the Australian Capital Territory (1973) and Tasmania (1975). New South Wales did not offer centrally managed instrumental music programs but there are schools in which provide instrumental music programs including the Conservatorium High School (1918). The characteristics of each interstate program will be discussed and compared. Each program will also be discussed in relation to instrumental music programs in Victorian government secondary schools.

9.2 South Australia

South Australia offers a comprehensive "instrumental music service" in primary and secondary schools. A senior officer in the Department is responsible for the

instrumental music service that, in South Australia is divided into four regions. Each region has its own manager. The managers work on staff issues and help to organise events. (Department of Education, Training and Employment, 2000)

In 1962 instrumental music programs commenced in the country regions of South Australia. Morgan (1993) described how children from the age of eight were given the opportunity to learn instrumental music. (p.731) In the year 2000, approximately 85 instrumental music staff were providing music tuition to over 8,000 students each week. (Department of Education, Training and Employment, 2000)

The mission of the South Australian Instrumental Music Service is to “provide a flexible, responsive and high quality service to schools in the provision of instrumental instruction to students as a value-added component of their school’s music curriculum” (Department of Education, Training and Employment, 2000).

Instrumental music is viewed as an additional subject to the classroom music program.

Instrumental Music Teachers are hired by the Department of Education, Training and Employment (DETE) and may teach at up to four different schools on the same day. They are required to attend staff meetings every second week, and have opportunities to perform in staff performing groups.

Students have access to instrumental music lessons at one of over 40 designated primary or secondary schools. There is a provision for lessons through “distance-

mode technologies” if the travel distance is too great. (Department of Education, Training and Employment, 2000)

Students who are at schools where there are already performing ensembles are given preference for instrumental music tuition. Also, preference is given to the schools that contribute to ensemble activities in a hub, cluster or district of schools. Students must be enrolled in classroom music to receive instrumental tuition. Each student can only learn one instrument offered through the Instrumental Music Service. (Department of Education, Training and Employment, 2000)

Each school provides ensemble participation for students. In addition, there are centrally based ensembles provided by DETE for more advanced students. Secondary students have access to a symphony orchestra, percussion ensemble, flute ensemble, recorder ensemble, jazz/rock combo, and there are also ensembles specifically for primary school students. A combined primary schools concert is arranged by DETE each year. It features choirs supported by one of three orchestras from the Instrumental Music Service. This combined concert began in Adelaide in 1894, and is seen to be “one of the longest music traditions at a school level” (Department of Education, Training and Employment, 2000).

The Instrumental Music Service is seen to work “in collaboration with the classroom music program to achieve the stated learning outcomes of the school’s music curriculum” (Department of Education, Training and Employment, 2000). The instrumental music program is designed to support the classroom music program.

A major publication is the *Instrumental Music Service Handbook*. It provides background information for educationalists involved with the Instrumental Music Service including teachers, schools and DETE. The information includes a statement of purpose, personnel involved, scope of services, access to services, administration, review, feedback sheet and service agreement which provides a clear understanding of the service for principals, teachers and students.

There are provisions for students who have special ability in instrumental music. In 1975, the Honourable Hugh Hudson, a state politician announced that a Task Force was set-up to make recommendations to develop four music centres in Adelaide.

Cooke (1977a) describes how “highly skilled staff can be made available to supplement the learning experiences of students with the strongest motivation and greatest aptitude for intensive development” (p.9). The music schools were situated in four areas within Adelaide’s metropolitan area. The music centres at Brighton High School and Marryatville High School opened in 1976, Woodville High School opened in 1977 and later Freemont High School became a designated music school. (Cooke, 1977, p.10) From 1977 students at the music schools had the opportunity to learn two instruments as well as vocal training and participate in a large range of ensembles offered at the school. (p.10)

9.3 Western Australia

Western Australia formally began instrumental music programs in government schools in 1969 and offers instrumental music tuition to students at primary and secondary schools throughout the state. The instrumental music staff is based at a central location which itself is run like a school. The School of Instrumental Music

(SIM) is a centrally based service, designed as a school in itself, with a principal, and the instrumental music teachers.

SIM is structured with a co-ordinator of the instrumental music service, a staffing and administrative officer, five senior staff representing different instrument groups, a regional staff member, a showcase concert co-ordinator, a jazz education staff member, a professional development co-ordinator and four support staff. The appointment of classroom and instrumental music staff is conducted by a personnel consultant from the Human Resources Directorate based at the School of Instrumental Music. (School of Instrumental Music, 2001) It provides consultancy, instrumental instruction, staffing and management including performance management and professional development for instrumental music teachers. A service is also provided for musical instruments to be loaned, repaired and maintained. (School of Instrumental Music, 2001)

In 2000, SIM provided instrumental music tuition to over 10,000 students from Years 3 to 12 at nearly 400 government primary and secondary schools. In addition to weekly group instrumental lessons, students had the opportunity to participate in ensembles which comprise students from different schools and year levels. (School of Instrumental Music, 2001) The instrumental music teacher's job involved teaching music to groups during school hours and senior students before school when required. A staff meeting for instrumental music teachers is held at the School of Instrumental Music once a month. Morgan (1993) described how the instrumental music teachers were recruited "expected to be performing musicians" which assumed a standard of expertise on their principal instrument. (p.731)

Instrumental music, in relation to classroom music was defined as “an integral part of the program for most music students in secondary schools” (School of Instrumental Music, 2001). There is a link between the provision of a classroom music program and a specialist instrumental music program:

Instrumental music tuition relies on the general development fostered in the classroom music program. A healthy core program of classroom music is an essential pre-requisite. Experience has shown that without a vigorous classroom music program, the success rate in instrumental music is severely reduced. (School of Instrumental Music, 2001)

Instrumental music students are selected after completing a musical aptitude test and conferring with music staff to decide which instrument would be most suitable. (School of Instrumental Music, 2001) There are set year levels for the commencement of learning particular instruments, depending on the suitability of the instruments for the age groups. By Year 8, the students can select any instrument offered by the Department of Education depending on the suitability and availability of the instrument. It is compulsory for instrumental music students at the secondary school level to participate in music ensembles. Instrumental music lessons are designed so that students can acquire skills to play in a group.

Music festivals are organised by SIM including Western Australia’s Schools’ Jazz Ensemble Festival, Concert Band Festival, Secondary Choral Festival, Schools’ Orchestral Festival and a Classic Guitar Festival. Special events also include Rehearsal Days, Primary String Play-In Days and The Shell Concert which showcases students from the instrumental music program. This Concert has been sponsored by

Shell since 1974 with outstanding students and ensembles invited from Western Australian government schools to perform at the Perth Concert Hall.

A publication *Instrumental Music Services to Schools* (1998) was written to assist schools and district offices to understand how the program is run. This publication includes a rationale, music in the curriculum, relationship of classroom and instrumental music, role of the school, student selection, provision of instruments, instrumental loans, assessing and reporting. There were also four types of “Instrumental Music Student Journals” available for students to use for their record keeping. (School of Instrumental Music, 2001)

There are two schools in Perth that have specialist music programs. Perth Modern School (1968) and Churchlands High School (1971) have a special music class at each level as well as offering a range of ensembles. (Bartle, 1974, p.22) These are still the two specialist music schools in Western Australia. (Interviewee 19)

9.4 Northern Territory

The Northern Territory Music Service commenced in 1970. By the year 2000, it had approximately 40 instrumental music teachers travelling to various parts of the Northern Territory. Due to the large distances between schools in the Northern Territory, some teachers are flown to remote towns within the day so that students can receive tuition. The Music Service also has a special service for indigenous communities. The instrumental music teachers visit the schools and the students arrange songs that are a combination of indigenous and modern Western popular music. The service is available for primary and secondary students. (Chadwick, 2003)

Additional information on the Northern Territory Music Service was not available during the time of the study although attempts were made through phone calls, faxes and attempting to access websites.

9.5 Queensland

Queensland has an active instrumental music program in both primary and secondary government schools. The Instrumental Music Program in Queensland was established in 1972. According to Chmura (1995) it commenced with a pilot scheme in a primary school in the south of Brisbane. (p.187) By 1993, there were almost 30,000 students participating in the program and 270 teachers in secondary and primary schools. (Morgan, 1993, p.731)

The Instrumental Music Program provided an “extra dimension” to school music programs. This was achieved in two ways:

- a. providing opportunities for musical development of students through instruction on a group basis; and
- b. providing ensemble experience so that students develop ensemble performance skills as an integral part of their music education. (Queensland Department of Education, 1999-2001)

The instrumental music teachers are designated a base school where administration is carried out. Correspondence is through the principal at the base school. The system of record keeping of the students’ progress is also determined by the school principal.

Each school’s instrumental music program is managed by a music co-ordinator whose responsibilities include the day-to-day running of the program, and also liaising with

the principal. There are also Area/District Instrumental Music Co-ordinators who are involved with itineraries, staffing, arranging meetings, music libraries, concerts and festivals. (Queensland Department of Education, 1999-2001)

The instrumental music teacher is expected to teach 25 hours a week at primary and secondary schools with five hours a week in ensemble rehearsals. The job also entails attendance at music camps, performances, recruitment meetings and committee meetings. (Queensland Department of Education, 1999-2001)

The students receive one instrumental music lesson each week and a compulsory ensemble rehearsal. The Queensland Department of Education has set specific guidelines for the commencement age for learning a musical instrument. Students can commence strings from Year 3, and Year 5 for woodwind, brass and percussion. The instrumental music teacher is not employed to teach in a classroom situation, although, at the principal's discretion, they may be called to assist. The classroom and instrumental music program run parallel to each other. The Department of Education has recommended specific texts for the instrumental music teachers to use. The *Standard of Excellence* series by Bruce Pearson is for the woodwind, brass and percussion classes. The *All for Strings* series by Anderson and Frost is for the string classes. There is also a minimum requirement for the overall instrumental music curriculum each year. This includes:

- a. text or tutor book used
- b. scales and other technical work to be covered
- c. supplementary materials; and
- d. solo work. (Queensland Department of Education, 1999-2001)

There are two publications by the Queensland Department of Education that the teachers are expected to implement. The first is *The Curriculum Guides* series that includes *An Overview of Areas of Learning and Skill Development, String Instruments*, and *Wind and Percussion Instruments*. (1988)

The other publication, *Designing an Instrumental Music Program*, was produced in 1988 as a result of collaboration between the Victorian and Queensland Departments of Education. This publication included *Designing an Instrumental Music Program: Establishing the Program*; *Designing an Instrumental Music Program: An Overview of Areas of Learning and Skill Development*; and two books for instrument groupings *Designing an Instrumental Music Program: String Instruments* and *Designing an Instrumental Music Program: Wind and Percussion Instruments*. These books are a step-by-step guide to teaching instrument groups through explaining the components of teaching, expectations of progress, and assessment. (Victoria, Ministry of Education and Queensland Department of Education Overview booklet, 1988, unpagged)

9.6 Australian Capital Territory

The Instrumental Music Program in the Australian Capital Territory (IMPACT) is designed for class instrumental music tuition in the primary schools. According to IMPACT there is not a government-run program for secondary school students. (ACT Instrumental Music Program, 2003) Hoffmann (1990) describes the establishment of IMPACT in 1973. The service was centrally administered with six itinerant teachers and one administrator who provide extension music classes in primary schools. This government run program was operating in up to 40 schools in 2003.

In the early 1960s, the Chairman of the Committee on Cultural Development, Mr Arthur Shakespeare together with the Chairman of Directors of the Federal Capital Press of Australia commenced discussions with the Department of the Interior on the viability of opening a tertiary institution in music. As a result, the Canberra School of Music was opened in 1965. The Department of the Interior also made an inquiry into the needs of instrumental music instruction at an advanced level. Hoffmann (1990) a Supervisor of Instrumental Music found that in 1960 there were 358 secondary level students and 715 primary students who received private tuition in music out of school. (pp.4-5) This displayed an active interest in instrumental music tuition for school-aged students.

IMPACT is designed for instrumental music students who have not had the opportunity to have private instrumental music lessons. The provision provides training and resources for staff in the primary schools. Students who learn a musical instrument in the band class and outside school can participate in the ensemble. (ACT Instrumental Music Program, 2003)

The teachers are qualified classroom music teachers who also have skills in teaching woodwind, brass and percussion. They teach up to 22 students at a time, and travel to a maximum of seven schools a week where they give two band ensemble classes at each school. One class receives tuition in woodwind, and the other class receives tuition in brass. The program begins at Year 5 and runs for only two years. They also provide sheet music to a classroom teacher who takes an extra rehearsal once a week. (ACT Instrumental Music Program, 2003) In Year 5, the book used is *Accent on Achievement* supplemented by other band music. In Year 6, the teachers are free to

select their own repertoire. At the end of Year 6, there is a concert for the students in a combined band.

There are additional ensembles run by the program. There is an Australian Capital Territory Primary Concert Band, a Junior Concert Band for students in Years 7 to 8 who commenced in the program, and a Senior Concert Band for students from Year 9. All students are selected for the ensemble by audition.

Students who wish to join the program are given a musical aptitude test at the beginning of the year. They are then interviewed to determine whether they are interested in joining the instrumental music program. Students are selected who have not had the opportunity to learn before. The Australian Capital Territory generally has a mobile work population that results in students leaving the ACT when families are transferred to another work location. Consequently, the school principal can choose a replacement student after an incumbent student has left prior to the end of each term. New students with musical aptitude are invited to join the program if they are deemed suitable.

9.7 Tasmania

Tasmania offers a band program to primary music students, as well as allocating instrumental music teachers to secondary schools. The band program is designed to motivate students to continue their instrumental music studies in the secondary years. The band program is designed to involve students in an instrumental music program and to “enhance the education” of the students. (Tasmanian Educational Leaders’ Institute, 2001)

The Combined Primary Schools Concert Band Program began in 1975 initially involving three primary schools. By the end of year 2000, the program had grown to include combined primary schools concert involving 500 band members, 100 string players and 400 choir members. The program is divided into four Year 6 concert bands that receive group lessons, and participate in a fortnightly ensemble rehearsal. The Year 5 band commences half-way through the school year. The band program also includes a three-day music camp and a one day excursion touring two other schools. (Tasmanian Educational Leaders' Institute, 2001) Twelve specialist instrumental music teachers provide group tuition at the schools for half-a-day each week. They also teach at high schools in the Hobart area.

9.8 New South Wales

New South Wales has instrumental music tuition available to students in government secondary schools and is arranged at the school level. Anderson (1999) commented how the Department of Education and Training:

doesn't employ itinerant instrumental teachers as such, it is up to the schools to make their own arrangements. Quite a lot of primary and secondary teachers employ an itinerant teacher as a band conductor and this may be linked with a program of group (or individual) tuition for band members...this usually takes place outside school hours and as a rule, the students pay for their own tuition. (p.2)

A special high school in Sydney caters for gifted and talented secondary music students. The Conservatorium High School, established in 1918, is located within the New South Wales Conservatorium of Music and provides specialist music instruction

for students with exceptional musical ability. (Bartle, 1974, p.22) The Principal B.C. Brown stated in an article by Cooke (1977):

The function of the school is to provide a sound and progressive secondary education for musically gifted children, and those seeking admission must have outstanding musical aptitude...Thus, the school record of each applicant must indicate the ability to cope with the normal school courses with due consideration for individual music studies and activities. (p.7)

Brooker (1999) described how the links with the Conservatorium of Music and the close proximity of the two institutions have been mutually beneficial. They have shared the specialist instrumental music teachers, and have reinforced a culture of excellence in music performance. When there were changes to the structure of tertiary institutions in the early 1990s, the amalgamation of the Conservatorium of Music with the University of Sydney did not negatively affect the relationship between the Conservatorium High School and the Conservatorium. (p.93)

There are other government secondary schools in New South Wales supported by the schools which run active instrumental music programs. These included North Sydney Girls High, Sydney Boys High, Newtown School of Performing Arts, Willoughby Girls High and Normanhurst Boys High.

9.9 Comparison with Victoria

Many of the instrumental music programs interstate have characteristics that are similar to Victoria. Queensland, South Australia, and Western Australia are similar to Victoria in the extent to their provision of the service. Moreover, they have extended

their resource to primary schools as well. Tasmania and the Australian Capital Territory have focused their resources into the primary division. South Australia has a similar co-ordination scheme with instrumental music teachers designated to a region. Queensland and Western Australia have centralised their administration and management of the program. New South Wales offers instrumental music programs managed at the school level. Sydney Conservatorium High School is a specialised secondary school which is open to students who display a high level of musical ability. The Northern Territory also has special programs specifically for the indigenous population.

There has not been a national policy for instrumental music education. However, there have been a variety of policies and rationales provided from other states. The descriptive phrases including adding “an extra dimension to a school music program” in Queensland; “value-added component of their school’s music curriculum” in South Australia and “enhance the education” of students in Tasmania highlight the peripheral notion of instrumental music in schools. Instrumental music generally was regarded as an extra-curricular activity.

Each State and Territory offers some form of instrumental music tuition to students at government schools. The great variation between programs is dependent on many factors, including geographic location, population and government policy. South Australia, Queensland and Western Australia provide a comprehensive instrumental music service to both primary and secondary students. Students are permitted to learn only one instrument in school that allows greater accessibility to a larger group of students, making the provision more equitable. Each service is structured differently.

Western Australia has a model of a central music school for the instrumental music staff, South Australia divided the resources into areas dependent on geographic location, and Queensland delegated most of the administration to the school level.

Victoria is divided up into geographic regions where it is managed separately.

Tasmania and the Australian Capital Territory have focused on an instrumental music scheme in the upper primary school levels as feeder programs into the state secondary schools. The Northern Territory provides a specialist instrumental music program for local students as well as a special focus on indigenous communities, and New South Wales has a special program for the gifted and talented students who are most likely to become professional performing musicians.

9.10 Historical Comparison

The following table presents a comparison of the years when instrumental music commenced in each State and Territory:

Table 9.1: The Year Instrumental Music Programs Commenced in Each State and Territory

STATE OR TERRITORY	YEAR PROGRAM COMMENCED
South Australia	1962
Victoria	1965
Western Australia	1969
Northern Territory	1970
Queensland	1971
Australian Capital Territory	1973
Tasmania	1975

Most of the instrumental music programs commenced within a time frame of just over a decade. The exception is New South Wales where there are not formally managed instrumental music programs. Each state may have influenced other states in their quality and provision of educational services.

South Australia, Western Australia have established music schools that cater to students who have ability in their chosen instrument. There is a concentration of music resources and facilities placed in these schools, and the students can apply if they live out of the designated school zone. The students still receive their secondary education, but have the opportunity for a more comprehensive classroom music program and many performance opportunities in a large range of ensembles offered. New South Wales has the Conservatorium High School that caters for students wishing to become professional musicians. In Victoria, there are five Regional Music Placement Schools established during the 1970s in designated metropolitan regions.

9.11 Conclusion

The development of instrumental music in Victorian government secondary schools has many similarities with programs in other states and territories. The instrumental music program in Victoria commenced within a decade of most other instrumental music programs, and has paralleled the course of developing music schools, concerts and a staff management structure. It has provided a resource for students who otherwise would not have had the opportunity to learn a musical instrument during their school years.

Chapter Ten discusses the development of overseas government supported instrumental music programs with the emphasis on the United Kingdom and the United States of America. These programs will be compared to instrumental music programs in Victoria, Australia.

