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CLASSROOM MUSIC IN VICTORIAN STATE PRIMARY SCHOOLS 1934 TO 1981: CURRICULUM SUPPORT

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Summary

This thesis is a study of the nature of support for classroom music curriculum offered to generalist teachers in Victorian state-supported primary schools between 1934 and 1981. The first substantial Victorian Education Department syllabus document for primary classroom music marks the start of this study, and the publication of the 1981 syllabus document marks its end.

The nature of the research problem and the methods by which the thesis proceeds is discussed in initial chapters, followed by a review of the substantive research relevant to this study. A brief overview of state-supported primary schooling in Victoria, and of the nature of the music curriculum in that system, prior to 1934, provides the historical context for the study. A broad overview of the provision of music in primary schools, including organisational structures from 1934 to 1981, provides a context for the study of curriculum support for classroom music which is the focus of this study.

A number of recurring themes are significant in this study. They are: the views held about the role of music in primary school education; the nature of the agencies providing support and curriculum resources, and views held about the capacity of generalist primary classroom teachers to teach music. The agencies responsible for providing support and curriculum include teacher education institutions, the Education Department of Victoria, including the Music Branch, and the Australian Broadcasting Commission. A consideration of these agencies provides an organisational structure for this historical narrative.

In the process of investigation and interpretation of data, this study explores two contentions. All teachers were required to teach according to the official syllabus documents of the Education Department of Victoria and all were, to some extent, trained to do so. All teachers had access to the same curriculum support resources and materials, sanctioned for use in their classroom music programs, particularly for singing and musical appreciation. The first contention is that for much of the period covered by this study, a form of cultural hierarchy governed choices made in regard to the nature of the written curriculum documents, the ways in which teachers were supported through training to teach that curriculum, and the provision of resources to support that curriculum.

The second contention of this inquiry is that the processes of supporting curriculum for primary classroom music have functioned as a means of re-negotiating, over time, the aspirations and intentions enshrined in the official curriculum documents.

In a final chapter, the ways in which the broad themes have operated throughout the period are discussed, and conclusions are drawn regarding the two contentions proposed at the start of the study.

STATEMENT

I declare that this thesis contains no material which has been accepted for the award of any other degree or diploma in any university or other institution. I affirm that to the best of my knowledge, the thesis contains no material previously published or written by another person, except where due reference is made in the text of the thesis.

Name: Alison Jill Ferris

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Date: 27 March, 2002.

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I also thank my husband, Jim Newlands, for his support and forbearance.

LIST OF ABBREVIATIONS

AARME	Australian Association for Research in Music Education
ABC	Australian Broadcasting Commission
AMEB	Australian Music Examinations Board
AMEL	Association of Music Education Lecturers
ANZAC	Australian and New Zealand Army Corps
ASME	Australian Society for Music Education
EGTA	Educational Gazette and Teachers' Aid
SCV	State College of Victoria
SP	School Paper

CHAPTER 1

THE RESEARCH PROBLEM

Introduction

The focus of this study is provided by the perspective of the generalist classroom teacher working in the middle and upper grades of a Victorian primary school between 1934 and 1981. The capacity of a teacher, without any particular background in music, to teach the requirements of the official curriculum documents inevitably depended on the ways in which that teacher was supported in that task; initial teacher training, in-service education, and the availability of resources are all aspects of this account of the provision of classroom music in Victoria.

The curriculum documents, according to which teachers were expected to teach, are examined as a means of establishing a context in which support and resources for classroom teachers were supplied. In a sense, these documents were also a resource. As the first substantial music syllabus in Victoria, the 1934 *General Course of Study for Elementary Schools* marks the start of this study. The 1956 *Course of Study for Primary Schools, Music* remained, officially at least, in place for twenty-five years, before being replaced by the 1981 *A Guide to Music in the Primary School*, the publication of which marks the end of this study.[1]

The resources considered are those which were widely available and widely used across the state. No doubt some teachers used resources in addition to these, particularly those teachers with the musical skills and training to do so, but it is on the plight of those without such skills that this study concentrates. This study deliberately focuses on the middle and upper primary school. Early investigation of the data for this study indicated that the support and resources provided for teachers in the infant or junior classes in Victoria's primary schools are sufficiently different from that offered for the middle and upper school classes to be the focus of a separate study. The support offered for grades seven and eight, the 'central school' classes which were a feature of the early Victoria elementary schools before the development of

[1] Education Department of Victoria 1934, *General Course of Study for Elementary Schools*, printed in *Education Gazette and Teachers' Aid*, November 22, 1933; Education Department of Victoria 1956, *Course of Study for Primary Schools, Music*, Melbourne; and Education Department of Victoria

state secondary schools, are also excluded from this study, in this case because central school classes were already unusual in primary schools by the 1930s, and rare by the 1950s.

This is not specifically a study of the role of the Education Department's Supervisors of Music, nor of the Music Branch itself, as significant as their role undoubtedly was, as this work has already been done. The influence of both of these agencies is nevertheless woven throughout this study. This study does not purport to examine the ways in which classroom teachers actually used the support and resources provided. Reliable information in this regard is rare, but where it is available, it has been used to provide insight into the way the provision of support and resources interacted with what was perceived to be the needs of the teachers they served.

Some aspects of music education in primary schools which are important to the history of the subject in Victorian schools are not examined, since they lie outside the domain of the non-specialist classroom teacher. The band tradition which plays an important and changing role in the public face of music in primary schools, from fife and drum bands, to recorder bands and sometimes, brass bands, was not part of the classroom curriculum. Similarly, the lively choral tradition in Victoria, which flourished through school competitions and festivals, was developed outside the classroom curriculum. These aspects of music in the school were usually tackled by a member of staff with the musical skills and enthusiasm for the task, as an extra-curricular activity. The work of the professional organisations in Victoria responsible for the promulgation of the specific music methods such as Orff-Schulwerk, Kodály, Suzuki, and Dalcroze has been of considerable significance in the development of music education. In this study, however, their contribution is examined only to the extent to which they influenced classroom teachers through teacher training, in-service education and curriculum documents; as organisations they generally catered for specialist music educators, rather than generalist classroom teachers.

This, then, is a study of the history of primary classroom music curriculum in its widest sense, keeping in mind the need of the generalist classroom teacher for support, through training and through the provision of music and resources with which to implement the requirements of the syllabus. The study is placed in the context of both the educational trends which influenced primary education at the time, and the traditions and trends influencing music education.

The researcher

The researcher's interest in music education in primary schools in Victoria is the result of professional involvement in the sector in Victoria, as a member of the Victorian Education Department's Music Branch, as a specialist music teacher, as an advisor, and as a lecturer in formal music pre-service and in-service programs, all in the latter years of this study. A professional interest in assisting generalist classroom teachers in the task of teaching music has necessarily involved a concern with the ways in which teachers can be supported in this role, through the development of curriculum documents, through their preparation in pre-service teacher education, and through resources offered to them during their teaching careers. This study is not, however, autobiographical; for the most part it deals with the resources themselves and with the contexts in which they developed, rather than with the events or personalities involved. Nevertheless, a close involvement with the field of this study of necessity predisposes the researcher to particular ideas, perceptions, and perspectives. The chosen focus on the generalist classroom teacher is the result of the continued perplexity experienced by the researcher regarding the difficulties faced by these teachers. With these circumstances in mind, the researcher has endeavoured to rely on a wide range of sources and to work carefully with data to find a valid interpretation.

Thematic framework

Several inter-connected themes run through this study, providing a measure of coherence in a broad and complex story.