Chapter 10

Overseas Developments in Instrumental Music Programs

10.0 Introduction

Music education in the United Kingdom (UK) and the United States of America (USA) has had an influence on the development of instrumental music in Victorian government secondary schools. Forrest (1994) affirmed that “Traditionally, Australia has looked to Britain and, more recently, to the United States for leadership in most things, including music and the arts” (p.88). Australia initially was settled by the British and adopted Britain’s culture, values, ideologies including its educational system. The USA has developed a progressive Western culture from which Australia has adopted various aspects. Chapter Ten will provide an overview of the developments of instrumental music education in the UK and the USA and will discuss how these overseas developments have influenced instrumental music programs in Victorian government secondary schools.

10.1 The United Kingdom

Instrumental music programs are offered in primary and secondary schools in the UK as an extra-curricular subject. Instrumental music teachers are hired by a Local Education Authority (LEA) and travel to several schools each week. A summary of the development of instrumental music in schools in the UK from the 1960s when the programs formally commenced to the year 2000 will be discussed. Following is a comparison of instrumental music teaching and learning in schools between the UK and Australia.

10.1.2 The 1960s

During the 1960s there was educational research conducted in the UK which had an indirect effect on instrumental music programs. *Half Our Future* (1963) discussed the trends for a more complete education including extra-curricular activities as part of the school curriculum. According to Pitts (2000) the research acknowledged popular music as part of the adolescent's culture. (p.71) One of the recommendations of this research was for better facilities and resources in schools that included the music department.

The Inner London Education Authority (ILEA) was established in 1965 and commenced with ten instrumental music teachers from the London County Council. In 1970, the ILEA founded the Centre for Young Musicians that was designed to offer quality teaching. It was concerned with the "most promising instrumentalists" and teachers were recruited from orchestras and music colleges" (Swanwick & Jarvis, 1990, p.7). The educational authorities exerted control over staffing and curriculum in each area. Part-time instrumental music teachers were known as panel teachers who were paid by the schools and the educational authorities.

10.1.3 The 1970s

The 1970s was a time of creativity and aesthetic education for music students in the classroom. These practices were guided by the philosophies of Paynter, Schafer, Aston and Self who paved the way for a new approach to music teaching.

John Paynter and Peter Aston's (1970) *Sound and Silence: Creative Projects in Creative Music* stated: "The art that is most relevant to us is that of our own time"

(p.4). Paynter and Aston believed that music was not to be a separate subject, but rather to be integrated into a meaningful holistic education:

Because all our knowledge comes from experience of living, its many areas are related and interdependent. The liberal education we all wish for our children implies a breadth of understanding and experience that will be possible only when we make conscious efforts to remove the boundaries between 'subjects'. (p.3)

Music education was viewed as integral to life rather than a subject separate to life experiences. Their ideas were manifested in the music classroom through creating music based on sounds familiar to the students and using soundscapes rather than conventional notation to record the music created.

Schafer (1976) a Canadian music educator also influenced the teaching and learning of music in the UK. His philosophy behind his new approach to teaching was of a universal approach to instrumental music. Schafer believed that the teaching of traditional Western instruments was out of touch with the modern music of the 1970s:

The teaching of traditional music has its special targets: the technical mastery of instruments such as the piano, the trumpet or the violin for the performance of a literature existing back over several hundred years. For the purpose of understanding the shapes of this music a theoretical vocabulary has been developed enabling the student to gloss any piece of Western music written between the Renaissance and our own time. (p.97)

He did not believe that traditional Western music was the type of music relevant to students.

Schafer (1976) also made the point that the theoretical elements of music would have to be reactive to the changes that were occurring in modern music: “The basic vocabulary of music will change. We will perhaps speak of ‘sound objects,’ of ‘envelopes’ and ‘onset transients’ instead of ‘triads,’ ‘sforzando’ and ‘appoggiatura”” (p.99).

Self's *New Sounds in Class* was published in 1967 and was used extensively in the music classroom. Essentially he was experimenting with sounds and effects created in the classroom. His approach made a big impact in classroom music education.

These approaches transformed music education, however it was questionable whether music skills were learnt in the classroom. Instruments were used, but skill attainment was not the focus. Cox (2002) commented “that the early 1970s were years of crisis in music education” and “in practice music teachers found it difficult to manage” (p.24). The new approaches gave much scope for self-expression, but did not necessarily give the children structured guidance. (p.88)

The 1971 edition of Rainbow's book *Music in the Classroom* discussed the issue of music in the curriculum being treated as an educational frill:

One of the less obvious tasks of the music teacher in a secondary school is to fight for the recognition of his subject as an equal in the school curriculum.

Because music was a comparative late comer to the modern scheme of secondary education, it still tends to be looked upon by the unprogressive as an educational frill. (pp.2-3)

Swanwick's writings on music education gave insight into the state of teaching and learning of music in schools in Britain. His books; *A Basis for Music Education* (1979), *The Challenge to Music Education in the Nineteen Eighties* (1979), and *Discovering Music: Developing the Music Curriculum in Secondary Schools* (1982) displayed his philosophies on music education over a three year period. He discussed how in the 1970s the components of music in schools included composition, creativity, literature, listening, skill acquisition and performance. Swanwick's explained how these approaches could be manifested in the music classroom. Instrumental music here was only one of the components of music education.

Christopher Small's (1979) *Music, Society, Education* is a critique of modern Western education systems in regard to teaching music in schools. He compares music in British society with the role and status of music in other cultures. Small believed that the teaching of Western music in schools is divisive and detached from life experience as opposed to other cultures where music an integral part of society. He discusses how in Western society "there is an unspoken assumption made when a child starts to learn an instrument that he must practice hard, do his scales and exercises, and some day, perhaps, he will be able to play it" (p.167). Small continued to describe how the training of professional musicians "is an arduous business, and in much of it there is little pleasure" (p.167). The focus "is the production of a commodity" which is the professional musician. (p.192) Here, he is referring to instrumental music.

During the 1970s, there were differing approaches towards music education in schools. These approaches by Self, Paynter, Aston, Schafer, Rainbow, Swanwick and

Small as well as reports into the arts in education offered new ways of thinking about the role and function of music in schools.

10.1.3.1 Arts Projects

During the 1970s, there were a variety of projects in education that influenced the teaching and learning of instrumental music in schools. *The Arts and the Adolescent Project* was published in 1971. It was an attempt to assist teachers create programs to help adolescent students through:

tracing a pattern of emotional development and superimposing on that a plan for the development of the arts in education. It was believed that a parallel existed between emotional and intellectual development and that there was a tendency in adolescence to synthesize experiences. Once a common language for the arts had been found in terms of emotional experience a way would be open for the exploration of the problems of the separate disciplines with the aid of a small group of expert consultants. (Cox, 2002, pp.92-93)

According to Cox (2002) *The Arts and Adolescent Project* was rejected by the Music Committee, an educational authority in the United Kingdom at that time as they did not believe that the teachers could utilise the information. In 1974, the Music Committee was asked to review Robert Witkin's book *The Intelligence of Feeling* (1973) which dealt with the philosophy and function of the arts in education and society. The Music Committee rejected this book as well saying that "many teachers would have difficulty in understanding it" (Cox, 2002, p.93).

10.1.3.2 Tower Hamlets Project

Sheila Nelson, a string teacher investigated aspects of string teaching in the USA with Paul Rolland in 1974. She returned to the UK where she started to teach string groups in the Tower Hamlets region of London in 1976. She subsequently devised a course combining aspects of Rolland's string course with Kodály and Solfege. Here, string classes comprised a group lesson a week for primary students in a classroom situation with a musical instrument to take home to practise. Nelson (1985) stated how she made a conscious decision to start an instrumental music course in primary schools as string playing "in the local secondary schools was almost non-existent" at that time. (p.69)

A feature of the Tower Hamlets Project set up by the Local Education Authority (LEA) according to Dorner (1983) was that it was "the first time that string teaching has formed part of the regular curriculum in primary schools" (p.535). When the Tower Hamlets Project was assessed by the Local Education Authority, it was seen as a "value for money" project with a "strike-rate" of two-and-a-half times better than a typical LEA instrumental music scheme. (Milan, 1991, p.86) This referred to the number of students who had access to instrumental music tuition.

As a result of the Tower Hamlets String Project, the London Schools Junior Strings was created. This new ensemble was part of a department of the London Schools String Ensemble that held courses for students aged nine to ten. Additionally, the Tower Hamlets Saturday Centre was established in 1982. (Nelson, 1985, p.1973)

An attempt was made to extend string lessons into eight secondary schools in the area, but the task was too difficult due to the primary students from the string project giving up string tuition when they finished primary school. In 1988, the future of the program was threatened due to the abolition of the Inner London Education Authority. Croall (1990) wrote in *The Guardian* that the program would only be guaranteed to run for one more term. (p.1) The project was discontinued in the early 1990s.

10.4 The 1980s

During the 1980s, there was a push to have the arts as a more integral part of the school curriculum. *The Arts in Schools: Principles, Practice and Provision* (1989) discussed various documents written about the arts in schools and how they should be included in the curriculum. The report stated how schools “are not prepared to concede that the arts can be options on the curriculum which can, under pressure of time, space and resources, be dispensed with” (p.16).

In 1982, Paynter conducted research on music teaching in schools. This resulted in the publication of *Music in the Secondary Schools* (1982) that gave a history of music education and a critique of teaching in schools. The study was a focus on classroom music in schools. One of the findings of the study was that instrumental music was viewed as extra-curricular.

In 1988, the Education Reform Act was introduced to revise the curriculum in the United Kingdom. The design, structure and the delivery of the curriculum was reviewed. This resulted in a restructure of administration including the abolition of the

Education Authorities. This was to have an impact on curriculum and the teaching and learning of instrumental music during the 1990s.

10.5 The 1990s

The National Curriculum was established for schools during the 1990s. It began to be phased in from 1989. Music was formally introduced into the National Curriculum in 1992 which was relatively late in relation to other subjects. In 1995, the music curriculum underwent a revision and classroom music which was part of the curriculum became an optional subject for children aged 14 to 16.

One of the consequences of the National Curriculum was that music was categorised as one of the subject under the arts category. Music was no longer a compulsory subject in the curriculum. It was noted that in teacher-training institutions, music was receiving reduced attention which was having a negative impact on its place in the school curriculum.

The 1990s also witnessed the establishment of many governing educational boards in the United Kingdom. These included the School Teachers Review Body (1991), the Office for Standards in Education (1992), the School Curriculum and Assessment Authority (1993), and the Teacher Training Agency (1994). Teaching and learning became more regulated including the accountability of teachers. (Cox, 2002, p.24)

10.6 The Instrumental Music Service

The Instrumental Music Service in the United Kingdom was designed where instrumental music teachers were hired by a region, and travelled to various schools

each week. The provision of instrumental music staff was under the management of the Local Education Authority (LEA) from the 1960s to the 1980s. Rainbow (1971) acknowledged the instrumental music program in his book *Music in the Classroom*. He commented: "Most local authorities provide the services of peripatetic instrumental teachers who visit the school of the area to conduct classes or individual lessons" (p.75).

Lawrence (1975) commented how the instrumental teaching scheme worked:

Nearly all local education authorities have therefore taken steps to supplement the availability of music teaching by providing tuition outside the normal framework of compulsory education. The principle example of this type of provision takes the form of instrumental tuition. Under this heading many different types of facilities are available. The common form is teaching by peripatetic staff, who visit the school on a regular basis and teach individual pupils or small groups. (p.19)

The instrumental music staff visited different schools each week and often employed by the Instrumental Music Service.

Elizabeth Poulsen, the educational administrator for the Incorporated Society of Musicians commented in *The Guardian* (London) on the growth of the Instrumental Music Service over the years:

It just grew according to need, available funds and political inclinations. There was a higgledy-piggledy aspect to it, but it worked in its own strange way. It was probably one of the most extraordinary examples of markets forces that

we've seen – the demand has always outstripped the supply. (Kingston, 1993, p.E4)

The growth of instrumental music activity in Britain according to Kingston (1993) has “been the envy of the world” (p.E4). The Instrumental Music Service was extremely popular and was in constant demand.

The introduction of the National Curriculum and the devolution of educational management to the school level adversely affected the Instrumental Music Service from the late 1980s. Pitts (2000) described how one-third of the Local Education Authorities had cut their services from 1990 as there was no statutory requirement for instrumental music in the National Curriculum. As a result “schools have had to charge pupils for tuition, thus restricting access to those who are able to support the cost of providing an instrument, lessons and sheet music” (pp.214-215).

A group called “Save Instrumental Teaching” (1991) under the umbrella of the European String Teaching Association (ESTA), held a crisis conference in Manchester to address the problem of the reduced instrumental music service in schools. They were concerned that instrumental music would be out of reach for students in lower socio-economic groups. On 6 July 1991, a concert called “Keep Music Alive in Our Schools” was held at The Royal Festival Hall conducted by Simon Rattle. (Macleod, 1991, p.19) The concert raised public awareness of the value of instrumental music teaching in the community. There was no documentation found on the outcome of the concert.

The music service dealt with this issue of reduced funding in different ways. For instance, the St Helens region saved £400,000 a year by closing down the service and distributing £250,000 worth of instruments to schools. John Ridgeon, a music advisor in Leicestershire recommended the formation of cluster schools. In East Sussex, the authority charged the families £22 a term, then was able to employ 20 extra teachers. As a result, they could double the number of students learning in the region.

(Macleod, 1991, p.19) The cuts in instrumental music in schools adversely affected community ensembles including youth orchestras. Kingston (1993) described how there was concern for the future of youth orchestras as there was no direct correlation between classroom music and performing skills. (p.E4) In a survey conducted in May 1991 by the National Foundation for Educational Research entitled: “When Every Note Counts”, there were only 6.7% of state primary and secondary students learning a musical instrument at that time. (p.E4).

On 1 August 1995, the revised *Orders of the National Curriculum for Music* was published, which presented the legal entitlement for students to have access to a music education from the ages of five to fourteen, but not specifically in instrumental music. Gane (1996) commented how the role of the instrumental music teachers in schools was “ambivalent” and private instrumental teachers were “isolated” (p.49).

Instrumental music teachers were not centrally involved in the curriculum. Kingston (1997) stated in *The Guardian* that the “crumbling” of the instrumental music service had resulted in music becoming “a preserve for the better-off middle-classes” (p.20). This also had an effect on music at the tertiary level according to Gavin Henderson, the Principal of London’s Trinity College of Music in 1997, where applicants were “beginning to come from increasingly narrow socio-economic bands” (p.20).

In 1998, there was change of government in the United Kingdom. In 1999, the new Labor government introduced the Music Standards Fund to halt the decline in school music. That year 50 million pounds was allocated to music. (Roper & Randles, 2000, p.56)

10.7 Special Music Schools

The United Kingdom developed specialist music schools over the years to cater for the musically gifted and talented. These schools were for primary and secondary level students and also provided boarding facilities. The schools included; The Menuhin School, Chethams School, Manchester and Wells School, the Purcell School, and the Centre for Young Musicians at London's Pimlico School. (Reeder, 1977, p.44) For example the Menuhin School (1963) was created by the violinist Yehudi Menuhin and was funded both by the Department of Education and Science and private donations. (Norris, 1981, p.884)

The Calouste Gulbenkian Foundation Reports, most notably *Making Musicians* (1965) and *Training Musicians* (1978) discussed music education with a focus on instrumental music performance. According to Pitts (2000) the reports advocated these specialist schools for the training of gifted and talented students. (p.93) A later report entitled *The Arts in Schools: Principles, Practice and Provision* (1989) supported the provision of music classes in schools but it viewed "such centres as supplementary to, not a replacement for, appropriate provision in the school" (Robinson, 1989, p.75). In regard to the provision of the gifted and talented students, the report believed that they would like to see the potential of students "matched in the curriculum and in out-of-school activities" (p.101).

10.8 Youth Orchestras

According to Kingston (1993) the English have a heritage of youth orchestras and commented that it “probably has the greatest concentration of them of any nation” (p.E4). Many of the orchestras were linked to the Local Education Authorities. In 1993 there were 125,000 students and 1,800 ensembles which belonged to the National Association of Youth Orchestras. (p.E4) A survey conducted in 1991 with professional orchestras found that 70% of the orchestral players had received free instrumental teaching at some point during their schooling, and 95% of the members of the Halle Orchestra had played with a Local Education Authority (LEA) youth orchestra during their schooling. (p.E4)

Cox (2002) commented that the decline of the Instrumental Music Service had a negative impact on music education in general. He concluded that “there was a crisis in music education in the UK during the 1990s and this was “principally focused on the decline of the instrumental teaching service” (p.27).

In England, instrumental music teachers were surveyed and the results were published in the *Times Educational Supplement* on 24 July 1998. The survey reinforced the fact that instrumental music tuition was very costly. It found “that more than half of the LEAs delegated funding for instrumental teaching to schools, moreover fewer than one in ten pupils had received weekly instrumental tuition in England” (Cox, 2002, p.26). Welch (2001) made the observation that there was only 1% of students receiving instrumental tuition in England as opposed to between 5% and 8% in Scotland. (p.204)

Children who undertake specialist instrumental tuition are provided with certain technical skills and knowledge that are valued by the school system and useful for the engagement with school music. Yet perhaps paradoxically, there has been a downward trend in the provision of such instruction as part of the school day, which is one of the outcomes of changing budget priorities of local education authorities and schools. (Welch, 2001, p.204)

Youth orchestras were viewed as an important part of culture in the UK. This was dependent on funding for instrumental music programs in schools.

Instrumental music has played an important role in education in the UK. In 1965, formal instrumental music commenced with itinerant instrumental music teachers hired by the Local Education Authorities to work at both primary and secondary schools. This service grew according to needs although the demand for this service always exceeded the supply of resources available. The Instrumental Music Service suffered a crisis in the 1990s as a result of financial cutbacks. This resulted in much public outcry and attempts to maintain the service despite the cutbacks.

10.9 Comparison

Australia has been influenced by the UK from the time of settlement. Australia inherited the British institutional systems including its education system and has followed their example well into the twentieth century. The development of instrumental music in government schools in the UK has also run parallel to Australia. Instrumental music is offered to select students as an extra-curricular activity and students are released from class to attend their instrumental music lessons. Instrumental music teachers are hired as itinerant teachers and travel to schools

according to need. Schools that offer specialist tuition for gifted and talented instrumental music students are features of both systems in the UK and in most states of Australia. Whereas the UK music schools were also boarding schools, Australia has the Victorian College of the Arts Secondary School and special music schools in Victoria, New South Wales, Queensland, South Australia and Western Australia.

Instrumental music programs commenced in government schools as a free provision in 1965 in both the UK and Victoria. One major difference between the UK and Victoria was that the provision of instrumental music was offered in both primary and secondary schools in the UK where it was limited to the Secondary Division in Victoria. In the UK there has been an ongoing issue of a lack of resources for instrumental music programs which has also occurred in Victoria.

10.10 The United States of America

The USA comprises people from a wide range of ethnic backgrounds and cultures. There is a strong frontier tradition although there have been attempts to preserve cultures and traditions. According to Radocy (2001) “A person’s origin usually was less important than the ability to build a life and nation in a challenging environment” (p.121).

This section will provide an overview of the history of instrumental music education in secondary schools in the USA commencing at the beginning of the twentieth century due to the relevance of the instrumental music programs in schools. Instrumental music programs in the USA will then be compared with those in Victoria, Australia.

10.11 The Years 1900-1960

The twentieth century saw the development of the band movement in the USA. As described by Keene (1982) these bands originated from the military and minstrel bands and evolved into industrial, college and secondary bands from the end of the nineteenth century. (p.290)

Kirchhoff (1988) discussed how the “peak of popularity of professional bands in the United States was reached about 1910, with many bands touring and attracting large and loyal audiences” (p.260). Bands were used for professional and military purposes including concerts and ceremonies.

School music ensembles were an accepted part of the school curriculum from the beginning of the twentieth century as discussed by Keene (1992) and Mark and Gary (1992) amongst others. Orchestras had already commenced in schools in the early twentieth century. According to Mark and Gary (1992) there was a school orchestra as early as 1896 at Nathan Hale School in New London, Connecticut. (p.264) In 1921, the meeting of the Music Supervisors National Conference discussed that schools were ready to embrace bands as well. The following year a Committee on Instrumental Affairs was set up to advocate instrumental music in the school curriculum. Keene (1982) described how: “It had a definite place in the school schedule with regular rehearsals under a trained instructor” (p.291). Instrumental music was then an accepted part of the extra-curricular timetable.

In the 1920s and 1930s, instrumental music competitions between schools became popular. This originated from the nineteenth century when the Welsh miners brought over the Eisteddfod tradition. (Mark & Gary, 1992, p.271) These competitions described as a “tournament” were sponsored by the music manufacturers. The first national school band contest was held in Chicago in June 1923. (p.272) The competition gave music in schools a national focus, and also caught the attention of the musical instrument manufacturers whose businesses had suffered during World War One. (Walker, 1998, p.284) It is interesting to note that it was not until a competition in 1923 that instrument manufacturers saw schools as a viable market. Prior to this, sales of band instruments to school students comprised less than 5% of the market. (p.301) These competitions resulted in an increase in ensemble playing at school, and teaching and learning at the school and community level. Marching bands have been associated with sport competitions, began to develop during this time as well. (Keene, 1982, p.293) The band contest movement played a crucial role in the development of instrumental music in schools during the first four decades of the twentieth century. Mark and Gary (1992) described the influence of the competitions:

The contests led to the standardization of band instrumentation, the practice of publishing full band scores, increased emphasis on instrumental music in teaching-training programs, and a phenomenal growth in enrollment for school bands. In time, contests for orchestras and choirs became part of the movement. (p.273)

In 1934, the Music Educators National Conference (MENC) was established. According to Walker (1998) MENC would have a major impact in the following decades including gaining the recognition of music education in the school curriculum. (p.284)

The music competition movement increased to such a momentous size that by 1940 there were 10,000 bands, orchestras and choirs, 7,500 instrumental and vocal ensembles and 15,000 solos items involved. In all, over half a million students performed in the contest. (Keene, 1982, p.304) This was a reflection of the popularity of instrumental music in schools.

Music education in schools in USA during the twentieth century was performance based and music educators were questioning whether primarily music performance was sufficient as music education. Reimer (1989) explained that during the twentieth century music educators found it “inadequate in that it involved only a fraction of the school population and inadequate as the sole musical experience of even the small percentage of students who chose to perform” (p.218). As a result, a more general curriculum that involved the majority of students was looked upon more favourably. This was manifested from the 1960s.

10.12 The 1960s

In the 1960s, there were influences of new curriculum movements in education, and new approaches to music education. These included the pedagogical approaches of Suzuki, Kodály and Orff. Lehman (1992) commented that all their success:

has been based not on their success in achieving the aims of music education as determined through systematic evaluation but rather on the results they produce as perceived by music educators and on their popularity with the public. (pp.286-287)

Music in schools was performance oriented to the extent that as Hoffer (1973) explained it had “almost completely dominated the musical scene at the high school level, and to a degree in the junior high/middle school” (p.70). The reason for this trend was due to schools needing to “serve many students who were not planning to go to college” (p.71). Also, due to the shortage of qualified music teachers, schools hired professional performers to teach music.

The Cooperative Research Act of 1954 provided the funds to almost 200 research and development projects which were implemented during the 1960s and 1970s. Over 60 of these were in music that was supported by the Art and Humanities Program of the US Office of Education. (Lehman, 1992, p.286)

There were many music symposia in the USA during the 1960s. The Yale Seminar was held at Yale University in June 17 to 28, 1963. (Mark & Gary, 1992, p.344) It was set up to discuss concerns facing music educators during that time. Music students were participating in ensembles, but were not learning about music. The results of the seminary were a list of nine recommendations to raise the standard of music teaching in schools. (Walker, 1998, pp.296-297) These included:

1. The basic goal of the K-12 music education curriculum should be to develop musicality through performance, movement, creativity and listening.
2. The music education repertory should be broadened to include jazz, folk, and contemporary popular music.
3. A sequence of guided listening to worthwhile music should be developed.

4. Performance activities should include large ensembles for which an authentic and varied repertory would exist; small-ensemble participation by student musicians should be of particular importance.
5. Advanced theory and literature courses should be available to students who could most benefit from them.
6. Performing musicians, composers, and scholars should be brought into schools to provide students with insights as to how professionals think and work.
7. Music programs in the public schools need to take greater advantage of community and national human and material resources.
8. Audiovisual aids and individualized instruction programs need to be developed and used in music classrooms.
9. A plan must be developed to train and retrain teachers so as to enable curriculum revision to be successfully implemented. (Walker, 1998, pp.296-297)

As Walker (1998) discussed, some of these recommendations had already been in place at some schools, but other schools benefited from the documentation of these recommendations. (p.297) These recommendations were a positive step in raising the standard of music education in schools.

The Comprehensive Musicianship (CM) teaching emerged from the Contemporary Music Project for Creativity in Music Education (CMP). Heddon and Woods (1992) described how the CM was funded by the Ford Foundation and ran from 1963 to 1973. The program included experiments and seminars on music education and was

guided by four premises: Music education should be based on all types of music, music students benefit from a close association with performers and composers, it should utilise the creative potential of the students, and it should encompass listening, performing and creating music from preschool to university. (p.673)

The Manhattanville Music Curriculum Project (MMCP) began in 1965 with funding from the USA Office of Education. The project was set up to develop a music curriculum from Kindergarten to Year 12 (K-12). As a result, a publication called *Synthesis* which was viewed as an important statement provided a curriculum from Years 3-12 which included problem-solving tasks in the classroom. (Heddon & Woods, 1992, p.673) It also reviewed current music programs, teacher training of music educators and the music curriculum in schools.

The Tanglewood Symposium (1967) brought together music educators as well as scientists, sociologists and political leaders. The Symposium's focus was on music in American society and whether music taught in schools was a reflection of the musical culture of America. One of the many recommendations focused on instrumental music and recommended that "Social musical instruments should be taught at all levels" (Walker, 1998, p.299).

10.13 The 1970s

During the 1970s, the trend was towards conservative culture and ideals. The focus in schools was on administration, time spent in the classroom, salaries and the technical side of teaching rather than content. Reimer (1989) described this as the "downswing of the curve" in regard to music education in schools. (p.220)

In 1970, the National Executive Board of the Music Educators National Conference formed a set of goals for the future of music education in the USA. Lehman (1988) stated “By 1990, every student K-12 should have access to music instruction in schools” (p.3).

10.14 The 1980s

The Music Educators’ National Conference (MENC) conducted a study in 1986 and found that music education in junior high school or middle school was in two streams. There was the classroom music program that focused on music as an “avocation”, and instrumental music that emphasised music as a “vocation”. Instrumental music was also known here as “performance education” (Sink, 1992, p.602). According to Sink (1992) the majority of adolescent students who studied music in schools preferred to study performance education. (p.602)

At the Music Educators’ National Conference in 1988, Lehman (1988) gave a paper on the direction in which instrumental music was heading. He commented that in “most schools, students are locked out of the instrumental program unless they begin study in the elementary school” (p.3). Secondary students who did not commence instrumental music at primary school were denied an instrumental music education.

10.15 The 1990s

During the 1990s, the trend was for a national curriculum. The Music Educators’ National Conference received grants of a million dollars from the Department of Education, the National Endowment for the Arts, and the National Endowment for the Humanities to develop national standards in the arts from K-12. The four recognised

arts were music, visual arts, theatre and dance. MENC published a set of desired goals and sub-goals for each of the art forms. (Radocy, 2001, p.127) In the year 2000, the Music Draft Standards was published which was designed for students from ages three to eighteen.

Schools in the USA are controlled at the state and local level. As Radocy (2001) explained: "States, provinces or national governments may strongly suggest or require certain actions as a matter of law or policy where government funds are involved, but local governing bodies set basic policies" (p.127). Instrumental music ensembles have been a dominant feature of the music programs in schools. The marching band at some schools is the flagship ensemble and is seen at sporting events such as football games. Hoffer (1973) commented: "Since many people see the band only at the football game, the band is their only contact with the school music program" (p.76).

10.16 Summary

The USA has a strong heritage of instrumental music performance. Music competitions have played a major role in shaping music education in the USA during the twentieth century. These high profile events attracted school bands from across the country, and helped to raise the standard and profile of instrumental music performance. During the 1960s, 1970s and 1980s many projects and symposia gave music educators the opportunity to formally review the music curriculum in schools. These educators found that music education was only performance oriented, and wanted a more comprehensive music curriculum. In the 1990s, the development of a national curriculum was the focus in schools.

10.17 Comparison with Australia

The USA has a strong culture of instrumental music performance as manifested in their ensembles. Bish (1993) commented that the “USA has heterogenous band programs compared to Australia’s homogenous lessons” (p.122). Australia has adopted some aspects of the band programs developed at schools in the USA such as having band as a music class and using the band repertoire written for programs in the USA. (Interviewees, 3, 16, 18) There are music competitions in Australia, but most of these are at the state level. Both Australia and the USA have many organisations to support music education that provide a vital role in the development of music in schools.

10.18 Conclusion

Instrumental music programs in Victorian government secondary schools have been influenced by music programs in the UK and the USA. Victoria has inherited aspects of the British educational system, and the structure of the instrumental music service. Specialist music schools are also common in both these countries. Instrumental music ensembles, particularly, the concert band, have been influenced by developments in school music in the USA. Victorian government secondary schools have adapted features of instrumental music programs from the UK and the USA which have enhanced the development of the instrumental music programs.

Chapter Eleven is the Interview Discussions and Model chapter. It discusses the factors which have influenced the development of instrumental music programs in Victorian government secondary schools. Following is a reflection on the success of

the programs and a proposed model for the successful future continuation of these programs.

Chapter 11

Interview Discussions and Model

11.0 Introduction

Chapter Eleven incorporates the interviews, the findings of the study and presents a model for the future continuation of instrumental music programs in Victorian government secondary schools. The data has been taken from the literature and the twenty interviews with key people involved in the development of instrumental music programs in Victorian government secondary schools. The interviews provided insights into instrumental teaching in Victorian government secondary schools, and raised issues related to the profession, and the learning and teaching of instrumental music.

The factors that have influenced the development, management and further continuation of instrumental music programs in Victorian government secondary schools will be explored in this chapter. Each factor will be discussed in depth that will provide a framework for a model for the continuation of instrumental music programs in Victorian government secondary schools. During the study, a list of factors were compiled and categorised under themes. Thirty-five factors were compiled under five categories for this study. The five categories are Personnel, Policy, Provision, Profession and Place. Following are the list of factors which have influenced the development of instrumental music programs in Victorian government secondary schools.

Table 11.1: The List of Factors which have Influenced the Development of Instrumental Music Programs in Victorian Government Secondary Schools

<p>1. Personnel School Principal Instrumental Music Staff Classroom Music Staff Classroom Staff Parents Administration Individual People</p>
<p>2. Policy Philosophy of Music Education Commonwealth Policy State Policy Education Department School Curriculum Syllabus</p>
<p>3. Provision Facilities Staff Musical Instruments Time Timetabling Funding Marketing</p>
<p>4. Profession Qualifications/Training Professional Performing Musicians Overseas Instrumental Music Teachers Promotion Instrumental Music Co-ordinators Thursday Morning Meetings Effective Instrumental Music Teachers</p>
<p>5. Place Itinerancy Connection between the Instrumental and Classroom Music Programs Connection between the Secondary, Technical and Primary Divisions Regional Music Placement Schools Victorian College of the Arts Secondary School Government Primary schools Music in the Community</p>

11.1 Personnel

The support of the instrumental music personnel was important in the development of instrumental music programs in Victorian government secondary schools. Support from the principal, administrative staff, classroom music teachers, general classroom teachers and parents was vital in running an instrumental music program.

Prominent individuals that have been important in the development of instrumental music programs in Victorian government secondary schools have also been identified in this study. The Interviewees identified individuals, in which four were singled out who made a significant contribution to the development of instrumental music programs in Victorian government secondary schools. These four key individuals were either in administrative roles associated with instrumental music, academia, or worked at the grass-roots level. The four people identified in the study were; Alexandra Cameron who was the first Inspector of Music for High Schools, Bruce Worland who succeeded Cameron after she retired, Peter Clinch who was a lecturer in instrumental music teaching at Melbourne State College and Don Scott who was an instrumental music teacher in the Western region and helped to develop music programs in schools which otherwise would not have had an instrumental music program.

11.1.1 School Principal

The support of the school principal was important in the running of instrumental music programs in schools. (Flanigan, 1985; Lierse, 2001; Interviewees 2, 6, 8, 12, 13,16, 18) Interviewee 13 described the principal's support as "absolutely essential", and Interviewee 8 viewed the principal as the most important person in the

instrumental music program. Interviewee 2 commented “if a principal gets behind and pushes it, it makes an enormous difference”. Interviewee 12 commented that “without the principal...it collapses, I’ve seen it before”.

Interviewee 16 explained how the principal could determine the future of an instrumental music program: “He’s the captain of the ship. If you went into the school, and the principal was an ex-drummer, or guitar player, you were made. If he liked music, you were ok. If he was sporting bloke, you would see all the money go to sport”. The leadership of the school principal was an important factor in the running of an instrumental music program.

11.1.2 Instrumental Music Staff

A team of music staff was desirable to run an instrumental music program. (Flanigan, 1985; Lierse, 2001; Interviewees 8, 9, 14, 16, 17, 18, 19) Interviewee 18 believed that:

you would never have a music program with one person...Because that one person can’t take the various after-school activities...prepare their own lessons and everything else. They can’t do it. It is physically impossible, even the most brilliant, experienced teacher on this earth.

Interviewee 16 discussed how the presence of an instrumental music teacher at a school at least three days a week was a requirement for a successful instrumental music program to operate. Specialist knowledge was required “to co-ordinate, to get the rosters up, to co-ordinate the concerts, to co-ordinate the trips, to co-ordinate the

excursions out. When it was left to a classroom music teacher, they had enough of their own stuff to do” (Interviewee 16).

The presence of instrumental music staff was fundamental when running an instrumental music program. They were responsible for the teaching and learning of instrumental music, taking ensembles at some schools, advising on the hire or purchase of musical instruments and preparing students for performances and examinations.

11.1.3 Classroom Music Teacher

Having a classroom music program, and a full-time classroom music teacher was a requirement for running an effective instrumental music program at the same school. This view was identified by Interviewees 3, 8, 13, 14, 18, and 19. Interviewee 19 explained how in the 1960s, a classroom teacher was required when establishing instrumental music programs in Victorian government secondary schools. During the 1970s and 1980s, schools that were provided with instrumental music staff already had a classroom music program. (Interviewees 3, 8, 14) The classroom music staff supported the instrumental music program by communicating information the days the instrumental music teacher was absent. As Interviewee 14 explained, the classroom music staff were usually appointed full-time at a school whereas instrumental music teachers were part-time.

11.1.4 Support of General Classroom Staff

The support of the generalist classroom staff was vital in the running of the instrumental music program. Classroom staff had to understand that students needed

to be withdrawn from academic classes for music lessons and related events during school time. (Interviewees 2, 13, 17) Interviewee 13 explained how “some teachers are very snakey about this, and others are not. I think it is pretty important to have good rapport with classroom teachers. And for them to understand what the aims of the programs are”. As many instrumental music programs operated on students missing a generalist class once a week, it was important that the classroom staff understood how this system worked and supported it.

11.1.5 Parents

The support of parents was important for the development of instrumental music programs. (Lierse, 1998; Pitts, 2000; Interviewees 6, 11, 13, 14, 16) Parents had to be committed to the instrumental music program. Interviewee 16 described how running school music concerts gained the support of the parents: “I did concerts with kids who had been learning a month...Mums saw them up there playing. ‘What do you need there, teacher?’ If everybody could see what the kids were doing, it made all the difference.”

Music parents’ associations were considered important in the development of instrumental music programs in schools. (Interviewees 6, 11, 13, 14, 17) They were integral for fundraising for instruments, music camps and tours, and for supporting students at concerts and festivals. Interviewee 17 described that the parents ran the music parents’ association: “You have to have a music parents’ association...It’s got to be run by the parents”.

Interviewee 13 felt that the parents underestimated the importance of their involvement: “A lot of parents don’t understand that they have a very important role”. Parental support was crucial for the running of instrumental music programs in schools through taking the students to rehearsals, concerts, purchasing music and taking an active interest in music.

11.1.6 Support of the School Administration

The support of the school administration was important for the functioning of the instrumental music department. (Lierse, 1998; Interviewees 1, 8, 12, 14, 15, 16, 17, 19) Interviewee 15 commented that the administration was “a very important part of the school’s blood”. Many of the instrumental music staff were itinerant which meant that daily communication from every school was not possible.

Interviewee 8 described how the administration at one disadvantaged school supported instrumental music by allowing some students to continue in the instrumental music program even though they had not paid their fees: “Sometimes they don’t even pay their fees, but the admin. doesn’t care. They’d rather see a kid with an instrument in their hand doing something positive for themselves and the community, rather than the kid not having that opportunity.” Having helpful and supportive administrative staff was a great asset to instrumental music programs in schools.

11.1.7 Individual People

The vision, foresight and leadership skills of key individuals were necessary for the formation and development of instrumental music programs in Victorian government

secondary schools. When introducing a new subject in the curriculum, it was important to have people who were excellent advocates, and could support the subject in its various stages. Tertiary lecturers who could prepare instrumental music teachers for the profession were also seen as very important. The four selected individuals were identified by the Interviewees who made a significant contribution to the establishment, development and the training of teachers in instrumental music programs in Victorian government secondary schools.

11.1.7.1 Dr Alexandra E. Cameron

Cameron was responsible for starting government-funded instrumental music programs in Victorian government secondary schools after being appointed as the first Inspector of Music for High Schools in 1966. She also founded the Melbourne Youth Music Council in 1970. (Comte, 1996; Crosthwaite, 1997; Interviewees 3, 10, 19) Interviewee 3 explained how Cameron “was a very important one...when she became a Music Inspector, she could have easily have gone in a different direction, but she certainly embraced us wholeheartedly”. She was a driver and enthusiastic advocate for instrumental music, during and after her tenure as Inspector of Music.

Cameron had been a lecturer in music at The University of Melbourne and was active in many committees including the Victorian Schools’ Music Association (VSMA), the Victorian Music Teachers’ Association (VMTA), the Secondary Schools Concert Committee (chair), The Secondary Schools Concert Music Library (chair), the Music Advisory Committee for Secondary Schools and the Victorian Universities School Examination Board (VUSEB) Music Standing Committee. (Crosthwaite, 1997, p.5) When working at The University of Melbourne, she was awarded a Travelling

Scholarship in which she observed educational institutions in the UK, Europe and the USA. She was awarded an MBE in 1979 for her services to music education and administration and an Honourary Doctorate in Education from RMIT in 1996.