Views about the role of music in education

The support and resources provided for teachers to help them teach music reflected shifting views about the nature and purpose of music education and its place within the wider school curriculum. These views operated against a background of existing traditions and practices on the one hand, and of change and reform on the other, a complex interplay of conservative and progressive views and approaches effecting both general education and music education. For classroom teachers to consider music a relevant and effective part of their classroom program, it needed to be neither markedly more conservative nor more progressive than the curriculum around it. A study of curriculum resources in Victoria during the years covered by this study therefore involves an awareness of the reforms effecting both primary schools in

general, and music education in particular. The extent to which the support and resources offered to teachers related to such reforms is therefore a thread which runs through this study.

Agents providing resources and support

Resources are not constructed in a vacuum; the values and expectations held by those responsible for their creation must have a bearing on the choices made. Everybody involved in the provision of resources and support works in a characteristic way. In this study the agents involved in the support of generalist classroom teachers range from the Education Department's Music Branch, state teacher training institutions, the Education Department's *School Paper* editors and writers, and the Australian Broadcasting Commission. The nature of these agents and the particular influence of their work on music education is therefore a theme running through this study, and has provided the basis for its organisation.

Views about the capacity of classroom teachers to deliver music

Until the mid 1970s in Victoria, the official view of the Education Department was that generalist teachers should teach music in their classrooms, supported by curriculum documents and by the provision of training and resources.[2] The capacity of classroom teachers to undertake this role effectively was, however, a topic of some contention among teachers, education administrators, and music educators.[3] Music has been considered to be an area of the school curriculum requiring specialised knowledge and skills, a circumstance which has provided a particular range of difficulties for the provision of support for non-specialist classroom teachers. The extent to which those providing support and developing resources for classroom teachers believed that generalist classroom teachers had the necessary knowledge and skills to teach music had a bearing on the way in which that support was designed and provided. The official stance taken on this issue shifted over the years of this study, and is a debate which operates as a recurring theme.

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[2] In 1974 the Victorian Minister for Education announced long-term plans to appoint music specialist teachers to school staff. See *Report of the Minister for Education for the Year 1974-75*, p. 20.

Contentions

This thesis will consider two contentions in relation to the provision of resources to support general primary teachers in the task of teaching music in their classrooms. Both contentions emerged from research undertaken in the early stages of this study in relation to the broad notion of conservatism in primary classroom music in Victorian state primary schools; the following two contentions evolved as the processes of conservatism were examined.

Cultural hierarchy

The first contention explored in this thesis is that, for much of the period covered by this study, a form of cultural hierarchy governed choices made in regard to the written curriculum, the ways in which teachers were supported to teach that curriculum through their training, and the provision of resources and materials. This notion grew from an interest in the perseverance of conservative and traditional materials in Victorian primary classrooms into a period when most children were immersed in popular music in their life outside the classroom. The same observation has been made about secondary schooling in Australia by Dunbar-Hall, who made the case for teaching all kinds of music, not just the 'art' music which has formed the basis of most music curriculum.[4] This phenomenon is certainly not peculiar to Victoria, and this contention does not claim that it is. Vulliamy, for example, writing in the 1970s, has referred to the same phenomenon in English school music, in which a clear and, in his view, inappropriate distinction was being made between the 'serious' music culture of the school, and the popular music of the pupils themselves.[5] Nevertheless, the Victorian version of this phenomenon is likely to be the result of its own particular set of circumstances, and forms a unique part of the story of Victorian primary school music, including its curriculum.

The notion of cultural hierarchy which forms the basis of this contention is drawn from the work of John Rickard into music in Australia in the years between the two world wars. Rickard observed a marked division between so-called 'high' culture

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[3] For an account of the debate about this policy in Victoria during the 1970s, see Jill Ferris 1993, The provision of classroom music education in state primary schools, Victoria: 1970 to 1980, unpublished MEd Studs minor thesis, Monash University, chapter 8.

[4] Peter Dunbar-Hall 1993, *Teaching Popular Music*, Science Press, Marackville, pp. 1-16.

[5] Graham Vulliamy 1976, 'Definitions of serious music' in *Pop Music in Schools*, eds Graham Vulliamy & Ed Lee, Cambridge University Press, Cambridge, pp. 33-48.

and 'popular' culture.[6] The gradual separation of activities which we now think of as 'the arts' from the every-day life of the society was part of a series of massive social changes postulated in Raymond Williams' 1956 work, *Culture and Society*.[7] It is in the context of this work, and that of Lawrence Levine's 1988 work *Highbrow/Lowbrow*,[8] that Rickard places his theory. Williams had argued that the arts had developed the aesthetic base we now use as a means of according them the status of the arts only during the nineteenth century, in a process which separated them from their historical connections with the crafts. In the process, such activities eventually became the domain of the leisured classes, or of those who aspired to be members of those classes, those who had the time and the means in an industrialised and urbanised society to pursue such activities. These activities were the arts which were considered more refined, and which were in a sense luxurious–the arts which were referred to as high culture, or highbrow. The cultural activities of the workers maintained a closer link to the every-day life of ordinary people, and was referred to as 'popular' culture.

In his study of music in Australia between the wars Rickard observes that the division of cultural activities into highbrow and popular categories was complicated by a residual colonial sensibility:

> In Australia this tendency is given a special character and piquancy with the identification of 'high' culture with England and the imperial relationship and the association of the new mass media with the perceived contaminating threat of Americanisation.[9]

In a study of the notion of tradition in the Australian context, Petersen similarly points to the significance of the dominance of the British culture on Australia's cultural tradition:

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[6] John Rickard 1995, 'Music and cultural hierarchy 1919-1939', in *One Hand on the Manuscript*, eds Nicholas Brown, Peter Campbell, Robyn Holmes, Peter Read, & Larry Sitsky, Humanities Research Centre, Australian National University, Canberra, chapter 14.

[7] Raymond Williams 1958, *Culture and Society 1780-1950*, Penguin, London.

[8] For a discussion of the notions of high and low culture in the American nineteenth century context, see Lawrence W. Levine 1988, *Highbrow/Lowbrow: The Emergence of Cultural Hierarchy in America*, Harvard University Press, Cambridge, Massachusetts, chapter 2. The research undertaken by Lawrence Levine into the ways in which cultural activities in America shifted from popular culture to high culture towards the end of the nineteenth century provide an interesting model. Levine, for example, follows the extraordinary route taken by Shakespeare from performances in the nineteenth century theatre–where it lived happily alongside melodrama, acrobatics, vaudeville and burlesque, and was enjoyed by audiences drawn from all walks of life–to its élite and almost sacred position as high art, in theatres dedicated to 'high art' drama. In this context it is now enjoyed by audiences whose education has allowed them to be able to follow what is now considered to be very obscure language.

[9] Rickard 1995, op. cit., p. 181.

> Australia was an English colony, and its tradition was provincial, in the sense that it was an imitation of the tradition of the capital, that is, of the originating centre.[10]

Furthermore, Rickard suggests that 'music had a special–and shifting–cultural hierarchy of its own, and the concern about jazz and crooning interacted with a wider debate about the role of music in modern society.'[11] Allied to this was a distrust of technology in popular music making, particularly the use of the microphone which made such crooning possible.[12]

The hierarchy in music thus appeared to be one of genre, rather than of any specific notion of standard within the particular genre. Rickard describes the categories in this way:

> Presiding over the musical hierarch[illegible]l, instrumental, choral and chamber music and opera. O[illegible]s the victim of a kind of musical snobbery which saw it [illegible]haracterised as contaminating the purity of musi[illegible]

However, while some of Melbou[illegible] lovers flocked to the Melbourne Town Hall for the Australian Broadcasting Commission's Celebrity Concerts, drawn by the artists brought in from overseas and a repertoire of classical music,[14] others in Melbourne enjoyed dance bands, big bands, musical comedy, operetta, popular ballads, folksongs and vaudeville.[15] High-art music was not to everybody's taste.