(Comte, 1996, p.2)

11.1.7.2 Bruce Worland

Bruce Worland was the second Inspector of Music for High Schools, and was influential in the development of instrumental music in Victorian government secondary schools. During the late 1970s and the 1980s he was responsible for the allocation of staffing and the support of the instrumental music program during a time of great expansion. He later became Director of the Melbourne Youth Music Council. It was acknowledged that he “had some positive influences” in the development of instrumental music in Victorian government secondary schools. (Interview 9)

Worland was awarded a Member of the Order of Australia for his contribution to music education.

11.1.7.3 Peter Clinch

Peter Clinch was important in the development of instrumental music education through the training of instrumental music teachers at the tertiary level. He was a lecturer in instrumental music at Melbourne State College and was highly respected for his expertise and passion for the craft. Interviewee 9 reminisced: “I had the greatest admiration for that man because he was an excellent teacher. He was the only one who actually knew how to teach instrumental teachers for this system”.

Interviewee 6 discussed how Clinch “taught a lot of the teachers who got jobs in the system, and those kids had a particular attitude to music making...Certainly Peter

Clinch set the tone” (Interview 6). Many instrumental music teachers in Victoria were trained by Clinch including teachers at Victorian government secondary schools.

11.1.7.4 Don Scott

Don Scott, a brass teacher in the Technical Division, worked at the grass-roots level to develop instrumental music programs. Interviewees who had been associated with him spoke of Scott’s achievements in promoting instrumental music in schools where there was not a history or culture of instrumental music. (Interviewees 2, 5, 17)

“Geez, he’s done a lot of work. He’d be the doyen... I’d say he’s been the greatest influence in instrumental music in this state without doubt” (Interviewee 16). He worked on a number of school committees and had much input into the *Report of Music Education Committee of Review*.

These four individuals were fundamental in developing instrumental music programs in Victorian government secondary schools. Cameron was influential in starting instrumental music in Victorian government secondary schools and being a strong advocate for the subject. Worland was effective in the successful continuation of these programs. Clinch trained instrumental music teachers, many which have experienced successful teaching careers. Scott worked in schools often where there was not an established music culture. These four individuals were selected due to the contribution they made to the development of instrumental music programs in Victorian government secondary schools. It was indeed the work of personnel that impacted the development of instrumental music programs in Victorian government secondary schools.

11.2 Policy

An instrumental music program was not easy to run at a school without a clear and defined policy. Having a music policy was vital for decision-making and forward planning. An understanding of policy at the school level, departmental level, state level and national level was beneficial in managing instrumental music programs in Victorian government secondary schools.

11.2.1 Instrumental Music Policy

Having a policy for instrumental music programs at Victorian government secondary schools was vital as there was a no clearly stated policy for instrumental music teachers. According to Comte (1983), a significant issue was “the absence of an articulated rationale or philosophy of arts education that may have served to highlight the importance of the arts in education” (p.307). This was also an issue in instrumental music programs.

Flanigan (1985) identified issues of role definition and responsibility in regard to specialist music teachers that could have been remedied with a policy:

Until music can be seen by educators and the community in general as an integral part of general education as well as having the status of an individual study, little more than superficial tangible support can be expected from parent groups and administrators given the prevailing ethos of the culture. (pp.219-220)

A clearly articulated policy for instrumental music was important for instrumental music programs in Victorian government secondary schools.

11.2.2 Commonwealth Policy

Commonwealth policy indirectly influenced instrumental music programs in Victorian government secondary schools. National bodies involved with the performing arts included the Australian Arts Council, Symphony Australia, The Australian Opera and The Australian Ballet Company that were administered on a national level. These determined the direction performing arts were heading in Australia as well as providing a source of employment for many arts performers including instrumentalists. These organisations also provided opportunities for future performers including young artists programs. Organisations including music examinations boards, music camps and festivals also operated at a national level including the Australian Music Examinations Board, The Australian Guild of Music and Speech, Australian and New Zealand Cultural Arts and Youth Music Australia.

11.2.3 State Policy

Policy at the state level directly affected secondary and primary education. This included curriculum and assessment for the final years of secondary school including HSC and VCE which also influenced the teaching and learning at the lower secondary levels. The provision of resources in schools such as buildings, grounds and equipment was a state policy issue as well. State policy also exerted an influence in the teaching and learning of students from the Preparatory level to Year 10.

The teachers' unions exerted much influence over the teaching profession in the 1960s, 1970s, and 1980s through and their support to teachers in teaching and employment conditions. (Interviewees 2, 5, 8, 15, 20) The Victorian School Teachers' Association (VSTA), and the Technical Teachers Union of Victoria (TTUV) were the

two teachers' unions in Victoria prior to their amalgamations in the 1990s.

Interviewee 2 described the strength of the unions and how “the senior administration and the educational administration had tended to buckle under. The whole system would buckle under very largely to teachers”.

11.2.4 The Education Department

As discussed in the earlier chapters, the Education Department had a large influence on the formation, development and continuation of instrumental music in Victorian government secondary schools. The Education Department was responsible for setting up the instrumental music program, supplying schools with resources, employing staff and determining future directions. It oversaw instrumental music programs at the school, regional and state level.

11.2.5 School Policy

An instrumental music policy in schools was highly desirable when running an instrumental music program. (Interviewees 1, 6, 14) The expectations of the program needed to be stated for students, parents and teachers. A clear understanding of priorities was required, especially when there were clashes between instrumental music lessons and other activities at schools. The school's general music policy needed to be in-line with the instrumental music policy and how would successfully operate together.

11.2.6 Curriculum

Curriculum policy at the school level was vital for instrumental music programs in schools. Having instrumental music included as a recognised subject in the curriculum

largely impacted upon the students' interest. Interviewee 4 discussed how the inclusion of instrumental music as a Year 12 subject ensured the students would remain in the instrumental music program as they could count their instrumental music studies towards their final year of schooling.

An ongoing issue was whether instrumental music should be regarded as part of the curriculum, or an extra-curricular activity. It was acknowledged by Osborne (1991) that the arts were classified as extra-curricular, rather than a compulsory subject: "At best, they have been classed with the niceties of life and schooling, not the necessities; at worst, as beguiling frills" (p.126). Weiss (1995) concurred that they were still considered "fads and frills" and were "of secondary importance to Mathematics, Science and English" (p.63). However, as discussed in Chapter Seven, the CSF acknowledged the place of music in the curriculum as integral to one's education. Here, music was not viewed as "fads or frills".

The way instrumental music was identified in the curriculum has been an ongoing issue. Instrumental music has been viewed as both curricular and extra-curricular. Interviewees 1, 2, 4, 5, 11 and 12 agreed that instrumental music was part of the curriculum. Interviewee 11 further explained:

I think that anything that happens in the school is part of the school curriculum. So instrumental music, and whether you run it as after school classes or not, it is still part of the school curriculum because the school is able to offer it... Whether it is ever going to have the same status as English and Maths, I can't see that occurring.

Interviewee 5 viewed instrumental music to be the “same as any subject”. Interviewee 1 concurred that instrumental music was “absolutely part of the school curriculum”. Interviewee 2 also stated that instrumental music “should be during school hours. Nobody ever suggests to have maths after hours, but yes for music”. Interviewee 4 agreed that it should be treated like any other subject “I believe that it should be part of the school curriculum.” Interviewee 12 stated that “it should be part of the school curriculum. It’s not an extra”.

Interviewee 14 perceived instrumental music as being both curricular and extra-curricular: “I think it can be both...It’s funny. Because it is extra-curricular and it is taught in school time...You can’t expect instrumental teachers to work only before school or after school.”

11.2.7 Syllabus

There have been attempts to establish an instrumental music syllabus for Victorian government secondary schools. In the early 1970s Instrumental Music Co-ordinators in the Technical Division tried to write a syllabus, but it did not eventuate.

(Interviewee 8) In 1988 there was collaboration with the Department of Education Queensland on the series *Designing an Instrumental Music Program* (1988). These were implemented in Queensland and were still in use in schools in Queensland.

However according to Interviewee 12 although these publications were available at schools they did not become part of a syllabus in Victoria.

External examination boards have assumed an important role in music education in Australia. Stowasser (1993a) commented how in “the past, we have relied on

competitive external examinations to try to maintain high standards of achievement”

(p.17). McPherson and Dunbar-Hall (2001) described the influence of external examination boards:

Outside Australian schools, music education flourishes. Many hundreds and thousands of children take instrumental or vocal lessons from their local studio teacher or community music programme, and over 150,000 candidates complete Australian Music Examinations Board (AMEB) and other similar external-graded performance examinations each year. (p.24)

Offering externally graded examinations for instrumental music students at Victorian government secondary schools was a school-based decision. According to Interviewees 5 and 11, the AMEB had become the de-facto syllabus. Interviewee 12 commented how “except AMEB, there is no system, and still no system at all”.

Interviewee 11 described the merits of the AMEB syllabus:

If you were thrust into a school situation, and were left with a student who maybe had twelve months experience on an instrument and you have no experience, you might say “What can the student play?” There is a pretty good handbook in terms of the AMEB syllabus as a starting point. Certainly not the ‘be all, and end all’.

Interviewee 14 discussed the virtues of the AMEB in a secondary school situation: “I think it serves a purpose. It has milestones. I think kids who don’t do AMEB exams often don’t make as steady progress in a school program because there is nothing to push them along”. Interviewee 8 described the AMEB levels as being used as benchmarks for achievement by teachers: “Even if the parents don’t understand the

music repertoire... you can specify in your reports that the kids completed AMEB Grade Two syllabus”.

A policy for instrumental music is important for the development of music in Victorian government secondary schools. Here policy has been discussed in relation to a philosophy of instrumental music education, commonwealth policy, state policy, departmental policy, and school level policy as well as policy on an instrumental music curriculum and syllabus.

11.3 Provision

Provision for instrumental music programs was a requirement for the development of instrumental music programs in Victorian government secondary schools. An effective program requires facilities, staff, musical instruments, time, timetabling, funding and marketing. A lack of provision for instrumental music has been an ongoing issue. The Calouste Gulbenkian Foundation (Robinson, 1989) had identified five common areas which constrained the arts in the secondary school curriculum, that were also relevant to this study. They were co-ordination, time, space and facilities, attitudes, and examinations and assessment. (p.62) Lierse (1998), Pitts (2000) and the Interviewees also commented on the lack of resources that placed music programs under pressure.

11.3.1 Facilities

An ongoing issue stated in the Annual Reports from the 1960s to the 1980s was the lack of facilities designed for instrumental music programs. The lack of instrumental music facilities was attributed to many of the schools being built prior to 1965 which

was when instrumental music programs formally commenced in Victorian government secondary schools. The Honourable Kim Beazley, the Federal Minister of Education stated in the welcoming address of the 1974 International Society of Music Education Conference in Perth the need for more facilities including music equipment: “For adequate music education many schools will need better and more extensive equipment” (Beazley, 1974, p.5). The Whitlam Labor Government did not implement any specific programs or funding for music education in secondary schools.

The Interviewees noted the lack of adequate facilities for instrumental music teaching. Interviewee 6 commented how “Most schools have one-to-two small rooms suitable for these purposes”. However this was not adequate for many programs especially when the numbers in each instrumental music class exceeded the teaching space available. Interviewee 13 acknowledged how “there was a problem in the government schools that I taught at because they had not been set up to have an instrumental program at all”.

There were many examples of inadequate facilities described by the Interviewees. The Interviewees discussed how instrumental music lessons had been taught in areas including a shed, cupboard, toilet, sick room, school hall, foyer of the school hall, “dungeon” underneath the hall, under a tree, careers room, storeroom, home economics room, or woodwork room. Interviewee 9 discussed the various teaching rooms available for instrumental music: “Toilet...staff toilet, or the sick room, or the change room, foyer of the hall, or the gardener’s shed, or whatever closet they could find for me”.

Interviewee 4 recounted the space provided for instrumental music: “I remember climbing up that staircase...right up above the hall where they had this storeroom...where they stored their costumes for their musicals. No light, and no window. Dreadful!” Interviewee 15 remembered how “I was teaching in the shed where they kept the mowers. It only had a roof and mesh wire”. Interviewee 7 discussed teaching on the stage of the school hall with a sport class taught at the same time: “We would be behind the curtain, and they would be playing basketball. Next thing, a ball would come flying through behind the curtain” (Interview 7). It was not only the lack of physical teaching space which was an issue, but the conditions which had to be endured including the lack of heating, lack of ventilation in summer, rooms with no windows, and rooms which had not been cleaned. Interviewee 11 described the teaching space for instrumental music lessons: “I taught in a shed. But it was lined. It did have a window. It was very, very hot on hot days. It was a free standing building with only one room.”

Interviewee 15 recounted the poor teaching facilities at a school the day Robert Qualtrough, the Music Inspector for the Technical Division came to inspect:

I was actually teaching in the shower recess behind the oval, and the change room, and that was winter time, and that was so cold. And Bob stayed there for about five minutes. “You are going fine. I’ll see you in the staffroom at recess time”. He went back to get a cup of coffee, it was too cold, too cold.

Interviewee 4 described an instrumental teaching room that was:

inches deep in dust because nobody ever went there. You had to clear the floor to be able to get a space to teach in. Instrumental teachers used to have to take

their own music stands, they used to have to take their own heaters if they wanted heat in winter, they were in the foyer to the toilet with concrete floors. Absolutely disgraceful!

Interviewee 8 discussed the inadequate conditions of one teaching space used for instrumental music tuition, and the steps that were taken to improve the situation:

I teach in a school now which is in a portable right next to the dump bin...When I first went there, there weren't any curtains in the room...and the sun used to go straight from one window to the other, and the temperature in the portable was so bad, I refused to teach in it. I told the Principal, 'I refuse to work in that place, it's dirty, it's unprofessional to let anybody work in it.' So within two weeks, they had curtains put in there, an air conditioner put in there because I said I wouldn't work there. And it was done. The person had been there teaching in those conditions for five years before me.

Good facilities were necessary to run an instrumental music program. Without adequate space, and acceptable teaching conditions it was difficult for instrumental music programs to flourish.

11.3.2 Staff

Staffing instrumental music programs in Victorian government secondary schools had been an ongoing issue. This had created problems with developing instrumental music programs. Comte (1983) commented on the failure to create a "staffing structure that would allow for adequate provision of arts specialists in all subjects" (p.307). From the 1960s to the 1980s, the allocation of teaching staff to schools was administered by

the Inspector of Music in the Secondary Division, and by the Instrumental Music Co-ordinators in the Technical Division. After their amalgamations, the instrumental music co-ordination system was used.

Interviewee 6 described how the “thin spreading of music teachers prevented school music programs from reaching any level of maturity”. Interviewee 11 agreed that there was just not enough instrumental music staff to go around. The *Report of Music Education Committee of Review* (1990), *Music Education in Victorian Government Secondary Schools* (1997) and Lierse (1998) discussed the need for more instrumental music staff at Victorian government secondary schools as discussed in the earlier chapters of this study.

Schools in country areas found it difficult to attract instrumental staff. Interviewee 7 who worked in a country school recounted how the Education Department “was absolutely useless to me. Absolutely useless...Every time I tried to get a teacher up there, it was a dead loss”. Interviewee 18 observed how “I would go around the countryside, and you couldn’t put an instrumental teacher up there. You would find there was no-one there”. The reason according to Interviewee 18 was due to the professional and social isolation:

So, when you talked to people why they wouldn’t stay in the country areas at the time, the reason they wouldn’t stay there, they felt, that they were very isolated. No one to talk to, no one to respond to. If they were a performer of any quality, they had nowhere to perform in.

Interviewee 15 made the point that it was difficult to employ teachers in schools where instrumental music programs were not established:

Some of the country regions are extremely disadvantaged still. And some of the areas of the suburbs are still disadvantaged. And people now find that a lot of young graduates are now quite fussy where they teach. So they want to go to existing programs that are good. So the pioneering work and hard-to-teach areas are difficult to do.

There was also an inequity between instrumental music staff with regard to the number of students taught each day. Interviewee 16 discussed the issue of teaching more than twenty students a day whereas the “trumpet teacher would have...five or six”. Interviewee 8 concurred how “if someone is not killing themselves two kilometres away and has too many students, someone has next to none”. Interviewee 11 commented how “we can’t have people sitting there reading papers for five out of six [classes a day] and others taking seven bands a week”. Hillman (1988) proposed that expanding the teaching resource, or spreading the resource with selection procedures would be two options to remedy the staff shortage. (p.1)

Music programs worked well when they were equipped with suitable instrumental music staff. Using the staff resource effectively was important for the success of the instrumental music program.

11.3.3 Musical Instruments

The lack of musical instruments in Victorian government secondary schools had been an ongoing problem. Musical instruments were costly to purchase and maintain.

Interviewee 3 commented how during the 1960s, acquiring musical instruments was not easy due to the scarcity of second-hand instruments available: “The early instruments as I say, you were buying really beat-up old...instruments just to get something going. There were not a lot of second-hand instruments around, because there was not a great proliferation of them”.

There were different ways schools acquired musical instruments. These ranged from buying second-hand instruments, fundraising and loans. Interviewee 2 commented how schools in the Technical Division would raise funds through canteens or by running a bazaar, and many “put some money into the buying of instruments, because the supply of instruments was the...biggest handicap”.

According to Interviewee 4 the Defence Forces had a system of selling used instruments at a reduced price: “The army used to dispose of their instruments. And they’d buy new ones. And we used to go in there ...to go into the Department of Administrative Services and buy any instrument for \$45”. There was also the Regional Loans Scheme, Gillies Bequest, Rose Music and the Participation Equity Program (PEP) which hired or issued out instruments as discussed in earlier chapters.

Interviewee 16 recounted how it was the parents, and the parents associations who were helpful in acquiring musical instruments for schools: “The biggest help were parent associations in the schools. You could always scrounge some money up for instruments. The good kids playing, their parents would always buy them instruments. There was no doubt about it”. Some students who did not have musical instruments made arrangements to practise before school, lunchtime or after school on the

instruments at school under the supervision of a teacher. Interviewee 16 elaborated: “I had kids, some of them learning for four years...the teachers allowed them to come in half-an-hour before school, which a lot of kids did...That was the only time they got”. Having musical instruments was vital for running an instrumental music program. The way the instruments were acquired varied from school to school, and was also influenced by the size, budget and goals of each instrumental music program.

11.3.4 Time

For an instrumental music program to be successful, the instrumental music teachers needed time to organise concerts, order resources, repair equipment, and to liaise with staff for school events. Interviewee 17 described: “You’ve got to give them time to let them come out of their allotment. And start something so something is there”. Here Interviewee 17 was describing how instrumental music staff needed time during their class time allotment to organise an after hours school music ensemble. Interviewee 8 commented how:

the school, the principal, the school community has got to give the person some time to do that job. It’s got to be recognised as part of their allotment. Not only an extra on the side. There’s a lot of work, if you do it properly. To organise concerts, to organise rehearsals, kids want this, to do budgets.

The time commitment of instrumental music teachers often went beyond before school, lunchtime, after-school rehearsals. Interviewee 16 recounted collecting a student after a concert to take the student home: “I picked him up at one o’clock in the morning because the parent wouldn’t pick him up...And a lot of teachers did this too”.

Free time was required to organise events if the school wanted the instrumental music program to develop.