In the discourse about the role of music in education, a parallel is drawn between the role of education in general to civilise the masses, and the special capacity of music in particular to perform this function; not all kinds of music were deemed appropriate. Stevens points to the power of singing in nineteenth century schooling in England and in Australia to act as a social modifier, but it was only songs of a morally up-lifting kind which could perform this function.[16] By the same token, in

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[10] R. C. Petersen 1970, 'The Australian tradition', in *Education in the 1970s and 1980s: Continuity and Change in Australian Education'*, ed. Warren J. Fenley, Hicks Smith & Sons, Sydney, p. 10-11. Petersen identified the bush tradition as being the next most significant in Australian culture, followed by the 'digger' tradition established by soldiers during the First World War.

[11] Rickard 1995, op. cit., p. 181-2. For an account of the distrust with which jazz was viewed in Melbourne in the 1940s, see also Jill Ferris 1995, 'The concert halls were crowded: a study of Melbourne's wartime interest in fine music and some implications for school music', paper presented at X[th] National Conference of the Australian Society for Music Education, Hobart.

[12] Rickard, ibid., p. 183.

[13] ibid., p. 184.

[14] For an account of the Australian Broadcasting Commission's orchestral concerts, see Thérèse Radic 1986, *Bernard Heinze: A Bibliography*, Macmillan, Melbourne.

[15] Rickard 1995, op. cit., p. 184.

[16] Robin S. Stevens 1978, Music in state-supported education in New South Wales and Victoria, 1848 - 1920, unpublished PhD thesis, University of Melbourne, p. 2.

the period between the two world wars in Victoria it is not difficult to find examples of anxiety about the possibility that exposure to jazz and crooning could be morally 'bad for' children,[17] and certainly music provided for children in schools was drawn from no lower down the musical hierarchy than traditional folk music, which had been suitably 'sanitised' and arranged for educational purposes.

It is intended to explore the extent to which the notion of cultural hierarchy operated in music classroom music in the context of official curriculum documents, of teacher training, and of support materials and resources.

Re-negotiated curriculum

The nature of curriculum in schooling is complex. As Goodson suggests, 'The curriculum is such a slippery concept because it is defined, redefined and negotiated in a number of arenas'.[18] Of particular relevance to this thesis is the relationship between the official curriculum documents generated by senior educators in the Education Department, and the way that curriculum was implemented at the level of primary school classroom. In the discourse of curriculum theory these two arenas are variously described as 'preactive curriculum' and 'interactive curriculum',[19] 'curriculum as fact' and 'curriculum as practice',[20] 'written curriculum' and 'active curriculum'.[21] Goodson argues that the form and content of preactive or written curriculum holds a symbolic significance, by placing in the public domain those 'aspirations and intentions' which are to be 'enshrined', thereby establishing criteria or 'ground rules' against which schooling practices can be measured and resources and finances allocated.[22] In this way preactive curriculum sets up parameters within which active or interactive curriculum operates.

The second contention of this thesis is that in Victorian primary classroom music, the process of assisting teachers through training and through the provision of

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[17] In the Australian context, jazz was not linked to racial considerations as it was in the USA; the implied sexuality of jazz as a genre was an issue however. Radic. op. cit., p. 56.
[18] Ivor F. Goodson 1994, *Studying Curriculum*, Open University Press, Buckingham, p. 17.
[19] Phillip W. Jackson 1968, *Life in Classrooms*, Holt, Rinehart & Winston, New York, pp. 151-2. Jackson's text explores aspects of classroom life in the elementary school in the USA from a range of perspectives. Jackson argues that the rational thinking in a teacher's work in planning lessons, for example, is different from the kind of intuitive and spontaneous work taking place when actually teaching a class. The former aspect of a teacher's work he calls 'preactive', the latter, 'interactive'.
[20] M. Young & G. Whitty 1977, *Society, State and Schooling*, Falmer Press, Lewes, p. 237. Young suggests that 'curriculum as fact' reflects particular social reality, but tends to develop a life of its own, obscuring the way in which curriculum relies on human relations.
[21] Ivor F. Goodson 1988, *The Making of Curriculum*, Falmer Press, London, p. 18.
[22] ibid., pp. 12-3.

resources did not simply support the official preactive curriculum, but also functioned as a means of re-negotiating, over time, the aspirations and intentions enshrined in official, preactive curriculum documents.

It is intended initially to consider the form and content of the three official curriculum documents for primary music in Victorian state schools between 1934 and 1981, in order to understand how such documents functioned as preactive curriculum. The contention that the support offered to teachers tended to involve a re-negotiation of the aspirations and intentions enshrined in these official, preactive curriculum documents will be explored by seeking to establish the extent to which support and resources supplied to classroom teachers in music curriculum represented a departure from those documents.

The two contentions explored in this thesis are not mutually exclusive; the notion of a cultural hierarchy which governed the nature of the written curriculum is the context in which tensions might develop leading to a re-negotiation of the boundaries of curriculum. In exploring the tensions which lie behind these two contentions and the connection between them, it may be possible to gain insight into the ways in which the support of classroom teachers effected the provision of classroom music in Victorian state primary schools.

Summary

Two interrelated contentions have been identified as having potential significance for this study: the application of a form of cultural hierarchy to the provision of primary classroom music, through the choices made about the curriculum and the ways in which teachers were supported and provided with resources to teach it, and the proposition that the ways in which teachers were supported to teach the curriculum acted as a means of altering the nature of that curriculum. Themes which run throughout the study will help provide coherence to the discussion of the data, which is by its nature diverse and complex. In the following chapter the research methodology employed in this study will be discussed.

CHAPTER 2

RESEARCH METHODOLOGY

Introduction

This chapter begins with a review of the literature relating to both the purposes and processes of historical research in music education. A discussion of the most commonly used genres in education history in Australia follows; such genres are applicable to studies in the history of music education. The nature of the sources of data for this thesis are discussed, along with issues regarding the organisation and interpretation of data.

Review of the methodological literature in historical research in music education

Purposes of historical research in music education

In a discussion of purposes of educational research in music education which poses the issues as a philosophical one, Heller draws on Phelps, Ferrara and Goolsby to suggest that the question of the purpose of research in music education history is to do with the pleasure it offers to both the researcher and to those who read the research. Pleasure may result from the satisfying of that most human of characteristics, curiosity, while at a more practical level, historical research may allow insight into and perspective of issues and problems puzzling contemporary educators,[1] and may protect music educators from a 'selective forgetting' of issues from the past, thus providing a well-informed basis for new theory.[2]

Black and MacRaild claim that 'The past is our heritage; although it is gone, we feel a part of it'.[3] If we cannot escape from our educational past, then we will benefit from an understanding of that past. Indeed, a common justification for carrying out historical research in music education is that the knowledge and understanding of the past which such research offers is of benefit to both the present and the future. Stevens, like Cox and Southcott, wrote about historical processes as applied to music

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[1] George Heller 1998, 'Historical research in music education: definitions and defenses', in *Philosophy of Music Education Review*, vol. 6, no. 2, p. 84

[2] ibid., p. 84, drawing on Gerda Lerner.