11.3.5 Timetabling

The timetabling of instrumental music classes has been a contentious issue in schools. An advantage of withdrawing students from their academic class for instrumental music lessons and rehearsals was that students from all year levels could participate in instrumental music. (Interviewees 8, 9) Students could be placed according to their ability rather than year level. The arrangement was similar to sport teams at schools.

Music rehearsals conducted around the school timetable resulted in the instrumental music teachers increasing their contact hours. Another issue with instrumental music rehearsals around the timetable such as before and after school was the logistics of transporting students who relied on the school bus. Interviewee 7 commented: “And that caused a problem because living in the country a lot of them were bus travellers”. However, it was acknowledged that ensembles were best run around academic classes such as before school, lunchtimes or after school so that students from different year levels could be included. Timetabling of instrumental music classes and rehearsals has been an ongoing issue for instrumental music programs.

11.3.6 Funding

Funding was an important component in developing instrumental music programs. Money for musical instruments, sheet music, equipment, facilities including storage space, and instrumental music staff was required for instrumental music programs. Interviewee 17 explained the importance of raising funds. Interviewee 17 explained:

“You’ve got to put up a lot of money...And if you want standards you’ve got to do it”.

Having more money for instrumental music was perceived by some Interviewees as a way of solving many of the resource issues. (Interviewees 7, 11, 13, 16) Some Victorian government secondary schools did not even receive any funding for instrumental music from the Education Department. Interviewee 18 reflected on the frustration of trying to acquire financial resources for instrumental music at one time: “I mean the art people had to put in their machine for work and that sort of thing, and home eco. bits and pieces, scone cutters as we called them. Science got a sizeable whack for science equipment. Music got absolutely nothing”.

Instrumental music resources were often acquired by fundraising at the school level. Interviewee 6 recounted how a music department raised money through music levies, and fundraising efforts. The “music school generated funds in two ways, one it would be the music levies...levy students to learn at the school, something like a figure like \$50 a year...And it did car washes”. Funding was one of the factors that influenced the development of instrumental music programs in Victorian government secondary schools.

11.3.7 Marketing

The school instrumental music department was often used as a marketing tool for the school. (Osbourne, 1991; Interviewees 1, 6, 11, 13, 16, 17) Interviewee 6 explained how “every school has math, and every school has English, so to discriminate one...school from another is on the peripherals...music is treated as a peripheral, but it

is a very strong marketing tool”. Interviewee 1 discussed how “the music program promotes that school you are in”. Interviewee 3 commented that “they want it as a PR [Public Relations] thing”. Interviewee 17 labelled the school instrumental music department as “publicity”. Interviewee 16 concurred that the “bands were great advertisements for the school. Because they would go down to the...shopping centre...and people would say ‘Look at this...Wow! I’ll go there’”. Interviewee 13 also explained:

The music department is the de facto advertising department of the school. You can advertise your school by putting kids out in shopping centres or whatever. Just to introduce the idea, that music is something to give out to other people.

Interviewee 14 further agreed:

Most schools use instrumental music as a way of showcasing their school. And although ideologically you may not like this, it nevertheless is a reality. If you’ve got any sense, you go along with it, because it works to your advantage. The more the school comes to value what you do, it makes the school look good the more support you’re going to get from the administration to do the things you want to do. You have to learn to play that game.

That game referred to instrumental music departments performing at events where the school would be showcased in the most favourable way. The positive feedback the school received from public performances would raise the profile of the instrumental music department. This would then make it easier for the instrumental music department to have their specific requirements met by the school. Lierse (1998) commented on the irony of the role of instrumental music departments in schools. Instrumental music “is used as a promotional feature of schools. It is a highly valued

resource in Victorian secondary government schools yet is highly under resourced” (pp.239-240). Instrumental music programs in schools can be used as a marketing tool to promote the school to the wider community.

11.4 Profession

There were associated issues of instrumental music teaching as a profession. These included the training and qualifications of instrumental music teachers, recognition of qualifications of interstate and overseas instrumental music teachers, and the promotion of instrumental music teachers within schools.

11.4.1 Qualifications/Training

There has been an ongoing issue of teacher training specifically for instrumental music teachers. The Honourable Kim Beazley, the then Federal Minister of Education stated in 1974 at the opening address at the International Society for Music Education in Perth: “Music education has broader objectives in the general development of musical abilities, the provision of opportunities for varied types of music making and the widening of musical horizons” (Beazley, 1974, p.5). Beazley went on to state that for “adequate music education...more teachers will need to be specially trained” (p.5). In the following decades there were more qualified music teachers employed in the Education Department.

Having teaching qualifications meant that the instrumental music teacher could gain registration as a teacher in the Education Department and would be on the same salary scale as other fully-qualified classroom teachers. Instrumental music teachers often would have a high level of music performance ability, but would not have a teaching

qualification which would affect their pay. Interviewee 15 explained that in a system such as the Education Department, qualifications were necessary:

But in a system that's bureaucratic and big, and increasingly complicated, you need to know how schools work. You need to know your obligations and all that legal stuff. You need to know report writing and all that sort of stuff, you need to know some group teaching techniques, you need to know how to run ensembles, repertoire and rehearsal techniques.

Interviewee 5 believed that having teaching qualifications was a positive step for the status of the music profession. Having qualifications has "been good, it throws the profile of status of instrumental music teachers. They're on a par with everybody else, any other teacher". Whereas Interviewee 13 had mixed opinions on qualifications:

Well, qualifications don't tell you anything either, and being able to play well doesn't mean you can teach. I don't know how you sort out who can teach. But I have met an awful lot of Dip. Eds. who can't teach to save their lives. And I have met professional musicians who can't teach to save their lives.

Interviewee 16 was philosophical about the use of qualifications. It was useful from an administrative point of view. According to Interviewee 16, the administrators had to:

have a guideline...They can't sit him down three months with a student, and me three months, and monitor him for three months, and then say, 'This bloke's a far better teacher'. No. They have to have something immediate to decide to make their decision, and that's the qualification.

However, Interviewee 6 viewed music qualifications from its pedagogical and educational value:

The issue therefore about career path is someone is called a teacher, they ought to have teaching qualifications, and they should be not offering...teachers should not be offering work of what they can do, they should be offering work that suits the student to help them learn about music.

Interviewees had differing opinions on the value and use of music qualifications. Some of the Interviewees were not qualified and were recruited when there were shortages of teachers during the 1960s and 1970s. Other Interviewees had worked in designing curricula, or were involved in the employment of instrumental music teachers. Undoubtedly, their personal experiences would have influenced their opinions. Qualifications were a positive step for instrumental music teachers, however this did not guarantee a better teacher at a school.

The recognition of a fully-qualified teacher was different in the Technical and Secondary Divisions. Interviewee 1 who worked in the Technical Division recounted the differences:

Tech. schools were separate, they worked on a system of industrial experience, and you had to have industrial experience plus a diploma, and then a teaching certificate, whereas in a high school, it was specifically a degree, and they didn't have to have professional experience.

The lack of teaching qualifications created difficulties for Education Department administrators when determining salary structure for experienced yet unqualified instrumental music teachers. Interviewee 16 further explained: "It is a lot easier to

work with a guideline being qualified, than knowing what the hell to do with a person who was not qualified, but good”.

The Education Department’s policy was to place unqualified teachers on a reduced salary compared to fully qualified teachers. Interviewee 19 commented “if you did not have qualifications, your salary was frozen at a fairly low level”. Interviewee 6 discussed how if you were not qualified “you were paid a pittance, paid a ceiling salary range lower than a beginning teacher that was fully qualified”. Not having teacher qualifications disadvantaged instrumental music teachers in regards to pay.

11.4.2 Professional Performing Musicians

Instrumental music teachers who have had a background in music performance have made up a large proportion of instrumental music teachers in the Education Department especially in the early years. Interviewee 2 explained how:

we got these people, about a half a dozen to start with, and then the question was what to do with them. They were greenhorns to the school systems, many of them...did the midnight gigs, that’s how they were living...They didn’t see education as part of the program at all. They were just musos going to teach music.

Many teachers were ex-service band performers according to Interviewee 15. This followed the trend of the USA and UK where “service bands were a good source of people they could actually use because they had expertise in instruments. No teacher training, all that sort of stuff, but they could play”. However, Interviewee 1 stressed the importance of instrumental teachers being musicians, rather than educators:

Imperative in my view that instrumental teachers are practising musicians.

Very, very important. You cannot teach an art form in my view without doing it yourself. I mean, to me, it is totally impossible without performing experience and maintaining performing experience.

In the Technical Division, instrumental music teachers had to be auditioned, interviewed, and were then placed on a year's probation. As there was initially an undersupply of qualified instrumental music teachers, the audition, interview and experience was extremely important. Interviewee 2 elaborated: "Once we started employing these people as teachers, we had to first of all satisfy ourselves that they were competent in music, because people with degrees in music were about like hen's teeth, they just didn't exist".

Interviewee 1 recounted the audition process for getting a job in the Technical Division back in 1971:

At twenty years of age...I was working in bands...and I went there and you had to audition and the only thing that I had was about three years and by this time, two years professional experience, grade six clarinet and grade five theory, and I was employed as an instrumental teacher.

Performing musicians could have their professional experience counted towards a pay increment. Two years of professional experience counted as one pay increment.

Interviewee 3 described how "if you'd been in the service bands for six or ten years, for every two years, you got an increment. The fact that nobody had qualifications didn't matter much".

According to Interviewee 3, in 1972 the system of counting professional experience in the Technical Division was abolished which meant that qualifications became more crucial: “In early ’72, the regulations were changed, so you didn’t get increments for professional or practical experience in the workforce”.

Due to the issue of unqualified instrumental music teachers, there were attempts to offer opportunities for instrumental music teachers to gain teaching qualifications. During the 1970s, instrumental music teachers could complete tertiary studies at institutions including the Victorian College of the Arts, or obtain a performance qualification from an external examinations board. Interviewee 2 explained:

I used to try to encourage them to look at doing either the diploma course at the College of the Arts...they turned it into a degree eventually when the Uni. got involved of course...I tried to get them to do AMEB...Trinity College of London, those types of things, because we could recognise some of these qualifications and get them better salaries. And also, it would offer them the chance of permanency ...I eventually arranged with...the College of Arts to offer these people a diploma course in music on their various instruments...only a handful of people benefited from it...we gave them half-time off on salary to do this teacher training course.

An issue with instrumental music teaching was that there was no specialised course available for instrumental music teachers until 1973 when Melbourne State College offered a Higher Diploma of Teaching Secondary Music. This was later upgraded to a Bachelor of Education. (Interviewee 11) The Bachelor of Education course specialising in instrumental music teaching continued until the mid-1990s.

The Commonwealth Government offered studentships during the 1970s to encourage students to complete their tertiary studies. The studentships paid for tuition and living expenses. Interviewee 11 recalled how it was “on the basis of we will pay you to attend university, for four years. You will then guarantee to work for us for a further three years, or you will pay back everything we have paid you for the four years”.

Another system to encourage teachers to upgrade their qualifications during the 1970s was Study Leave. The teacher would continue to be employed as a full-time teacher in the Education Department, and part of their teaching allotment was to complete units of a course at a university or a teachers’ college. Interviewee 15 explained how this approach of half-teaching and half-studying was beneficial: “What it was, it was also the best way to do teacher training because I was also teaching at the same time, a couple of days a week we were going in there”. Some of the qualifications available included a Trained Secondary Teachers Certificate at Hawthorn Teachers’ College, and a Diploma of Education at Hawthorn Teachers College. (Interviewees 4, 15)

11.4.3 Overseas Instrumental Music Teachers

Due to the shortage of qualified teachers in Victoria during the 1960s and 1970s, there was a drive to recruit teachers from the USA. Prospective teachers were interviewed in the USA, and then offered a position at an Australian school with their first two years of employment tax-free. Interviewee 9 recounted how the American teachers “were raw recruits in general with no experience. But in that time in America, there were 100 applicants for every job”. Many teachers from the USA, especially teachers who were married, returned to the USA, and it was the single teachers who remained in Australia. (Interviewees 4, 9)

There were also instrumental music teachers in Victorian government secondary schools who were originally from other countries which included the United Kingdom and the Soviet Union. (Interviewees 2, 3, 5, 12, 14) Interviewee 5 originally from the UK recounted how there seemed to be more opportunities in Australia. Interviewee 5 was told “the salary was double what I was getting as a teacher in the UK. That was one of the big attractions”. Recruiting teaching staff from overseas was one of the strategies used to address the undersupply of teachers during the 1960s and 1970s.

11.4.4 Promotion

One issue for instrumental music teachers has been the lack of promotional opportunities within schools. Anderson (1999) and Roulston (2000) discussed how this was especially a problem for itinerant teachers in general. Interviewee 9 stated: “But going for such things as DP [Deputy Principal], and Principal Class, it’s very difficult for instrumental teachers in the first place, because they’re not in the school five days week”. Interviewee 6 concurred “for someone to be a leader, they’ve got to be there, where the students are. It’s not because of their duties, they’ve got to contact their students”. Interviewee 11 labelled the issue of lack of promotional opportunities “as a personal bugbear”. Interviewee 4 explained there were “so many teachers in that same situation who had the expertise and the qualifications...But you could go nowhere”.

Another promotion issue was the fact that instrumental music teachers were hired by the Education Department, rather than by the schools. Interviewee 8 explained how instrumental music teachers could not apply for a promotion at a school level such as a school music co-ordinator because they were not eligible. According to Interviewee

8 the “region is my employer”. Instrumental music teachers could only receive promotions that were offered by the Education Department. For instrumental music teachers, these promotions were restricted to applying to become an Instrumental Music Co-ordinator. In contrast classroom music teachers could apply for promotions at the school level including classroom music co-ordinator, year level co-ordinator and even school vice-principal or principal.

Interviewee 4 recounted an Education Department music committee meeting in the mid-1970s where the issue of promotions for instrumental music teachers was discussed with the classroom music teachers present. A instrumental music teacher recounted a comment made by a classroom music teacher:

‘if you want professional advancement, stop being an instrumental teacher and become a classroom teacher’...And we felt that this was absolutely unrealistic. Why should we give up something we really love to do, we were good at, and give it away for something we didn’t really want to do in order to get professional advancement?

It was easier for classroom music teachers to receive a promotion rather than instrumental music teachers. There were, however extra allowances available at the school level for some instrumental music teachers. During the 1990s, recognition for extra duties was given in the form of financial bonuses. Interviewee 15 explained:

“Yes, some people are doing it with two or three days. I’ve persuaded them...to share a small allowance between myself and another teacher to run a concert band there, and I am only there one day a week”.

One of the most promoted instrumental music teachers in Victorian government secondary schools was Alistair Gunn. He became Vice-Principal of the College of Arts Secondary School after being an instrumental music teacher, and an Instrumental Music Co-ordinator in the Technical Division. (Interviewees 2, 15)

The career path for instrumental music teachers at schools was more limited than for classroom music teachers. This was attributed to the itinerant nature of the job, and the rarity of recognised qualifications for many of the instrumental music teachers.

11.4.5 Education Department Instrumental Music Co-ordinators

The Education Department Instrumental Music Co-ordinators have had an important role in the development of instrumental music in Victorian government secondary schools. The Instrumental Music Co-ordinators worked at the departmental level and liaised with instrumental music teachers, classroom music teachers and principals. Part of their duties was included organising professional development days, concerts and workshops. The co-ordinators were given a special additional payment as well as time released from teaching to visit schools, and to organise events. (Interviewees 5, 6, 8)

The instrumental music co-ordination system commenced in the Technical Division in 1969. The Secondary Division commenced with one Inspector of Music who allocated instrumental music staff until the Secondary and Technical Divisions amalgamated, and the instrumental music co-ordination system took over.

An issue encountered by the Instrumental Music Co-ordinators was when a general classroom teacher did not allow a student to attend a music lesson. Interviewee 15 explained:

It was a constant battle in those days with teachers not letting kids out for lessons. Particularly in math departments...The withdrawal system just didn't settle in there easily. I spent a lot of time going around and talking with principals, talking to councils, talking at staff meetings and just having to promote the whole idea that music education was a valuable thing for these kids to be doing, because a lot of people did not see it.

There were issues with some classroom teachers who did not support instrumental music in schools. The Instrumental Music Co-ordinators played a role in ensuring that the principals and classroom staff understood how the system worked.

The Instrumental Music Co-ordinators influenced the placement of instrumental music teachers in Victorian government secondary schools. Interviewee 15 described how the co-ordinators "influenced a lot because they put in the right teachers. A good co-ordinator put the correct teacher in the school. A good co-ordinator didn't have the wool pulled over their eyes". The Instrumental Music Co-ordinators were responsible for placing teachers in schools so that the music programs could work effectively.

Interviewee 15 described how they "would try to put little teams of people in one place who they knew would get on well together, would support each other, their talents and skills would work well with the kids". Interviewee 18 believed that these co-ordinators who had control over the staff should be "at a level of a principal" due to the responsibilities the job entailed. The Instrumental Music Co-ordinators had an

important role in the management of instrumental music programs in Victorian government secondary schools.

11.4.6 Departmental Thursday Morning Meetings

There were Thursday meetings for instrumental music teachers from the late 1960s to the 1970s. The meetings were usually run by an Instrumental Music Co-ordinator each Thursday either in the morning or afternoon at a designated school known as a base school. (Interviewees, 2, 4, 5, 6, 8, 11, 15) Interviewee 2 described how the meetings were designed “for the purposes of discussion and liaison...And the other reason for Thursday was that, that was payday”. The meetings were used for professional development, ensemble rehearsal, or to promote instrumental music. Some instrumental music teachers used to go around to the schools to promote instrumental music when the programs were at their early stages. Interviewee 8 described how it was used for “getting the principals to see how it had an effect on kids, and then once they realised there was a bit of a feature there, in curriculum and extra-curricular features of the kids, they decided to get involved with it”.

The Interviewees had different views towards the Thursday Morning Meetings. Interviewee 11 described how valuable they were. As a graduate it gave “contact with other instrumental teachers who had a bit of experience”. Whereas Interviewee 4 stated how “the staff would think, Thursday morning, I don’t have to teach, well I’ll get the car serviced that day, or, I’ll sleep in, or I’ll make a medical appointment. I mean they just abused the system”. The Thursday morning meetings ceased at the end of the 1970s due to the shortage of instrumental music staff at schools. The Thursday Morning Meetings played an important role as a link between instrumental music

teachers at different schools even though there were inherent problems with the system.

11.4.7 Effective Instrumental Music Teachers

The development of instrumental music programs in Victorian government secondary schools has largely been dependent on the instrumental music teachers working effectively in schools. (Lierse, 1998)

There has been an ongoing issue of how to manage the few ineffective instrumental music teachers. The two main problems as identified by the Interviewees had been instrumental music teachers who were not competent, and instrumental music teachers using the itinerant system to their advantage. This was identified by Interviewees 2, 4, 5, 6, 14, 15 and 16. Interviewee 2 summarised the itinerant system; “We had to rely very much on the leader and the integrity of the individuals”. A strategy for dealing with ineffective teachers was to find a more suitable working environment. As Interviewee 15 discussed “There are some types of people that are not bad at working if they were placed with the same person. Like similar interests, that sort of thing”.

Until the contract teaching system commenced in 1994, it was difficult to sack ineffective teachers. (Scott, 1994; Lierse, 1998) If the instrumental music teacher was not suitable for teaching, the Education Department recommended some places where the teacher could work. This included support services such as music libraries and correspondence schools “which used to do a lot of very good work, very good work. And was basically for people who couldn’t get on with kids in a normal school

setting. But they were often very clever people, but couldn't hack being in a school" (Interviewee 15). The Instrumental Music Co-ordinators and the Education Department addressed the issue of ineffective instrumental music teachers through providing alternative working environments.

There were professional issues when dealing with instrumental music programs in Victorian government secondary schools. This included qualifications for instrumental music teachers who were accomplished performers but did not have a teaching degree. In Victoria, some of the teachers were recruited from interstate and overseas which impacted upon the culture of schools.

There were promotional issues for instrumental music teachers. The instrumental music teachers were overlooked for promotion as they often were part-time or classified as itinerant. One promotional role was the Instrumental Music Co-ordinators whose role included managing the music staff. During the 1970s there were Thursday Morning Meetings which dealt with issues relating to the instrumental music profession. The management of ineffective instrumental music teachers was also a significant issue. Instrumental music teaching as a profession was an important factor in the development of instrumental music programs in Victorian government secondary schools.

11.5 Place

The place of instrumental music in schools and the community was a factor which influenced the development of instrumental music programs in Victorian government secondary schools. The issues of itinerancy, the connection between classroom and

instrumental music, the connection between the Secondary, Technical and Primary Divisions, Regional Music Placement Schools, the Victorian College of the Arts Secondary School, government primary schools and the connection of instrumental music in the community will be discussed.

11.5.1 Itinerancy

Itinerancy was a feature of instrumental music teaching in Victorian government secondary schools. Roulston (2000) recognised that itinerancy was used in curriculum areas including Languages Other Than English (LOTE), physical education and instrumental music. (p.34) She explained how the challenges faced from these teachers were different to the full-time classroom teachers. (p.306) One major issue was the “continued marginalisation of specialist teachers” which would “prohibit them from developing competence in teaching” (p.307). Other issues identified in her study was inadequate time for completing tasks and travelling, access to resources and facilities, establishing working relationships, and learning procedures and routines in each location. (p.34)

Anderson (1999) also summarised problems associated with itinerant instrumental music teachers. There was a lack of time for travel between schools, lack of contact time with classroom teachers and principals, insufficient teaching space at some schools and for single study instrumental music teachers to orientate students towards solo performance rather than group playing. Teaching students with mixed abilities in a limited time-frame was another challenge. (p.106) Ferris (1993) acknowledged “the capacity to survive professional isolation was always one of the skills of an itinerant teacher” (p.44). Interviewee 19 explained that the problem with itinerant teachers was

that “you don’t belong anywhere” and “you are not known at the school”. There were advantages in itinerancy, according to Anderson (1999) including a good position to network with others, influencing the standards of teaching through recommending other quality teachers, maintaining performance skills, more involvement in performing, and employment for their particular musical expertise. (p.107)

11.5.2 Connection between the Instrumental and Classroom Music Programs

There were various opinions on the role of instrumental music in relation to classroom music. Swanwick (1979) described how classroom “music in schools is seen as very different from specialist instrumental tuition” (p.4). Youn (1999) articulated how the perception of instrumental music was the “real music” and classroom music was “what we have to do” (p.330). She described instrumental and classroom music as a curriculum that “runs parallel and rarely intersects” (p.328). There did not seem to be a consensus or synchronicity between the two programs although they were complementary aspects of the same thing. A closer link between the two programs would be a benefit to music in schools as they could be a support to each other.

Interviewee 14 viewed the classroom music program as a subject for the majority of students and “presents music to everybody who may or may not have an ability to play an instrument”.

Stevens (2000) explained the two types of music taught at schools as two “streams” of music. The specialist music training was for “a *minority* of ‘gifted’ students and was manifested in Victoria chiefly through the establishment of instrumental music teaching programs” and the other stream of classroom music “catered for the

education of the *majority* of students” (p.6). This division as explained by Stevens resulted in two classes of students, the elective class of students who either had the resources or the talent to learn an instrument, and the students who had to attend the generalist class. A problem with elitism here was that students who genuinely loved music but were only placed in the classroom stream may have developed a negative attitude towards music.

McPherson and Dunbar-Hall (2001) agreed how “Australian music is classroom-based, a highly developed system of band, choir and orchestral programmes exists in many regions at both primary and secondary levels. However...these are often co- or extra-curricular in nature” (p.16). Classroom music was viewed as part of the curriculum whereas instrumental music was extra-curricular.

Crosthwaite (1997) discussed how in spite of the developments in raising the status of music education in schools, instrumental music was still treated as extra-curricular in regard to instrumental music ensemble rehearsals:

Music education, and, in particular, instrumental music education has been one of the few subjects to take years of lobbying, constant reporting of the same problems, support from outside bodies and final acceptance of the change process by the Government, to become recognised as a relevant education subject in its own right in the curriculum of government schools, and yet even today, group instrumental rehearsals are often held before and after school or lunchtime. (p.4)

Classroom music teachers were necessary for an instrumental music program.

Interviewee 14 stated “I still maintain that you need a good classroom program if you are going to have a good instrumental program”. Interviewee 8 concurred “Obviously, I strongly believe that the program can’t exist in the school without a classroom teacher”.

Interviewees 11 and 16 believed that there should be a clear separation between classroom and instrumental music: “I don’t think it should be moulded together. I think there should be a separation...a lot of things that happen in the classroom should be aligned to the instrumental music programs” (Interviewee 16). Interviewee 11 agreed that “the two areas are not mutually exclusive, and must exist together, and one must support the other”. The classes were different and should be taught at separate times however there should be a common goal in both the classroom and instrumental music programs.

Some schools integrated classroom and instrumental music by having designated music forms in schools where one timetabled music class was an ensemble rehearsal as described by Interviewees 4, 9, 11, 16, 17 and 18. This seemed to be more prevalent in music schools, and schools with larger music programs. Interviewee 16 described: “Band class, so 7M was music, and that was the band class. What happens, they got six periods of music a week, two of them are band practice”.

However Interviewee 9 discussed some of the problems associated with band class, especially when there were a few students in the form who did not learn a musical instrument. Interviewee 9 elaborated how “you might have two or three kids in a band

class that just sit there and twiddle their thumbs. And I think that's worthless, and I complain against that bitterly. However, there is nothing I can do with it". Not having every student involved in the band class created difficulties when there was not an alternative activity for the students not involved in the band.

Interviewee 5 regarded the classroom and instrumental music programs as complementary: "They need to work together. You can't have a classroom music program doing something completely different to the instrumental music program".

Interviewee 15 concurred: "Ideally both things are highly complementary, and where programs work, the people work together because it's all aspects of the same thing".

Interviewee 10 believed that "instrumental music was an extension of classroom music, and should be integrated". There needed to be more connection between the instrumental and classroom music program according to Interviewee 13: "There isn't enough connection. And also in classroom music you get people having so many different approaches".

Whereas Interviewee 17 discussed how students who learnt music at a Regional Placement Music School had to enrol in both classroom and instrumental music to gain the benefits of the specialist instrumental music program: "Part of the whole thing if you came to the school, you did not do just instrumental music, you did theory. You did the whole lot". The classroom program was seen as integral to the school music program as a whole.

The allotment of a classroom teacher was a requirement from the Instrumental Music Co-ordinators when allocating instrumental staff at schools. (Ray, 1990; Interviewees 5, 8, 14, 17) Interviewee 8 highlighted this point:

If you've got a small school, and you've got a woodwind teacher, brass teacher, and percussion teacher, and you've got 0.6 allocation. Who's going to run it, if you've only got an instrumental teacher one day a week? And a classroom teacher not at all?

Classroom music teachers played an important role in instrumental music programs, especially when they were small. Both classroom and instrumental music teachers were working towards a common goal of providing students with a music education.

11.5.3 Connection between the Secondary, Technical and Primary Divisions

One of the issues experienced by teachers was the split between the Secondary, Technical and Primary Divisions. (Interviewees 2, 5, 10, 18) According to Interviewee 2, they ran "absolutely independently" and Interviewee 8 commented how the Divisions were "really clear cut". Although instrumental music was not formally offered at primary schools, some schools did have instrumental music programs at primary schools under certain conditions. Interviewee 10 commented how it was "a pity they were not combined". Interviewee 18 explained that "there was no formal structure where the three of us would get together".

The Interviewees described the perception of the animosity felt between the Divisions. The Secondary Division teachers believed that the Technical Division teachers had an easier job because of their prescribed lower teacher-student ratio.

Interviewee 18 commented how secondary teachers “taught about 70 to 80 kids a week. The Techs. I think... it was down to the 30s”. According to Interviewee 4 the lower teacher-student ratios in the Technical Division were a “source of rage” to the Secondary Division teachers. Interviewee 3 stated that “by the time of the mid 70s, you had high school teachers over this side of the town, who were teaching over 100 kids a week, you had Tech. school teachers who were teaching 30 kids a week”.

Instrumental music was managed differently in the teaching Divisions and was a source of contention amongst the instrumental music teachers.

The Preparatory to Year 12 music school concept was discussed by some Interviewees as an option for schools where the primary school was on the same site as the secondary school. Teaching instrumental music students at the primary school would later benefit the secondary school as it was anticipated that the primary school music students would be skilled instrumental music players by Year 7.

Interviewee 5 explained how “because it is a P. to 12 school, we made a decision somewhere maybe at one time, that it might be worthwhile putting a string teacher in there, and try and build something up... Officially, we still aren’t allowed to teach in primary schools”. Interviewee 17 discussed how the school tried to make it work, but “when it came to the crunch, it wasn’t sustainable”. According to the Interviewees, this concept of placing instrumental music teachers in primary schools did not eventuate. (Interviewees 5, 17, 18) Schools such as Blackburn High School had junior string programs running where students from neighbouring primary schools would have lessons on school campus. Interviewee 17 further discussed:

They were all feeders. He did the other schools, but the teaching would come to us because they were fairly close, and they could come to us. That was the primary school kids from Blackburn, Blackburn North...But we would get in during school. They were scheduled just as much as our kids were.

The students would enrol at the secondary school and join the instrumental music program so the secondary school would benefit from the scheme.

Clustering music students from neighbouring schools to form an ensemble enabled schools to work together and to be involved in a collaborative activity. Some government secondary schools managed to do this. Interviewee 8 explained how “at the end of the year...I would get three or four schools together. Most of them didn’t have concert bands they had groups, so it was a great thing”.

Some secondary schools also utilised music students from the primary schools in the area to form cluster ensembles. As explained by Interviewee 15, this worked when they were “in a fairly confined area, like three or four different schools”. Interviewee 8 described how the primary school was next door, and the schools would combine for the band: “There was a primary school next door. So I used to teach some of the primary school kids in there...We’d combine them for bands and so forth.” Clustering schools together to form ensembles was a viable concept when the schools were close together, and a mutual performance goal could be agreed upon. Combining music programs was also useful when the programs were limited in their scope or when schools wanted to perform a specific work that required a larger pool of resources. It also had the benefit of providing an opportunity for primary and secondary schools to

work together. Clustering schools had many benefits for instrumental music programs.

11.5.4 Regional Music Placement Schools

Music schools officially known as Regional Music Placement Schools commenced in Victoria in 1975 and continued for around 12 years when policy changes altered the scheme: “Then it became politically inappropriate to do so” (Interviewee 6). A feature of Regional Music Placement Schools was that they received a concentration of instrumental music staff. Music students out of the school zone could gain a place at the school provided they joined the school music program. Regional Music Placement Schools were designed to have a relatively high standard of instrumental music performance and were also considered elitist. They gave music students opportunities they otherwise would not have received at a local government secondary school.

Interviewee 15 discussed how specialist music schools were necessary to provide opportunities for students:

There needs to be things like that. It is like one of the things we had to persuade people years ago that we were there to give kids experience in playing instruments to the highest level that we possibly could, but we weren't there to turn out professional musicians, that was significant. But we did, and some people did come through our system. One of the earliest schools I taught at, the kid playing trombone played in the MSO. He was always extraordinarily grateful for where he started to play the trombone.

Interviewee 1 considered Regional Music Placement Schools to be “very important”.

Interviewee 10 called them “excellent.” Interviewee 11 acknowledged that they have

raised the level of playing in schools to the extent that other schools have raised their own standards to try to “show them” that non-Regional Music Placement Schools also had something to offer.

Having a school labelled a Regional Music Placement School did not guarantee the school’s success. Interviewee 6 discussed the qualities required to make a Regional Music Placement School successful:

Because a school is a designated music placement school, it didn’t necessarily mean that the school would succeed as a music school because it’s one, politically and administratively to give it a name. There are two other key factors. One is the music staff would generate the energy and skill of the program. More importantly, is the support of the school as a whole, the school council, principal, and the non-music staff.

An issue with Regional Music Placement Schools was that music students left their local government schools to attend these specialist schools. Interviewee 9 further commented: “But what happened was, so many of the good kids left their local schools, the local schools couldn’t get anywhere”. Interviewee 3 discussed how they had a “negative impact on surrounding schools.” Interviewee 15 called the music students leaving the local school “draining” the good kids. Interviewee 9 explained: “The music schools would take away their best players. And their high school program would suffer not having the better players”. However Interviewee 16 was supportive of the students going to the specialist music schools. “Best thing that ever happened...The kid would come in and say, ‘Sir, I’m going to Blackburn next year.’”

I'd say, 'Good on you, we've done a good job with you, haven't we?' Never bothered me at all. The kids were the first thing".

The Regional Music Placement Schools was a factor that influenced the development of instrumental music programs in Victorian government secondary schools. They provided specialist tuition to instrumental music students who wanted to further pursue their music studies. These schools also provided an environment for music students to nurture their abilities.

11.5.5 Victorian College of the Arts Secondary School

The Victorian College of the Arts Secondary School was a specialist secondary school designed for students who wanted intensive training in either music or ballet. (Pitt, 1978; Pascoe, 2000) There were mixed opinions from the Interviewees of the success of the Victorian College of the Arts Secondary School. (Interviewees 1, 9, 12, 15, 16)

Interviewee 15 discussed how every culture needs specialist schools to provide avenues for the advanced artists to realise their potential:

If you are going to have sophisticated dance companies and high quality musicians, every culture needs something like that. It's just one of those things. I mean they have been doing it in Europe for a long time, to cater for that. You just have to have it.

Interviewee 1 stated: "I say it's one of the best schools, state schools in Victoria, the College of the Arts Secondary School". Interviewee 12 labelled it as "fantastic", and Interviewee 13 saw it as necessary as "there are many students who are highly

talented and can't be catered for in a mainstream school". Interviewee 16 agreed how "all these good kids that are coming out, and they're working and have been through the VCA". The Victorian College of the Arts Secondary School as described by Interviewee 8 "gives the kids with a particular talent somewhere to go and still receive their schooling in a mixed bag, but they have produced a lot of good students. And they never would have got that far staying in a local school".

Interviewee 9 concurred: "It's been excellent for those who are child prodigies. And that's exactly what it should be. It should be elitist". However, Interviewee 15 was concerned about the "fairly narrow course" and Interviewee 13 perceived the VCA was designed for students who wanted to be performers, but was not convinced about the level of academic work:

My impression of the school was it was only a good thing if the only thing you wanted to do was to be a performing artist. I suspected that the quality of the general education was a bit hit and miss, and for those kids who weren't going to make it in the profession, they probably would have been better off in a more academic-oriented school.

Interviewee 9 was concerned about the social development of the students at the Victorian College of the Arts School: "However, they don't get the social skills that they will get in their high school". Interviewee 15 agreed how "I've worked with quite a few students there and general sort of stuff you learn in general schools, they don't know much". The College of the Arts Secondary School was a highly specialised arts school that was designed for secondary students who wanted to make

music performing their career. It provided focussed tuition in music and dance for secondary school students.

11.5.6 Government Primary Schools

The Education Department did not formally provide primary schools with instrumental music teachers. However, instrumental music tuition for children has been an area of immense development during the second half of the twentieth century. The literature review highlighted the research into the learning and teaching of instrumental music, as well as the music pedagogies that had developed during the twentieth century. The ability to learn a musical instrument prior to the secondary school level has had an influence on the development of instrumental music programs in Victorian government secondary schools.

Comte (1983) acknowledged that it would have been desirable to extend the service to the primary sector:

It might be regretted that a similar scheme has not been introduced into primary schools based on the argument that such teaching should commence at the primary and not the secondary level. The failure to extend the scheme throughout the primary sector draws attention to the rigidity of the sectionalised system of education in which primary, high, and technical schools operate relatively independently of each other. (p.258)

Extending instrumental music tuition into the primary schools was a direction many Interviewees wanted instrumental music at Victorian government secondary schools

to go in. (Interviewees 1, 5, 8, 9, 11, 13, 15, 16, 17, 18, 20) There were ways primary schools offered instrumental music tuition. Interviewee 6 explained:

For much of the 70s and 80s the statewide pool of government salaried instrumental teachers was about 350 effective full-time teachers in both Secondary and Technical Divisions, some who also taught to primary students at their schools or at the local primary school.

Many of the interstate instrumental music programs commenced tuition in the primary schools. Interestingly, the programs in Australian Capital Territory and Tasmania focused on the primary schools. Some government primary schools in Victoria ran their own programs with instrumental teachers hired privately. Interviewee 5 described how they were “staffed from people outside” and a popular option was to “employ uni. students, like third and fourth year students, teaching kids and having programs” (Interviewee 15). Interviewee 8 discussed how some secondary teachers also taught at the primary schools, until the staff resource became too tight. The primary schools were unofficially resourced until “the staffing regulations were becoming tighter and tighter and the staffing office of the secondary school teachers, and they couldn’t be seen to be feeding primary schools”.

Instrumental music was described as being “very important” as a resource in the primary area. Interviewee 14 believed that “the sooner you start, the better the chance kids have of achieving a high level of skill”. Interviewee 11 wanted “to see an expansion take place in the primary area”. Interviewee 14 believed that music should be for “children with promise”. Interviewee 9 acknowledged that there were “some very excellent primary school bands and the kids have only been learning two years”.

Interviewee 8 explained how instrumental music teachers would teach the least popular instruments at the primary school to encourage students to continue with those in the secondary system. Interviewee 8 discussed: “Can you go over and teach a couple of trombones? They used to do those things, just to get it started, to encourage kids to stay on those instruments”.

String programs were popular strategies for starting instrumental music programs in the primary schools. “If you’re serious about offering instrumental programs to students in government schools, then you should be offering string programs to primary schools” (Interviewee 13). Interviewee 1 also recommended a string program. “Violin, I think the violin, I think a string program, believe it or not, and I’m a wind player”. The rationale for commencing strings early according to Interviewee 13 was because it was “too late to introduce strings at the high school level as a general rule”. Parental support was another factor as described by Interviewee 15:

The parents seem to be supportive of those first few difficult years when they are learning a stringed instrument and kids are pretty young. I think that is an important point. They’re more tolerant in primary and more supportive of the school.

The age of commencing string tuition was suggested at “prep, five, six, seven years old” (Interviewee 12). Interviewee 14 suggested “about six” years old. And Interviewee 13 thought “grade three for strings”. Due to technical challenges of string instruments, and social pressures, it seemed logical to commence the string program at the primary level according to Interviewee 15. “Because there wasn’t the

background there, and there was a peer pressure against it. So it wasn't seen as a macho thing to play violin if you were...fourteen or fifteen years old".