[3] Jeremy Black & Donald MacRaild 2000, *Studying History*, Macmillan, London, p. 5.

education history, using his own work as an exemplar. His research regarding the history of music curriculum in Victoria, largely in the nineteenth century, illustrated his suggestion that one purpose of historical research relates to the proposition that events in music education tend to be cyclical, and that an understanding of this phenomenon provides present educators with valuable insight into current issues.[4]

Goodson and Dowbiggin, considering the purpose of curriculum history, agree that an understanding of the historical processes in curriculum has 'obvious implications for present-day decisions regarding curricular policies and practice', and can 'challenge and inform theory'.[5] Southcott agrees that an informed understanding of the present is essential, but is sceptical of the potential of historical research to actually prepare music educators for the future, considering such as claim to be unrealistic.[6] Miller's claim that her social history of education in South Australia, by 'carefully examining the past ... can help sharpen the answers to contemporary questions–and sometimes alter the questions themselves' is perhaps more plausible.[7]

Processes of historical research in music education

Few researchers involved in the field of the history of music education have written about the particular application of historical research methodology to their work. Southcott has remarked that of those who have contributed to this literature, most have been American.[8] Heller and Wilson, for example, have written about the task of researching music education history, focusing on the processes and mechanics of research, of writing, and of preparing for publication.[9] Pemberton, drawing on the previous seminal work by Barzan and Graff in *The Modern Researcher*, also dealt with the mechanics of research.[10] Phelps, also drawing on earlier general work in historical research methodology, describes the research process of collecting and

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[4] Robin S. Stevens. 1981, 'Historical research in the field of music education: its nature and applications' in *Proceedings*, Conference, Association of Music Education Lecturers, pp. 52-63.
[5] Ivor F. Goosdon & Ian R. Dowbiggin 1994, 'Curriculum history, professionalization and the social organization of knowledge' in *Studying Curriculum*, Ivor F. Goodson, Open University Press, Buckingham, p. 41.
[6] Jane Southcott 1995, Music in state-supported schooling in South Australia to 1920, unpublished PhD thesis, Deakin University. p.16.
[7] Pavla Miller 1986, *Long Division: State Schooling in South Australian Society*, Wakefield Press, Netley, South Australia, p. xv.
[8] Jane Southcott 1997, 'Evaluating music education: the role and processes of historical inquiry' in *Proceedings*, Australian Association for Research in Music Education XIXth Annual Conference, p. 33.
[9] George N. Heller & Bruce D. Wilson 1992, 'Historical Research', in *Handbook of Research on Music Teaching and Learning*, ed. R. Colwell, Schirmer Books, New York, pp.102-114.
[10] C. Pemberton 1992, 'Research in music education history: one historian's experiences, perspectives, and suggestions' in *Contributions to Music Education*, no. 19, pp. 87-100.

interpreting data as gathering and criticism of data and 'the presentation of fact, interpretations, and conclusions'.[11]

In response to the need for literature recording the research processes of music education historians, several researchers have written about aspects of their own methodology in music education history. Cox has written about his study of the history of music in schools in England, noting the particular challenges provided by archival research. Working with archives, he claims, proved both 'confrontational' and 'creative', and provided the means by which he was able to discover parallels between the issues and practices of the past and the present.[12] Southcott has discussed the role of historical inquiry and its processes as applied to her own research in music education in South Australia, focusing particularly on narrative history.[13] Stevens, writing earlier, in 1981, defined the enterprise of historical research as being 'the careful and critical investigation and description of past people, practices, institutions, and occurrences in order to establish facts and draw conclusions.'[14]

Genres of historical inquiry

Since the 1960s historians have been working in increasingly diverse styles. The most radical changes in approach to history have been adopted from the social sciences, such as the American cliometric model most popular during the 1960s, the French ecological demographic model and the Marxist economic model. A note of caution has been sounded by some historians regarding the nature of the revisionist history which has resulted from these models. Connell, for example, while according the revisionist politicising of historical writing a major significance in recent educational historical studies in Australia, notes that several have concentrated so forcefully on this approach that they 'sometimes appear as missionaries of a new social dispensation'.[15] Goodson and Dowbiggin express some reservation about the revisionist histories of recent decades, claiming that some historians suspect that historical processes have at times been distorted to support 'sociopolitical

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[11] R. P. Phelps 1986, *A Guide to Research in Music Education*, Scarecrow Press, New Jersey, p. 155.
[12] Gordon Cox 1996, 'A history of music education in England 1872-1928: a reflexive account of historical research', in *Research Studies in Music Education*, no. 6, June, pp. 27-37.
[13] Jane Southcott 1997, op. cit., pp. 33-42.
[14] Robin S. Stevens 1981, op. cit., p. 53.
[15] William F. Connell 1987, 'Research and writing in the history of education' in *Australian Education: Review of Recent Research*, ed. J. P. Keeves, Allen & Unwin, Sydney, p.57.

interpretations and theories'.[16] Stone suggests that revisionism can result in events in the past being interpreted inappropriately according to contemporary notions.[17] Southcott likewise remarks that the 'the overzealous application of an interpretive paradigm can limit the perception of an historical inquirer'.[18] Nevertheless, in any history there is likely to be a degree of revisionism; each researcher brings to the enterprise particular understanding and perceptions of what is significant in a discipline area, along with the particular historical methodologies and perspective of their times.

Narrative history

This thesis uses a narrative style. Stone, writing in the late 1970s, noted a trend to return to narrative style in historical research,[19] a view reiterated recently by Black and MacRaild.[20] The literature review for this thesis indicates that Australian music education historical studies have, in any case, generally maintained a long-term preference for narrative style. Music education history in Australia has largely told the story of events, significant people and institutions, all concerns for which narrative style is frequently used.[21]

Petersen claims that history 'tells what happened, and essentially in the form of a narrative'.[22] He makes a distinction, however, between a chronicle and a history: 'Any writing at the level of history will not just tell readers that events occurred one after the other but will also explain why they occurred as they did'.[23] Writing in 1987, Connell has identified four major categories of approaches within narrative historical style emerging from the work of Australian educational historians which illustrate the kind of distinction to which Petersen refers. These categories Connell refers to as politicising, celebratory, biographical, and historical survey.[24] They are not mutually exclusive, and most historian's work falls into more than one category; it is nevertheless a useful means of describing and comparing the literature.

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[16] Goosdon & Dowbiggin, op. cit., p. 41.
[17] L. Stone 1987, *The Past and the Present Revisited*, Routledge & Kagen Paul, London, p. 79.
[18] Southcott, 1995, Music in state-supported schooling in South Australia to 1920, op. cit. p. 18.
[19] Stone op. cit., p. 76.
[20] Black & MacRaild, op. cit., p. 97.
[21] Humphreys suggests that a narrative style of history has generally been used bu those with an interest in these aspects of music education history in America. See Jere Humphries 1998, 'The content of music education history? It's a philosophical question, really', in *Philosophy of Music Education Review*, vol. 6, no. 2, p. 93.
[22] R. C. Petersen 1992, *History of Education Research: What It Is and How To Do It*, R. C. Petersen, Sydney, p. 40.
[23] ibid.

Politicising historians have 'challenged the received traditions' in Australian education, with a particular interest in the influence of those holding power in society, and on the corresponding plight of the less powerful. Such historians, Connell suggests, 'do not put much faith in altruism, but see self-interest as the normal attitude of power'.[25] They focus on issues, which are usually generated by conflicting interests. Politicising historians have contributed to the literature by raising the level of awareness of the significance of the social setting of education and of schooling, particularly in relation to gender and class. Celebratory history is of four kinds. Nostalgic celebratory studies generally tell the story chronologically, offer little critique and do not challenge readers' assumptions. School histories written by an ex-pupil or teacher have often fallen into this category. Expository celebratory writing generally provides a well-researched, detailed and logical study, providing some commentary. Analytical celebratory history elaborates on the expository style with a more evaluative approach, and makes more effort to explain data. Interpretive celebratory studies are also analytical and evaluative, but also explore layers of complexity and significance. Biography, which has recently evolved a strongly critical tradition on its own as a genre,[26] falls into the same categories as celebratory studies. Historical surveys work in an expansive context rather than a local or parochial context, and deal with wide periods and extensive topics and issues. This thesis adopts a narrative style, described by Connell as interpretive celebratory.