The age for commencing woodwind and brass instruments varied, but it was agreed that the students needed to be able to comfortably hold the instrument. Interviewee 14 agreed that with wind instruments "you have to be physically able to hold them".

"Wind, you can get some small flutes, you can start around grade three. I started clarinet around the age of ten, grade three/four... certainly clarinet is possible"

(Interviewee 13).

Interviewee 8 discussed the optimum age for commencing band and string programs in primary schools: "If we had properly trained instrumental staff plus the money, and the facilities, there's no reason why it can't start in grade five. Preferably with strings, it should start in grade three, grade four".

The advantage of starting instrumental music in upper primary school was that the students developed musical ability self-confidence which influenced the younger students at the school. Interviewee 15 discussed how by the time they were at Year 6 they were perceived as the "trustees in the school. Everyone knows them, they know the teachers. They're extraordinarily confident". The other advantage was they had established a practice routine, rather than being distracted by other things: "Whereas if you start them at secondary school there, as soon as they can, they want to go out to McDonald's and earn a buck and they've got a social life" (Interviewee 13).

Commencing instrumental music in the government primary schools had many advantages for secondary school instrumental music programs. The students were prepared for music instruction and home practice was an established part of their daily routine.

Instrumental music tuition in the primary schools was a factor which influenced the development of instrumental music programs in Victorian government secondary schools. There was much evidence to support the commencement of instrumental music in primary schools provided that there was adequate support.

11.5.7 Music in the Community

Community groups that either utilised secondary school premises, or gave opportunities for students to play once they left government secondary schools were considered very important. The support of the local community was also vital especially when ensembles performed at public venues.

Flanigan (1985) identified strong community support as “virtually a guarantee of success at all levels – student, staff and administration” (p.217). Aspin (1989), Temmerman (1994), Cahill (1998), and Mumford (2001) also supported the role of the community and music. Interviewee 19 believed it to be extremely important to involve the community with the school: “I think it only harms the music program, not to have the community groups”.

Community music gave opportunities for students to participate in ensembles where there was not an appropriate ensemble at school, or after they had completed their

secondary schooling. Interviewee 9 described: “I’ve had the Regional Community Concert Band which has won two National Championships...It was originally set up in 1971/72 to be a band where kids...come together because the schools themselves didn’t have enough kids to make a band”. Interviewee 15 concurred how “when kids left, they didn’t get excluded from the community band... It was A Grade State Championship Band, so it played at a very high level”.

Some secondary schools rented out their music facilities after school hours to the community as discussed by Interviewee 17: “We did deals. Yamaha put in classroom of keyboards because I did a deal. Ok, you can do that for us, and you can use it after school, a little bit of rent to cover your lights, rent thing. You do tit-for-tat”.

Community involvement brought new people into the school as a result of using the facilities. Interviewee 17 discussed: “My word that was publicity. They would hear about the program, and they would come. Pays off. You don’t do it just for the fun of it you do it for the school. And they were interested in the program. You would get their kids coming in”.

Community music and the support of the community was a factor in the development of instrumental music programs in Victorian government secondary schools. There were different ways community support and involvement was manifested from the community ensembles. The outcomes for both the secondary schools and the community were mutually beneficial.

The place of instrumental music was an important factor in the development, management and continuation of instrumental music programs in Victorian government secondary schools.

11.6 Summary of the 35 Factors

There were 35 factors identified in the study which influenced the development, management and continuation of instrumental music programs in Victorian government secondary schools. These factors have been discussed in detail, and pertinent issues have also been drawn out. These 35 factors have provided many different perspectives on the development, management and further continuation of instrumental music programs in Victorian government secondary schools.

11.7 Success of Instrumental Music Programs

Flanigan (1985) believed that the success of music programs was “largely dependent on the whim of principals, the enthusiasm and talent of individual teachers together with what local expertise is available to assist in the programme” (p.10). Lierse (2001) discussed how the success of the instrumental music program was dependent on the quality of the teaching as well as “the ethos or school climate, the leadership, and the willingness of the school to shape its own future” (p.142). Flanigan and Lierse exemplified how these factors were interdependent and interrelated.

Pitts (2000) provided a list of the factors that influenced the success of music programs, and also identified the pressures that worked against programs. She categorised them into national influences, national pressures, local influences and local pressures. National influences included published texts, prominent innovators,

educational theories, perceptions of pupils and resources and opportunities. The national pressures identified were legislation, social/political expectations, status in curriculum and examination syllabuses. Local influences included the teacher's own education, needs of pupils, resources/opportunities, access to ideas/innovations, supportive colleagues and willingness to develop. Local pressures were examination syllabuses, parental expectations, status in curriculum, timetable/accommodation, lack of resources/expertise and the unwillingness to change. (p.5)

Elliot (1995) in contrast focused on the pressures that were attributed to the low status of music programs in schools in general. The pressures were the "lack of time, money, qualified students, or qualified music teachers" (p.299). These inhibited the success of music programs in schools.

There was a range of factors which contributed to the success of a music program. Conversely, there were also opposing pressures that could have a negative impact on programs. The challenge was for the positive aspects to be highlighted and the pressures to be minimalised to ensure the success of instrumental music programs in Victorian government secondary schools.

11.7.1 The Success of Past Students

Another indication of the success of a program according to some of the Interviewees was the number of students who had continued music after secondary schooling.

Many of the Interviewees discussed the satisfaction received when knowing that their students continued their instrumental music studies after leaving school. (Interviewees 1, 5, 6, 7, 9, 11, 15, 16, 17) Interviewee 9 described how "17 kids of mine have gone

on to become professional musicians or teachers. Another 20 to 30 are still playing in community bands, or they have something to do with instrumental music”.

Interviewee 7 described how “some of them became professionals, and I mean really professionals”. Interviewees 5, 11 and 16 also acknowledged seeing their students working in the music industry.

Interviewee 6 spoke with pride when meeting students in the music profession who had previously studied music at school: “Every time I look around, I see people that I’ve taught. Wonderful, a wonderful feeling that they’ve entered the profession in the music industry or music education or music performing as performance specialists”. These comments displayed the value of instrumental music programs in schools, especially when it had become a career path for many students.

Instrumental music programs have undergone a transformation from 1965 to the year 2000. Interviewee 8 commented: “Oh, it’s improved enormously, you wouldn’t recognise it. There was no such thing as VCE music to start with. It was just a band program, and they had some strings”. Interviewee 9 commented how “I’ve seen it from nothing to where it is now”. Likewise, Interviewee 12 saw the improvement from year-to-year: “It is much, much better now. I can see the difference in what was happening 25 years ago. Every year, I could see that it was becoming better and better”. Interviewee 14 attributed the developments to the value placed on music education: “When I think about how our school orchestra must have sounded, and how the schools sounded then, there is just no comparison. It has come such a long way...It is obviously valued more than ever”. In the short space of 35 years, instrumental music programs in Victorian government secondary schools have

undergone great developments from its beginning as an experiment to an established part of many schools.

11.7.2 Future Directions of Instrumental Music Programs

There were varying views on the future of instrumental music programs in schools. Interviewee 1 believed that they should be “maintained”. Interviewee 13 however was not optimistic about the future of instrumental music programs due to the lack of funding. Interviewee 12 wanted to see instrumental music extended into the primary schools, and for an increase in resources: “It should go to the direction of teaching from younger ages whatever is possible, and trying to teach them more hours. I don’t know whether it would be possible but would be nice”. Interviewee 6 predicted that the “future of instrumental music should be positive and exciting”.

11.8 Model

To ensure the continued success of instrumental music programs in Victorian government secondary schools a model has been constructed for the future direction of instrumental music programs.

In the development of instrumental music programs in Victorian government secondary schools, there have been a range features that were integral. The Regional Music Placement Schools played a vital role in developing comprehensive classroom and instrumental music programs from Years 7 to 12. These specialist schools raised the profile of instrumental music studies, and gave opportunities to students who otherwise would not have been able to continue their music studies throughout their secondary schooling.

The concept of the Regional Music Placement School is now redundant. There are many secondary schools that could now qualify as a Regional Music Placement School due to the quality of the music program offered. Secondary schools can now set their own selection criteria for students who were out of the school zone.

The variety of instrument hire schemes have assisted schools that otherwise would not have been able to afford musical instruments. These were crucial in the beginning stages when the market for student and second-hand musical instruments was limited. A hire scheme should be started again to utilise any current instruments not in use and to provide the opportunity for prospective music students to learn a musical instrument.

The Instrumental Music Co-ordinator system has provided a link between instrumental music teachers, schools and the region. As the Instrumental Music Co-ordinators have previously taught instrumental music in Victorian government secondary schools, they understood the issues encountered by instrumental music teachers and could work through the bureaucracy of the system to help the programs run more smoothly. This has also been seen as a form of promotion for instrumental music teachers. An administrator without experience and a working understanding in instrumental music teaching at Victorian government secondary schools would be more limited in managing these programs. The Instrumental Music Co-ordinators should be retained as they have specialised knowledge and expertise in the logistics and management of instrumental music programs.

The study found that there was a lack of resource allocation for instrumental music programs. It would be highly desirable to increase resources to instrumental music programs provided they were used in the appropriate way. As discussed in the *Report of Music Education Committee of Review* (1990), instrumental music teachers needed to be accommodated in schools where there were appropriate facilities to teach in, an adequate supply of students, and a music co-ordinator to manage the program. The instrumental music teacher also needed to be matched to the specific needs of the school.

Two recurrent issues that have been highlighted in the study were the lack of resources and the lack of connection between the instrumental music program and the rest of the school. For the successful further continuation of instrumental music programs, these issues need to be addressed.

The study also found that instrumental music studies should commence in the primary schools as students at the primary level had the ability to learn musical instruments and participate in ensembles. The link between instrumental music and the community was also very important as it was mutually beneficial to all.

Following are the four criteria for the future model of instrumental music programs in Victorian government secondary schools:

1. All Victorian government school students should have access to an instrumental music education.
2. Instrumental music tuition should be extended in the primary schools.

3. There needs to be a more direct connection between instrumental and classroom music.
4. There needs to be a more direct connection between instrumental music and the community.

11.8.1 Community Music Centre

Government secondary schools would maintain their instrumental music programs and continue to offer their specialisations. These programs would be supplemented by a Community Music Centre that could offer both instrumental music tuition and opportunities for ensemble playing.

The future model is based on the concept of having a Community Music Centre for instrumental music. The concept of having community music linked with schools has been explored by Temmerman (1994), Cahill (1998), Mumford (2001) and several of the Interviewees, but due to the autonomy of schools, and the difficulties in logistics such as sharing school facilities, this concept in the past has only worked to a limited degree.

Local and state governments have helped to fund community ensembles such as municipal bands and orchestras but have not provided tuition. Some schools have set up schemes to provide instrumental music tuition for members of the community but this has needed to fit around the needs of the school. There have been Saturday Morning Music Schools offered in Melbourne by the Melbourne Youth Music Council and at centres interstate and overseas, but again these have been limited by time available for lessons and the restrictions of the use of facilities.

The Community Music Centre would either be based at a government secondary school where there are the facilities to run instrumental music programs or at a community centre in the region which is suitable for instrumental music lessons and rehearsals.

The Community Music Centre would be strategically placed in regions throughout metropolitan Melbourne and throughout Victoria. They would be designed for both instrumental music tuition and ensemble rehearsals offered throughout the week.

Each Community Music Centre would be administered by an Instrumental Music Coordinator. The Community Music Centres would provide access for instrumental music tuition for every student at government primary and secondary schools in that region. If the Victorian government secondary school did not offer a particular instrument in their individual program, the student could learn instrumental music at the Community Music Centre. The Community Music Centre would be in operation during the times there was an administrator on site and limited to pre-arranged classes.

There would be a fee for government primary and secondary music students using the resource. Most Victorian government secondary schools already charge an instrumental music levy for students learning at school. Students from non-government schools, Catholic schools, independent schools and members of the community would also have access to instrumental music tuition at Community Music Centres however government school students would be prioritised for the

service. Regionally based school ensembles would rehearse at the Community Music Centre as well as community ensembles.

The type of music promoted at the Community Music Centre would reflect the demand of the music students and the community in general. Therefore, some Community Music Centres may have a focus on music from a variety of cultures. The Community Music Centre could also be used as a centre to promote other art forms as well.

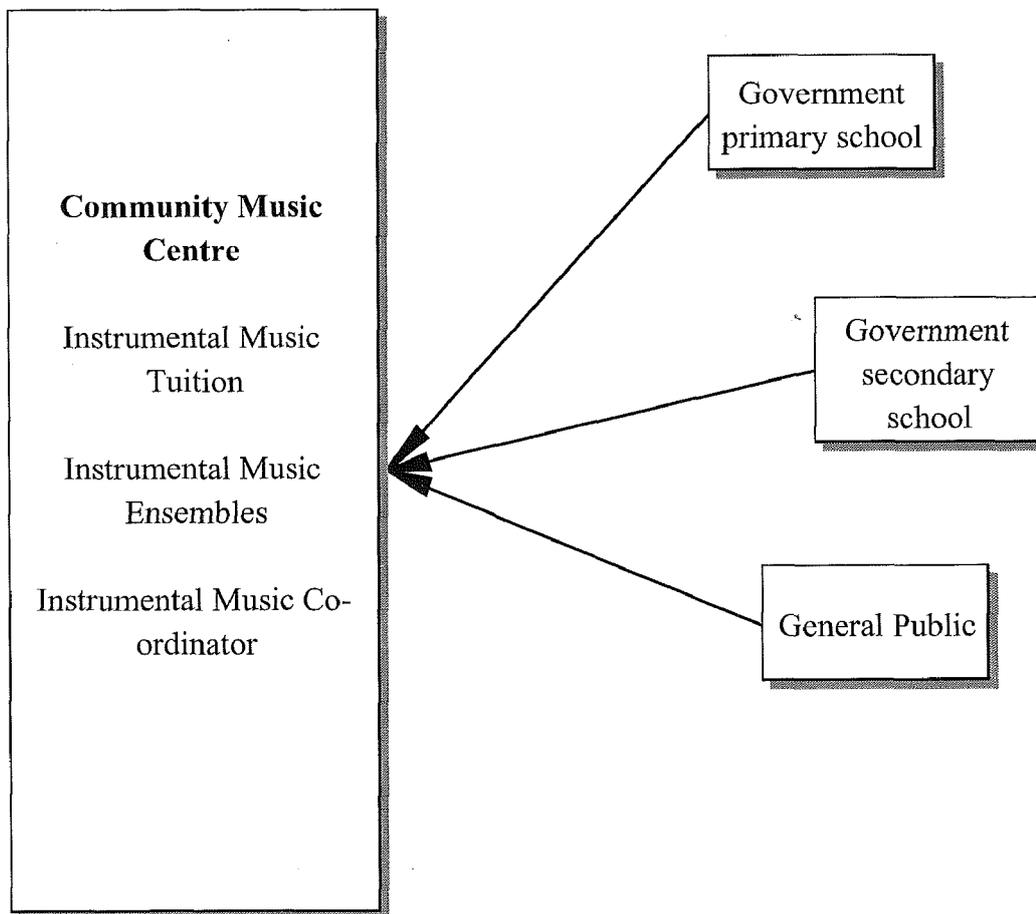
All students have the opportunity to participate in community based ensembles. Primary level students would have the Community Music Centre for instrumental music tuition with a recommended starting age for strings at Year 3, and wind, brass and percussion at Year 5. Once primary students reached secondary level, they would join the local school music program provided the instrument was offered. However, the Community Music Centre was not a substitute for instrumental music programs in secondary schools. It would provide access to primary students, secondary students on musical instruments that were not offered at schools.

At the school level, there needed to be a stronger connection between classroom and instrumental music. Here the concept of a class form being a Music Form could be used. Students who learn instrumental music could be placed in a music form where one classroom music class a week was an ensemble. The instrumental music teacher would take the ensemble with the help from the classroom music teacher. Closer links between the classroom and instrumental music program would be formed. Students in

the band form also had the option of participating in an ensemble at the Community Music Centre.

Following is a diagram of how the concept of the Community Music Centre would be structured:

Figure 11.1: The Design of the Community Music Centre



The Community Music Centre is a proposed model for the future of instrumental music programs in Victorian government secondary schools. These centres would

offer a service so that all government secondary students would have access to instrumental music tuition. Students at the primary level would also be included as well as the provision of community ensembles. The Community Music Centre would be managed by Instrumental Music Co-ordinators where they would be based. This proposed model would offer a successful future for instrumental music programs in Victorian secondary government schools.

11.9 Summary

Chapter Eleven was a discussion of the 35 factors identified which influenced the development of instrumental music programs in Victorian government secondary schools, an exploration of the success of programs and a proposed model for the continuation of such programs. The 35 factors were organised under five headings which were Personnel, Policy, Provision, Profession and Place. Each of these five headings discussed seven factors in detail.

Following on was an exploration of the success of instrumental music programs and the factors which constituted effective music programs. A model for the successful continuation of instrumental music programs in Victorian government secondary schools was designed incorporating four principal criteria. As a result the concept of Community Music Centres would give access to instrumental music instruction for all students at Victorian government secondary schools. Here, both instrumental music tuition and ensemble opportunities would be offered to students who otherwise would not have an opportunity to learn a musical instrument. The Community Music Centre would also provide opportunities for instrumental music tuition to members of the general public. The Community Music Centre would provide a new direction for the

successful continuation of instrumental music programs in Victorian government secondary schools as well as providing scope for potential opportunities for music education in the community.

Following is the Conclusion Chapter of the study. It will draw together the findings of the study, highlight the main themes and issues, resolve the research questions and list recommendations for further research.

Chapter 12

Conclusion

12.0 Introduction

The study has investigated the factors that have influenced the development, management and future continuation of instrumental music programs in Victorian government secondary schools from the years 1965 to 2000. Global and national trends in music and education have also been studied to determine the extent to which these have affected the programs.

There have been substantial developments in instrumental music programs in Victorian government secondary schools. In many of these schools, instrumental music developed from a peripheral subject where only a chosen few had access to the resource, to programs incorporating individual and group lessons as well as a variety of music ensembles.

There have been associated issues that have directly and indirectly influenced the provision of instrumental music. The ways these issues have been handled have influenced the future direction and management of instrumental music programs in Victorian government secondary schools.

Chapter Twelve will draw together the findings of the study. The main themes and issues highlighted in the study will be discussed, and the research questions will be resolved. Following these will be a list of recommendations for further research.

12.1 Summary of the Study

The aims of the study was to investigate on an historical level the development of instrumental music programs in Victorian government secondary schools from the 1960s to the year 2000, present issues from the findings and to provide recommendations for the successful future development of these programs.

A literature research was conducted which found that found limited material directly available on the topic. Consequently information indirectly associated with the study was also used, and from this themes and issues were drawn out.

The literature found there has been greater research in music education from the perspective of classroom music compared to instrumental music. This was due to classroom music being a compulsory subject in schools whereas instrumental music was an elective. Additionally, Australia has had a tradition of instrumental music tuition in private music studios rather than in a school setting.

Historical methodology was the methodology chosen for the study. The study was qualitative and used literature from written sources and interviews. As discussed in the methodology chapter, other studies which used historical methodology found historical methodology to be most appropriate when plotting the history or development of a subject over a specified time period.

The study has provided a chronological development of instrumental music programs in Victorian government secondary schools commencing from 1965 to the year 2000. The material was divided into decades with each decade constituting its own chapter.