Sources of data

Petersen suggests that 'history is created out of the encounter of a historian with a document' of various kinds, which may be 'verbal', either written or spoken, or 'non-verbal', such as photographs or artefacts.[27] The sources of data for this thesis were diverse, since the provision of resources and support for primary teachers involved several agencies, each with a particular set of sources available for investigation.

Sources are generally considered to be either primary or secondary. Barzan and Graff state that primary sources are those which give the historian the words of those who were there at the time, either as participants or as contemporary observers;[28] as stated, according to Petersen's broad definition of sources, primary sources also

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[24] Connell, op. cit., pp. 29-65.
[25] ibid., p. 31.
[26] Black & MacRaild, op. cit., p. 98.
[27] Petersen 1992, op. cit., p. 60.

include contemporary non-verbal information such as photographs. Secondary sources are those created subsequently.[29] Petersen further divided primary data sources into categories governed by three criteria relating to the conditions under which they were originally created: whether or not the documents were created by historians, whether or not documents were created deliberately 'for the record', and whether or not material is verbal (as in an interview), written, or neither verbal or written, as in a photograph.[30] Awareness of the way in which a document was generated is significant in that it has a bearing on the way in which it is considered as evidence.

Black and MacRaild point out that at times the distinctions between primary and secondary data are blurred; a newspaper article, for example, clearly part of the contemporary context, and designed for contemporary readers, acts as a primary source for a historian interested in the responses and attitudes of the society at the time in relation to particular issues. It is also, in another sense, a secondary source, being subsequent to the events themselves.[31] In this thesis, some sources do fall into both categories, by providing both insight into contemporary opinion and interests which are part of the contemporary context, as well as commentary on events which were already past.[32]

This study is concerned for the most part with written sources. Syllabus documents, teacher-training course outlines, curriculum texts, all written for a professional audience and for the record, were primary sources, generally accessible through library collections, government publications, or archival collections. Discourse occurring during the time of this study about the nature of these sources, which, as stated, can be considered both primary and secondary data, was available through written documentation of the activities of professional music education bodies and through contemporary research studies undertaken by music educators.

The provision of music curriculum materials for classroom teachers, particularly of song and musical appreciation repertoire, forms a major part of this study. In most instances, this involved an investigation of resources provided

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[28] J. Barzan & H. F. Graff 1977, *The Modern Researcher*, Harcourt Brace Jovanovich, Inc., New York, f.n. p. 94.
[29] ibid.
[30] Petersen outlines a taxonomy of primary sources. See Petersen 1992, op. cit., pp. 61-68.
[31] Black & MacRaild, op. cit., p. 90.
[32] Masters studies from the 1970s in Victoria by Hogg, and by Boadle inform this study as both primary and secondary sources. Similarly, the discourse about teacher training issues found in the literature of the music educator's professional bodies falls into both categories. See chapter 8 of this study.

cumulatively by the Education Department and the Australian Broadcasting Commission over many years, creating a particular kind of collection that was published, song by song, over decades. Each collection is assumed to have a coherence governed by the circumstances of its generation. In this study, the data in these collections has been examined in two ways: detailed examination of samples of representative material, selected according to the nature of the data, supports an investigation of broad trends.

The potential difficulty of ensuring that a reader can understand the nature of the song material and of appreciation examples has been addressed in several ways. For that data examined in detail, full citation of titles and of sources, where available, are listed. In those sections dealing with song material, copies of selected songs are provided in the appendices and descriptions of both music and lyrics in the text of the study further clarify the nature of the material. The traditional nature of the repertoire is such, however, that it is likely to be widely known.

When relevant archival primary documents were available, they have been consulted. The most comprehensive such collection has been generated by the ABC at both State and Federal level. This has meant that there was access to a rich collection of documents relevant to policy and provision of schools broadcasts and schools concerts. Unfortunately, the sparse ABC audio archives have no relevant examples relating to school broadcasts, so the few scripts from ABC schools broadcasts which have survived in contemporary studies and papers published by ABC presenters are accessed this way. Document archives from teachers' colleges are less comprehensive. In this study, archival collections from the former Burwood and Toorak Teachers' Colleges, currently held by Deakin University, have been valuable, although sporadic in coverage. Interviews have been used to supplement information about teacher training available from written documents, as well as to provide the kind of insight offered by the reflective, although necessarily partial, recollections of several contemporary witnesses.[33]

Other data was available from literature generated by professional education bodies which developed during the period of this study. Archival data from the Victorian Education Department Music Branch is yet to be consigned to the National Archives, and is currently not available for inspection. Indeed, it is not clear how

[33] Petersen points out that witnesses will remember events if there is some significance attached to the, or if there is some structure to the way it is remembered. See Petersen 1992, op. cit., p.79.

much such archival material existed; the Music Branch may not have generated the kind of documents generated by the bureaucratic structures of the ABC. Archives relating to general Education Department business already consigned to the National Archives for this period are also sparse.[34] Where this kind of data is required to provide, for example, contextual background information, secondary sources are occasionally used, particularly when such secondary sources were able to access documents which are now no longer available.[35]

The voice of the researcher

In writing an account of relatively recent times, a researcher must be aware that a first-hand knowledge of the contexts in which the event took place, or even, as is the case in this study, first-hand experience of some of the events themselves, can be both an advantage and a difficulty. Initial interviews helped clarify and confirm possible themes and perceptions of the researcher as a means of reducing the possibility of a parochial perspective. The focus of the study on resources and support issues, the data being for the most part 'on the record', also lessens the possibility of an inappropriate stance being adopted. Nevertheless, the questions any researcher chooses to ask are governed inevitably, as Southcott suggests, by the preoccupations and understandings of the times in which they are posed,[36] and to this extent, the voice of the researcher is likely to be discernable.

Organisation of data

This thesis commences with an overview of the history of the primary school in the Victorian state-supported education system, and of the provision of classroom music in that system. A brief overview of music provision during the years of this study explains the context in which the support and resources which are the focus of this study can be understood. The data in the following chapters has been presented firstly according to the agencies responsible for the provision of support and resources. Within each of these sections, material has been organised chronologically, and the themes outlined in the opening chapter are addressed.

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[34] A Departmental history library collection was closed to researchers during the early 1990s, and has yet to be consigned to the National Archives. Similarly, the Music Branch resource collection is currently in storage and is therefore unavailable.

[35] Writers of the centenary history of the Victorian Education Department, *Vision and Realisation*, appear to have had access to some material relating to the Music Branch which is no longer available. The *Collins Report*, for example, which was held initially in the Education Department history library collection, and is now unavailable, has been accessed from secondary sources.

[36] Southcott 1995, Music in state-supported school in South Australia to 1920, op. cit., p. 29.

Interpretation of data

The themes and contentions outlined in chapter 1 of this study emerged from initial reading and research, particularly in relation to the song collections. According to the narrative and interpretive style of writing adopted in this study, the themes and contentions raised in chapter 1 will be discussed as the data is presented. Themes are considered to be those aspects which appear to be common threads running through the study, helping to give the narrative some sense of coherence. Contentions are proposed at the start of the study as a means of making sense of the events and circumstances of the narrative.

Slater points out that the skills teachers need to critically evaluate written texts are applicable to other resources which exist along-side them.[37] To this extent, the processes and concerns of text book analysis are applicable to the range of resources provided to support classroom teacher considered in this study. Weinbrenner suggests that texts may be examined according to the three theoretical requirements of teaching: 'the statement aspect, i.e. knowledge as information; the process, i.e. subject methodology, and the attitudinal aspect, i.e. the approaches and procedural rules.'[38] Slater further remarks that text book analysis ensures that material is "correct' and 'up-to-date', and 'defines and reveals hidden assumptions and undeclared biases.'[39] In this study, wherever suitable material was available, similar periods were examined across a range of resources, in order to explore these issues, and for the purpose of comparison.

At the conclusion of the investigation, it is hoped to draw conclusions which will provide some insight into the significance of the ways in which classroom teachers have been supported to teach a music curriculum. Miller's suggestion, raised early in this chapter, that historical inquiry has the potential to both 'sharpen the answers' to current questions, and also, perhaps, cause different questions to be asked, would be a constructive outcome to this inquiry.[40]

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[37] John Slater 1992, 'Report', in *History and Social Studies – Methodologies of Textbook Analysis*, Report of the Educational Research Workshop, Braunschweig, 11-14 September, 1990, ed Bourdillon, H., Swets& Zeitlinger, Amsterdam, p. 18.

[38] Peter Weinbrenner 1992, 'Methodologies of Textbook Analysis Used to Date', in *History and Social Studies – Methodologies of Textbook Analysis*, Report of the Educational Research Workshop, Braunschweig, 11-14 September, 1990, ed Bourdillon, H., Swets & Zeitlinger, Amsterdam. p.27.

[39] Slater, op. cit., p. 14.

[40] Miller 1986, op.cit., p. xv.

CHAPTER 3

REVIEW OF RELEVANT AND SUBSTANTIVE LITERATURE

Introduction

Stevens notes that in the cohort of Australian music education research projects relatively few are in the area of historical research.[1] Within those studies which are historical, there has been relatively little research undertaken into the provision of curriculum for state primary classroom music in Victoria in relation to the twentieth century. Relatively more research exists in the context of the nineteenth century, both in Victoria and in other Australian States, particularly New South Wales and South Australia. There has been only limited work undertaken into the nature of resources supplied to support music curriculum, either in Victoria, or Australia-wide.

This chapter will firstly review research regarding the traditions established in the nineteenth and early twentieth century, from which classroom music in Victoria in the time of this study developed. The relevant and substantive literature relating to the framework of this study will then be considered: research concerning the nature of the curriculum documents to which classroom teachers in Victorian state schools were expected to adhere in their teaching, including instructions regarding methods of teaching supplied by such documents; the context of general educational reforms in which curriculum operated; the nature of teacher education designed to support generalist classroom teachers in Victoria in the task of teaching the required curriculum; and the nature of resources supplied to support the classroom music curriculum by the Education Department of Victoria and by the ABC.

Music curriculum history prior to 1930

Two early studies by Cameron provide a detailed account of classroom music in state-supported schools in Victoria. One study examines classroom music in elementary schools from 1853 to 1905,[2] and the other, classroom music in secondary schools

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[1] Stevens' data indicates that 7.5% of studies up to 1998 in Australia were historical in nature. See Robin S. Stevens 1998, 'Trends in music education research in Australia with implications and recommendations for the twenty-first century', in *Proceedings*, Xth Annual Conference, Australian Association for Research in Music Education.

[2] Alexandra E. Cameron 1956, The class teaching of music in state-supported schools in Victoria, 1853-1905, unpublished BEd essay, University of Melbourne.

from 1905 to 1955.[3] These studies are largely chronological and narrative in style, describing issues of provision, policy and curriculum. In identifying the significance of the work of pioneers in Victorian music education, such as George Allan, Cameron provides an early example of biographical work in this field of study as a means of investigating a range of issues.

Stevens' more extensive work in the field of music curriculum history in nineteenth and early twentieth century Victoria and New South Wales provides a detailed, narrative account of provision, policy, and teaching methodology in state supported schools.[4] He also identifies issues arising from the nineteenth century account which continue to exercise the mind of music educators: the status of music education in the broader school curriculum, the conflicts and stresses which arise when music, as a specialised field of study, has to be provided in a general classroom, the debate regarding suitable teaching methodologies, and the extent to which curriculum content bears out the rationale statements it is designed to implement.[5] Stevens also explores the capacity of music to survive in times of economic difficulty, an issue which is taken up by Ferris in an article which examines the continuing relevance of this issue in the early 1990s.[6] Stevens has published widely from this study, elaborating the themes examined in his doctoral research. In later biographical work Stevens has explored the work of Samuel McBurney in nineteenth century Victoria, and of Hugo Alpen, in New South Wales, continuing the theme the significance of energetic advocacy by individuals promoting music education.[7]

A biographical study of Walter Bonwick, one of Victoria's nineteenth century Singing Masters, allows Beverley Maclelland the opportunity to provide an account of music curriculum development and the circumstances of provision of music in

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[3] Alexandra E. Cameron 1969, The class teaching of music in secondary schools, Victoria, 1905-1955: an investigation into major influences affecting the development of music as a class subject in Victorian secondary schools, unpublished MEd thesis, University of Melbourne.

[4] Robin S. Stevens 1978, Music in state-supported education in New South Wales and Victoria 1848-1920, unpublished PhD thesis, University of Melbourne.

[5] ibid., pp. 404-431.

[6] Jill Ferris 1993, 'Music on the edge: a study of the vulnerability of music in the primary school curriculum', in *Proceedings*, IXth National Conference, Australian Society for Music Education, pp. 91-96.

[7] On Samuel McBurney, see Robin S. Stevens 1992, 'Great Australian educators: Samuel McBurney "The Stanley of the sol-fa" ' in *Unicorn*, vol. 18, no. 3, pp. 68-72; Robin S. Stevens 1986, 'Samuel McBurney: Australian advocate of tonic sol-fa' in *Journal of Research in Music Education*, vol. 34, no. 2, pp. 77-87; Robin S. Stevens 1990, 'Inspiration from the past: a case study of our nation's heritage in music education' in *Proceedings*, VIIth National Conference, ASME, pp. 27-30. On Hugo Alpen, see Robin S. Stevens 1993, 'Great Australian educators: Hugo Alpen, New South Wales Superintendent of Music 1884-1908', in *Unicorn*, vol. 19, no.3, September, pp. 93-96.

elementary schools in colonial Victoria between 1854 and 1883.[8] The story of Bonwick's work includes an account of his English background, particularly in choral work and methods of teaching singing. The ways in which this tradition played out in colonial Australia precedes a chronological, narrative account of Bonwick's pioneering work in schools in Victoria, including a modification of the Hullah method for teaching singing, and his forays into music publishing.