Supporting organisations and instrumental music programs offered in government schools interstate and overseas were also investigated in the study. There were many supporting organisations that provided information and professional development opportunities that were not made available by the Education Department. These organisations kept instrumental music teachers up-to-date with pedagogical developments and trends in instrumental music education.

Interstate government schools that offered instrumental music programs were discussed and compared to programs in Victoria. Instrumental music programs offered in secondary schools in the UK and the USA were also discussed and compared.

Chapter Eleven incorporated the findings from the literature as well as interviews. A list of 35 factors that influenced the development of instrumental music programs in Victorian government secondary schools were identified, compiled and discussed. Following this was a model for future directions that would ensure the successful continuation of instrumental music programs in Victorian government secondary schools.

12.2 Findings of the Study

In response to the research question: “What factors have influenced the development, management and further continuation of instrumental music programs in Victorian government secondary schools?” the study found that there were many interrelated factors which were discussed in the study.

Within a short space of 35 years, there have been significant developments in instrumental music programs in Victorian government secondary schools. Formal instrumental music tuition commenced in the High Division in 1965, and the Technical Division in 1969. The findings of the study showed that there was a clear split between the High and Technical Divisions, and that they were run very differently. The High Division was managed by one Inspector of Music whereas the Technical Division relied on regional music co-ordinators. It was not until the late 1980s that these two Divisions combined and the instrumental music regional co-ordinators system from the Technical Division was adopted. Instrumental music tuition was not formally introduced into the Primary Division although some instrumental music teachers did teach at neighbouring primary schools when it was viable to do so.

The study revealed that instrumental music programs developed quickly after being introduced in Victorian government secondary schools. There was generally a supportive environment from the schools to give students opportunities to learn a musical instrument and to play in ensembles. Many parents purchased the musical instruments for their children and there were also instrument loan schemes available from when the programs commenced in 1965. The interest and subsequent growth of instrumental music was manifested in the formation of a combined concert band in 1967 which then evolved into the establishment of the Saturday Morning Music School in 1970.

The establishment of Regional Music Placement Schools and the Victorian College of the Arts during the 1970s had a major influence on the development of instrumental

music programs in Victorian government secondary schools. The Regional Music Placement Schools provided specialist training for music students, and additional instrumental music teaching staff were placed at these selected schools. Regional Music Placement Schools were fundamental in setting new benchmarks of music performance at schools which also helped to raise the status of instrumental music as a subject. The Victorian College of the Arts Secondary School provided intensive music training for musicians at an elite level. Establishing a centre for the performing arts in Melbourne also helped to raise the status of instrumental music in schools.

Instrumental music was formally recognised as a final year subject in its own right in 1981 with the introduction of the subject Music A in the Higher School Certificate. Music A was classified as a Group One subject which gave instrumental music the same status as academically oriented subjects, whereas other performing arts subjects including dance and drama were relegated to Group Two subjects which were practically oriented.

The introduction of the Victorian Certificate of Education during the 1990s resulted in major changes to the secondary school curriculum. Music A was renamed Solo Performance and an additional subject called Group Music was later added. Group Music enabled students who performed in music ensembles to include Group Music as a subject for school assessment. Offering two music performance subjects in VCE was a significant development in instrumental music at schools.

The study found that the Education Department exerted a major influence over the management of instrumental music programs. Decisions regarding the staffing in

schools and resource allocation were largely under departmental control, and statewide future planning was also managed by the Education Department.

The Education Department also developed support services for instrumental music programs. These included the Camberwell Music Library and to a limited extent the Music Branch. There was provision for musical instruments with the Regional Loans Scheme, the Gillies Bequest, Myer Loans Scheme and the Participation Equity Program.

The Australian Music Examinations Board has had a major influence in instrumental music programs in Australia. The AMEB set benchmarks for teachers and students, and the various syllabi have been used as an alternative curriculum at some schools.

In response to the secondary question: “How have global and national trends on music and education affected the direction of instrumental music programs in Victorian government secondary schools?” the study found that interstate and overseas trends in instrumental music studies had an impact on programs in Victoria. These trends were manifested in the influence of supporting organisations, the development and management of government programs interstate and instrumental music programs in the UK and the USA.

The study found that there was a variety of supporting organisations that influenced the teaching and learning of instrumental music. They gave music educators a range of services including masterclasses, lectures, workshops, conferences and access to information from newsletters and journals. These organisations specialised in either

pedagogical methodologies, the teaching and learning of music, examination boards and organisations that promoted music performance. Many of these organisations originated from interstate or overseas and kept music educators in Victoria up-to-date with the latest trends.

Many instrumental music programs at interstate government secondary schools developed around the same time as such programs in Victoria. There were marked similarities in the programs found in Queensland, Western Australia and South Australia, especially in the latter two where there was also a system of Regional Music Placement Schools.

Instrumental music programs in government secondary schools have been used in other countries. In the study it was found that the model used in Victoria used aspects of the systems used in the UK and the USA. Victoria adopted the UK's system of individual and small group instruction, as well as external examination boards. The concert band culture from the USA influenced instrumental music programs in Victorian government secondary schools with the formation of concert bands from the onset. Some Victorian schools also used the concert band as a form of class instruction which has been prevalent in schools in the USA.

Thirty-five factors were identified that influenced the development of instrumental music programs in Victorian government secondary schools. These factors were placed under five categories that were Personnel, Policy, Provision, Profession and Place. In the study, it was highlighted how each of these factors contributed to the

development, management and further continuation of instrumental music programs to varying degrees.

A model for the future direction of instrumental music programs in Victorian government secondary schools was designed based on the findings of the study. Features of the model included the extension of instrumental music to the primary school and a greater connection between schools and community groups.

The study found that there were many interrelated factors which influenced the development, management and further continuation of instrumental music programs in Victorian government secondary schools. Instrumental music programs underwent an incredible transformation during the 35 years from the year the programs formally commenced until the year 2000. However, the study found that there were associated issues that required discussion.

12.3 Associated Issues

There have been issues associated with the development of instrumental music programs in Victorian government secondary schools. The philosophical reasoning for the subject, developments in the teaching and learning of instrumental music, provision of resources, timetabling, curriculum and assessment were issues pertaining to the study.

There has not been a clearly articulated philosophy on instrumental music education in Victorian government secondary schools. Whether instrumental music should be available for every student or for selected students had not been established. There

was also no agreement on what musical knowledge and skills should be acquired in the instrumental music education and how instrumental music should be assessed.

There had been an ongoing problem of insufficient instrumental music staff to meet the demand of schools. The study also found that there was an inequality of the provision of staff between schools, especially schools in country areas. The interviewees commented on the difficulties of running an instrumental music program if there was not a full-time music teacher in charge. There were issues associated with the instrumental music teachers. These included itinerant teachers feeling marginalised, and were overlooked for promotional opportunities at schools.

The study found that there was limited scope for interaction and co-operation between the classroom music teachers and the instrumental music teachers. Classroom music and instrumental music usually ran independently or parallel to each other in schools although they were teaching components of the same subject. The place of instrumental music in the school curriculum had also been an issue. Instrumental music was presented as an extra-curricular subject at schools although lessons were conducted during class time.

Teaching qualifications for instrumental music teachers had been an ongoing issue. Formal instrumental music programs commenced in Victorian government secondary schools at a time when it was not mandatory to have a full teaching qualification. Additionally, there was no university course available in instrumental music teaching until the early 1970s. Consequently, when instrumental music programs commenced

in schools, most of the first wave of instrumental music teachers were not fully qualified in instrumental music teaching.

The Education Department identified a general statewide shortage of qualified teachers from the 1960s to the 1980s. This was remedied through a variety of avenues to complete qualifications including study leave and tertiary scholarships. By the 1990s there was a general oversupply of teachers which included instrumental music teachers.

The study found that instrumental music programs have been used as a marketing tool at schools and the Education Department. Instrumental music programs were ways to distinguish schools from each other.

There were many associated issues with instrumental music programs in Victorian government secondary schools. The ways these issues were addressed affected the future development of these programs.

12.4 Recommendations

From the study, it was found that instrumental music programs in Victorian government secondary schools had undergone a significant transformation since the 1960s. To ensure its continued development, a list of recommendations have been assembled:

1. A clear philosophy of music education in Victorian government secondary schools needs to be established with separate criteria for instrumental music.

2. A statewide criterion for the allocation of instrumental music staff in schools needs to be established.
3. The provision of instrumental music staff in schools needs to be increased.
4. Ensure that all students in Victorian government secondary schools have access to an instrumental music program.
5. Develop a career path for instrumental music teachers with more promotional opportunities.
6. Establish a more uniform link between classroom and instrumental music.
7. Develop a syllabus for instrumental music from Years 7 to 12.
8. Provide facilities specially designed for instrumental music tuition.
9. Adequately equip country areas, disadvantaged areas, and areas of recent demographic growth with instrumental music programs and resources.
10. Extend the provision of instrumental music in secondary schools to primary schools and the community.

12.5 Further Research

This study has plotted the development of instrumental music at Victorian government secondary schools. Due to the scope of the study, there are many areas which could be investigated in greater detail in future studies:

1. The establishment of an instrumental curriculum at secondary schools.
2. The study of instrumental music in Victorian government primary schools.
3. The study of instrumental music in community groups in Victoria.
4. The comparison of instrumental music programs in schools of different geographical or socio-economic regions.

5. The comparison of Victorian and interstate instrumental music programs at government secondary schools.
6. The impact of withdrawing students from academic class to attend their music lesson has on their academic achievement.
7. A comparison of skill attainment when starting instrumental music tuition at Year 7, and the later years of secondary education.
8. The role of the private studio music teacher in connection to music tuition in schools.
9. The impact of the support of parents in instrumental music programs.
10. The connection between classroom and instrumental music at schools.
11. A survey of teachers and students' attitudes towards instrumental music at schools.
12. An historical study of tertiary instrumental music courses in music education in Victoria.
13. A comparison of academic achievement in classroom music for students who have previously studied instrumental music with students who have no musical background.
14. A comparison of achievement in instrumental music for students who commence a second instrument at secondary school with students who have not previously learnt a musical instrument.
15. The development of instrumental music programs in different countries around the world.

The study has revealed that instrumental music programs in Victorian government secondary schools have undergone an incredible transformation from 1965 when the programs commenced as an experiment to the year 2000 when instrumental music was firmly established in many schools. There were 35 factors identified in the study that influenced the development, management and further continuation of instrumental music programs in Victorian government secondary schools. The study also found that national and global trends in music and education did affect the direction of instrumental music programs in Victorian government secondary schools through the ways the programs developed and were managed.

The future of instrumental music programs in Victorian government secondary schools is promising. There is much potential for further growth and continuation of instrumental music programs provided that they are managed effectively. With the successful continuation of instrumental music programs in Victorian government secondary schools teachers, students and the community will be able to share the joy of instrumental music for generations

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Appendix 1:
Ethics Clearance Letter



EDUCATION, LANGUAGE &
COMMUNITY SERVICES

24/04/2001

To Ms Sharon Lierse

Research Office

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Victoria Australia

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<http://www.research.eu.rmit.edu.au/>

Dear Sharon,

Your Ethics application was presented to the Faculty Human Research Ethics sub-committee and was approved subject to amendments with the classification MR.

Your amended application has been sighted by the Chair of the Faculty Research Ethics Sub-committee and will now be submitted to the Faculty Board for approval at its next scheduled meeting.

This now completes the Ethics procedures.

We wish you well in your research. Should you have any further questions regarding your application please do not hesitate to contact me on 9925 7840 or email heather.fehring@rmit.edu.au.

Yours sincerely

Heather Porter
Higher Degrees Officer
for

Dr. Heather Fehring
Chair
Faculty of Education, Language and Community Services
Human Research Ethics Sub-committee

cc: Head of Department
Dr David Forrest

Appendix 2:

Plain Language Statement for the Interviewees

My name is Sharon Melinda Lierse and I am a PhD student at the Royal Melbourne Institute Technology University in the Department of Industry, Professional and Adult Education. I am seeking your assistance in providing data for the research study entitled: Instrumental Music Programs in Victorian Government Secondary Schools.

The study will examine the effect policy changes have had on the provision, development and management of instrumental music programs in Victorian Secondary Government Schools from 1965-2000. It aims to find out how and why instrumental music programs have developed, what extent they are integrated within the secondary school curriculum, how national and global trends have impacted these programs, and possible future directions for instrumental music.

I invite you to participate in the data collection for my thesis and advise that you are requested to undertake:

- One interview of 60 minutes duration which will be audio taped and will remain the property of the researcher for five years.

Furthermore, you should be aware that:

- any information provided by you will be used solely within this project;
- only myself and my supervisor will have access to the raw data
- you are free to withdraw your participation at any time, as well as any unprocessed data

Should you require further information I can be contacted on ph/fax 9855-0489 or mobile 0409 258 714. The supervisor for my research is Associate Professor David Forrest in the Department of Industry, Professional and Adult Education at RMIT. He can be contacted on (03) 9925 7831 or emailed at david.forreest@rmit.edu.au. Should you have further concerns you may also approach the RMIT Human Ethics Committee, GPO Box 2476V, Melbourne 3001 Tel: (03) 9925 1745.

Thank you most sincerely for your help, please do not hesitate to contact me if I can be of any assistance at all regarding this matter.

Your sincerely

Sharon Lierse

Appendix 3:

Consent Form for Interviewees

RMIT**HUMAN RESEARCH ETHICS COMMITTEE****Prescribed Consent Form For Persons Participating In Research Projects Involving Interviews, Questionnaires or Disclosure of Personal Information**

DEPARTMENT OF: Industry, Professional and Adult Education

FACULTY OF: Education, Language and Community Services.....

Name of participant: ... Sharon Melinda Lierse.....

Project Title: ... Instrumental Music Programs in Victorian Government Secondary Schools

Name(s) of investigator(s): ... Sharon Lierse ..Phone

.....Phone

1. I have received a statement explaining the interview/questionnaire involved in this project.
2. I consent to participate in the above project, the particulars of which - including details of the interviews or questionnaires - have been explained to me.
3. I authorise the investigator or his or her assistant to interview me or administer a questionnaire.
4. I acknowledge that:
 - (a) Having read Plain Language Statement, I agree to the general purpose, methods and demands of the study.
 - (b) I have been informed that I am free to withdraw from the project at any time and to withdraw any unprocessed data previously supplied.
 - (c) The project is for the purpose of research and/or teaching. It may not be of direct benefit to me.
 - (d) The confidentiality of the information I provide will be safeguarded. However should information of a confidential nature need to be disclosed for moral, clinical or legal reasons, I will be given an opportunity to negotiate the terms of this disclosure.
 - (e) The security of the research data is assured during and after completion of the study. The data collected during the study may be published, and a report of the project outcomes will be provided to You (specify as appropriate). Any information which will identify me will not be used.

Participant's Consent

Signature: Date:

(Participant)

Signature: Date:

*(Witness to signature)***OR: Where participant is under 18 years of age:**

I consent to the participation of in the above project.

Signature: Signature: Date:

(Signatures of parents or guardians)

Signature: Date:

*(Witness to signature)**Participants should be given a photocopy of this consent form after it has been signed.*

Any complaints about your participation in this project may be directed to the Secretary, RMIT Human Research Ethics Committee, University Secretariat, RMIT, GPO Box 2476V, Melbourne, 3001. The telephone number is (03) 9925 1745.

Appendix 4:

Interview Questions

The Development of Instrumental Music Programs in Victorian Government Secondary Schools 1965-2000

Sharon Lierse – RMIT University

Interview Questions

1. What has been your involvement with the instrumental music programs in Victorian Secondary Government schools?
2. Have you been associated with other music or educational organizations? How have these impacted instrumental music programs in Victorian Secondary Government Schools?
3. Who do you believe are the persons who have influenced the development of instrumental music in Victorian Secondary Government Schools?
4. What do you believe is the role of instrumental music programs in Victorian Secondary Government schools? Does this fit with classroom music, music ensembles and the performing arts in schools?
5. What do you consider should be the connection between the classroom and instrumental music programs in schools? Has this been your experience?
6. Should instrumental music be regarded as part of the school curriculum, or an extra-curricular activity? Do you believe that there should be an instrumental music curriculum or syllabus?
7. What were the issues in relation to the instrumental music program in your time? To what extent were they addressed? Ideally, how do you believe they could be resolved?
8. What resources were available for the development of instrumental music programs? Who provided these? What do you consider impacted the provision of instrumental music teaching rooms, musical instruments and fully qualified specialist music teachers in relation to instrumental music teaching?
9. Do you believe that instrumental music programs in secondary government schools should be connected with primary schools and the wider community?
10. What do believe has been the impact of Specialist Government Music Schools and the Victorian College of the Arts in the development of instrumental music in Victorian Secondary Government Schools?
11. What do you consider should be the future of instrumental music in Victorian Secondary Government Schools? What do you think will impact the future of Instrumental Music Programs in Victorian Secondary Government Schools?
12. Is there anyone else relevant to this study you would recommend for me to talk to?

Appendix 5:**Thank You Letter for the Interviewees**

Sharon Lierse

Dear

Thank you very much in participating in the interview of my Ph.D. study.

Attached is a copy of the transcript of the interview conducted. Please read through to see whether I have correctly recorded the interview.

If you wish to make any alterations, please feel free to do so before returning it to me in the envelope provided. If there are sections that you would prefer deleted, please indicate this on the transcript.

I would like to draw your attention to section to section 4(e) of the Consent Form. "Any information which will identify me will not be used."

If you agree, I would like to acknowledge you by name in the thesis. If not, your identity will remain anonymous. If you wish to be acknowledged, could you please cross out section 4(e) of the Consent Form, and sign the declaration at the end of the interview transcript before returning the interview transcript to me.

If you have further questions, don't hesitate to call me on one of the above numbers.

With my best regards

Sharon Lierse

Appendix 6:**Reminder Letter for Interview Transcripts Not Received**

Sharon Lierse

Dear

This is just a short note to again thank you for participating in my PhD thesis.

To date I have not yet received your transcript so I have included another copy of the transcript together with the ethics form and an envelope for you to return it in. If you have any queries, please do not hesitate to contact me.

Thank you once again for you participation.

Yours sincerely

Sharon Lierse

Appendix 7:
Thank You Letter

Sharon Lierse

Dear

This is just a short note to again thank you for participating in my PhD thesis.

I am anticipating that the study will be submitted soon, and I will notify you of the outcomes.

Yours sincerely

Sharon Lierse

Appendix 8:**Map of the Educational Regions of Victoria – Statewide 1975**

[Copyrighted material omitted]

(Education Department, 1976, p.46)

Appendix 9:**Map of the Educational Regions of Victoria – Metropolitan 1975**

[Copyright material omitted]

(Education Department, 1976, p.47)

Appendix 10:**Map of the Educational Regions of Victoria – Statewide 1981**

[Copyright material omitted]

(Education Department, 1981)

Appendix 11:
**Explanatory Notes on the Map of the Educational Regions of Victoria –
Statewide 1981**

[Copyright material omitted]

(Education Department, 1981)

Appendix 12:**Map of the Educational Regions of Victoria – Metropolitan 1981**

[Copyright material omitted]

(Education Department, 1981)

Appendix 13:**Key to the Map of the Educational Regions – Metropolitan 1981**

[Copyright material omitted]

(Education Department, 1981)

Appendix 14:**Map of the Educational Regions – Statewide and Metropolitan 1997**

[Copyright material omitted]

(Ministry of Education, 1997-98, p.17)