Southcott's doctoral study of curriculum history in state-supported schooling in South Australia has focussed on the nineteenth and early twentieth century.[9] Her detailed studies, in chronological and narrative style, trace rationales, methodologies, syllabus and materials, teacher training, and the function of music in schooling. The relationship of music education in early Australian schools to British antecedents is established. Southcott examines the notions that stasis is the norm in music education, that music education has required strong advocates, and that music education, both by intention and in its implementation, acted as an agent of social reform. Southcott's published work from this study has contributed detailed examinations of curriculum materials and teaching practices in both early Australian school music education, in British antecedents and in early American education. A series of articles published throughout the 1990s examine the role of the classroom percussion band as an early participatory model,[10] and of the fife and drum bands in colonial schooling, particularly in relation to the function of music as a social modifier.[11] Her work also includes biographical studies of pioneers in music education such as Sarah Glover,[12] Gratton,[13] and Dr Satis Naronna Barton Coleman.[14]

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[8] Beverley M. Maclelland 1995, Walter Bonwick and the place of music in the curriculum of the National, Common and State Schools, 1854-1883, unpublished PhD thesis, University of Melbourne.
[9] Jane E. Southcott 1995, Music in state-supported schooling in South Australia to 1920, unpublished PhD thesis, Monash University.
[10] See Jane Southcott 1993, 'The classroom percussion band-osaurus' in *Official Proceedings*, IXth National Conference, ASME, pp. 202-210; Jane Southcott 1992, 'The percussion band–mere noise or music?' in *British Journal of Music Education*, vol. 9, no. 2, July, pp. 111-122; Jane Southcott 1990, 'An early paradigm of participant learning in music education: the percussion band', in *Report*, XIIth Annual Conference, Association of Music Education Lecturers, pp. 17-31.
[11] Jane Southcott 1992, 'Martial strains' in *Proceedings*, XIVth Conference, AMEL, Sydney, pp. 269-286.
[12] Jane Southcott 1995, 'Glover's intellectual journey', in *Proceedings*, XVIIth Annual Conference, AARME, pp. 83-90.
[13] Jane Southcott 1996, 'Curriculum stasis: Gratton in South Australia', V. Weidenbach, (ed), *Conceptualising Research in Music Education*, *Proceedings* of the XVIIIth Annual Conference, AARME, Sydney, pp. 51-59.
[14] Jane Southcott, 1990,'A music education pioneer—Dr Satis Naronna Barton Coleman', in *BJME*, vol. 7, no. 2, July, pp. 123-132.

The relevance of these substantial studies–by Stevens, Cameron, Southcott and Maclelland–lies in their account of the work in classroom music curriculum, particularly in vocal work, which constitutes the prevailing traditions in primary school music education in Victoria. They are cited in this study to provide a sense of the established traditions against which music curriculum in Victoria developed from the 1930s.

An Australian study spanning both the nineteenth and twentieth century is that produced by the Victorian Education Department to mark one hundred years of state-supported schooling in that State.[15] This text, *Vision and Realisation*, included an account of the early development of singing in the elementary schools in the nineteenth century, through to the work of successive Supervisors of Music to support music–classroom music and extra curricula music–in primary schools, through the activities of an expanding Music Branch. Given the extraordinary reach of this project, the account of music is not detailed, and is purely celebratory in nature; nevertheless it remains the only account of music education in Victorian state schools told as an integral part of the overall history of schooling in the State.

Historical accounts of music curriculum or of teacher education related specifically to music education in Australia have been limited. Under the auspices of the Australian Society for Music Education, several articles have given historical accounts of some aspects of music education across Australia. Bridges addresses the development of music education in the University of Melbourne, including the influence of the traditions inherited from both the British and European universities on the itsearly development.[16] In the second article in this series Bridges gives an account of the Australian Music Examinations Board from its origins in the university sector.[17]

Bridges, in her study of the role of universities in Australian music education between 1885 and 1970 has illuminated the complex web of influences and relationships underlying music education, notably between the universities and the Australian Music Examination Board. She also traces the influence of British universities on the development of music education in universities in Australia. Her

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[15] L. J. Blake (ed) 1973, *Vision and Realisation*, Education Department of Victoria, Melbourne.
[16] Doreen Bridges 1972, 'Some historical background to Australian music education (I) Foundations' in *Australian Journal of Music Education*, no. 10, pp. 21-24.
[17] Doreen Bridges 1972, 'Some historical background to Australian music education (II) Origins of the music examinations system' in *AJME*, no. 11, pp. 13-16.

analysis suggests a struggle by the 1970s in music faculties between innovation and conservatism.[18]

Music curriculum post 1930

Comte gives an account of arts education in Australian schools from the 1930s to the 1980s.[19] He suggests that while school education is developed and delivered under the control of State governments, there are some significant common threads in the history of arts education throughout Australia. His article ranges over those issues which influence all Australian arts educators, such as the effects of centralised policy decision making, the role of external examination systems, and difficulties in teacher education in specialised curriculum areas. Comte's doctoral thesis similarly provided an overview of arts education policy and provision in state-funded schools, in this case in Victoria from 1945 to 1980, documenting the developing status of each of the arts areas in schooling.[20] He also documents the development of the concept of creativity in arts curriculum. The breadth of this work across all arts areas provides a broad contextual background for more detailed studies in specific arts areas and in particular schooling sectors.

During the late 1960s the Australian Council for Educational Research commissioned Bartle to undertake a survey of music education throughout Australia.[21] In *Music in Australian Schools* Bartle presented a broad-based 'snap-shot' view of all school sectors in both state-funded and independent school systems.[22] He reviewed practices in schools, available facilities and equipment, courses of study, teacher training and organization of music education at an administrative level. Based on his findings, Bartle made a number of recommendations. The nature of the study design allows a sense of the broad context of school music education in Australia at the time, rather than a close-grained picture of music practices in any one particular State or sector.

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[18] D. M. Bridges, 1970, The role of universities in the development of music education in Australia 1885-1970, unpublished PhD thesis, University of Sydney.
[19] Martin M. Comte 1988, 'The arts in Australian schools: the past fifty years', in *AJME*, no. 1, pp. 102-120.
[20] Martin M. Comte 1983, Arts education in the state school system in Victoria: 1945 to 1980, unpublished PhD dissertation, University of Michigan.
[21] This was to complement an earlier ACER publication in the field of music education in Australia, V. Horner 1965, *Music Education: The Background of Research and Opinion*, ACER, Melbourne.
[22] Graham Bartle 1968, *Music in Australian Schools*, ACER, Melbourne.

Murphy's study of music education in Victoria gives an account of the achievement of leaders in Victorian music education against the background of poor support from the state government funding bodies.[23] That section of his work which deals with music education in state primary schools is consequently told in terms of the leadership and initiatives of successive Supervisors of Music. The necessity of using data from interviews with former Music Branch field staff also allows voice of music specialists working with classroom teachers to be heard. The study gives a brief, largely chronological overview of the full range of activities for which the Supervisor of Music was responsible, including some of those aspects of provision with which this study deals in detail, such as development of syllabus documents, liaison with the ABC, in-service activities, and development of resources.

A series of articles published by ASME in 1974, in conjunction with the International Society for Music Education conference in Western Australia that year, gave a brief snap-shot account of the provision of music education at that time in each sector at a national level. Purcell's account of primary school music in Australian schools started from the premise that music education was an integral part of a child's general education.[24] He described a process of change in primary music, including shifts in methodology away from a predominantly vocal approach to embrace a broader range of approaches, and an increase in the level of support for classroom teachers through a range of resources, all issues of relevance to this present study.

In a later Victorian study Ferris investigated the role of the Music Branch of the Victorian Education Department in the provision of classroom music education during the 1970s.[25] This study explores work of the Music Branch under new and energetic leadership, in the heady times of excellent funding in education, to make an impact on the delivery of music education. This work considered curriculum development, in-service education, and the expansion of the resources developed by the Music Branch to support schools. The process by which responsibility for music education was then passed back to the schools with the disintegration of the Music Branch at the end of the decade depicts the end of an era.

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[23] Brian Murphy 1995, Some aspects of music education in Victoria, 1850-1988, unpublished PhD thesis, Monash University.

[24] Barry Purcell 1974, 'Music in Australian educational institutions, (ii) The primary schools', in *AJME*, no. 15, pp. 19-20.

[25] Jill Ferris 1993, The provision of classroom music education in state primary schools, Victoria: 1970 to 1980, MEd Studs minor thesis, Monash University.

Music curriculum documents during the early years of this study were developed in the context of the influence of educational reforms in English elementary school curriculum. A major study by Selleck in 1968 investigated those reforms in English education in the last decades of the nineteenth century and the early years of the twentieth century, referred to collectively as the New Education Movement.[26] Selleck explored the extent to which the work of theorists such as Pestalozzi, Froebel, Thorndike, Herbart and Dewey had challenged the centrality of the '3Rs' in elementary school curriculum in England, leading to a more progressive view of the nature of schooling. Cunningham,[27] writing in 1972, noted the dual significance to the reforms of the New Education Movement of the view that education was the right of all children, not just of the wealthy, and of the development of the social sciences which promoted an interest in how children learn. Cunningham gave an account of the extent to which the issues which arose from the English New Education Movement had influenced Australian education.

Teacher training

Two studies undertaken in Victoria during the 1970s investigated the extent to which the curriculum in pre-service teacher education supported generalist teachers in the task of teaching music in their classroom. Boadle examined the effectiveness of pre-service teacher education on the capacity of recent graduates from one particular Victorian institution to teach music in their classrooms.[28] Boadle's findings led him to recommend a system of partial specialisation during pre-service, thus contributing to the contemporary and on-going debate in Victoria regarding the appropriateness of using generalist teachers to teach classroom music. A similar, but broader study was undertaken by Hogg,[29] also during the 1970s. Hogg investigated the relationship between the teachers' levels of competence–both as perceived by themselves and as observed by the researcher–and the background they brought to teaching, both from their home background and from their preparation at teachers' college. She made

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[26] R. J. W. Selleck 1968, *The New Education: the English background 1870 to 1914*, Sir Isaac Pitman & Sons, Melbourne.

[27] K. S. Cunningham, 'Ideas, theories, and assumptions in Australian education', in *Australian Education in the Twentieth Century*, eds J, Cleverley & J. Lawry, Longman, Camberwell, Victoria, pp. 99-123.

[28] Brian Boadle 1978, Music teaching in Victorian State primary schools in relation to teacher training, unpublished MEd thesis, University of Melbourne.

[29] Noela L. Hogg, 1978, An investigation of first year primary teachers' perceived and observed levels of music competence in relation to their home, school and college music backgrounds, unpublished

recommendations as a result of her findings which contributed to the debate regarding the appropriateness of contemporary teacher training practices.

The Australian Broadcasting Commission as an agency for the provision of music education

Three writers, Semmler, Thomas and Inglis, all writing in the early 1980s, examined the history of the ABC and its role as a public broadcaster. Semmler's text traces the range of the ABC's activities from its inception in 1932, and includes an account of school concerts, within the context of the ABC as a purveyor of culture to the community.[30] Thomas' work, based on his doctoral thesis, looks in closer detail at the first two decades of the ABC's history.[31] Thomas' analysis of the early battle between the cultural aspirations of the early leaders of the ABC and the reality of public taste added to the debate regarding the cultural role of a public broadcaster, and is of relevance to the discussions in this study regarding cultural hierarchy in music education. The most detailed history of the ABC remains Inglis' text.[32]

In her biography of Bernard Heinze, the Melbourne based musician, conductor, educator and politically minded advocate for fine music, Radic makes clear the influence Heinze wielded on music in education.[33] Radic shows that Heinze's championing of fine music in the community through the development of ABC orchestras and orchestral concerts, for example, included an enthusiasm for developing future audiences by promoting school orchestral concerts. In her account of his leadership of the University of Melbourne's Conservatorium, Radic indicates Heinze's interest in music education in schools as well as at tertiary level. Her perception of Heinze as an astute political advocate gives some insight into the capacity for one person to wield influence in more than one significant agency for music education, and contributes to an understanding of the way in which music education was situated in the musical landscape of the community. A similar sense of the importance of advocacy and leadership is given in that section of Murphy's doctoral study in which he discusses Heinze's work in the university sector in

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MEd thesis, University of Melbourne.

[30] Clemment Semmler 1981, *The ABC–Aunt Sally and Sacred Cow*, Melbourne University Press, Melbourne.

[31] Alan Thomas 1980, *Broadcast and be Damned: The ABC's First Two Decades*, Melbourne University Press, Melbourne.

[32] K. S. Inglis 1983, *This is the ABC: The Australian Broadcasting Commission 1932-1983*, Melbourne University Press, Melbourne.

[33] Thérèse Radic 1986, *Bernard Heinze: A Biography*, Macmillan, Melbourne.

Victoria, at both the University of Melbourne Conservatorium of Music and at the Melba Memorial Conservatorium, as well as in Heinze's wider activities through the community.[34]

Rushton's early study of the contribution of the ABC's radio and television broadcasts to music education in state schools in New South Wales during the 1960s is the only substantive study of this issue in Australia.[35] While the data is drawn from schools in New South Wales, the similarity and overlap between both the broadcasts and the nature of schooling in that state and Victoria, ensures its relevance for this study. Rushton provides insight into the difficulties experienced by ABC radio and television producers when working with presenters who were academics with no experience in the radio or television medium. He makes a series of practical recommendations regarding the way in which the ABC could improve its service in this area. As is the case with the studies by both Boadle and Hogg discussed above, Rushton's study is both part of the substantive literature for this study, and part of the data on which this study draws.

Victorian Education Department resource materials

In a recent study Musgrave has examined the role of Victorian school textbooks in the development of a national identity.[36] Using a conceptual framework drawn from sociology, Musgave suggests that a sense of national identity encompasses four dimensions: the geographical, the historical, the political, and the individual. Musgrave's examination of the Victorian *School Paper* using these four parameters did not include the songs included in each issue; his work, however, allows insight into the nature of the *School Paper* as a text while his conceptual framework provides an appropriate means of examining the songs included in that publication. His work is therefore of direct relevance to this study.

Summary

Most studies to date have been in narrative style, and are generally celebratory, and some analytical. There has been a preference for examining the contribution of broad-based study of the ways in which generalist classroom teachers in Victoria have on significant individuals and of institutions to music education. There has not been a

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[34] Murphy, op. cit.

[35] Jeffrey Rushton 1965, The contribution of radio and television to the teaching of music in the New South Wales State primary schools, unpublished MEd thesis. University of Sydney.

been supported to teach music during the middle years of the twentieth century, nor the ways in which these resources relate to the curriculum. There has not been a review of the material collections which were part of this support.

Hogg and Boadle's work in examining the relationship between pre-service training and a teacher's practice supports the notion that the support of generalist teachers is problematic, but there is no literature which directly explores the ways in which preactive and interactive curriculum relate according to the second contention in this thesis. The notion of conservatism, however, which lies at the root of the first contention in this thesis, is represented more often in the literature. Comte notes the tendency for music, dance and drama to remain loyal to traditional practices while art moved into creativity; Southcott notes the tendency to stasis; Murphy notes the conservatism in the music curriculum during the 1850s and 1960s; and Bridges identifies the conservative influence of the Australian Music Examinations Board on Australian musicians, including teacher educators.

The literature has informed the present study in a variety of ways. It has provided a landscape in which to locate the current research, and the inspiration for its shape and structure. It provides secondary data, and in the case of the Hogg and Boadle studies, undertaken during the closing years of this study, primary data, as well as secondary data. It is hoped that this current study will make a useful contribution to the body of research relating to music curriculum history.

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[36] P. W. Musgrave 1996, 'To be an Australian? Victorian School Textbooks and National Identity 1895-1965', in *Paradigm Papers* series, Monash University, Melbourne.

CHAPTER 4

MUSIC IN VICTORIAN STATE PRIMARY SCHOOLS

Introduction

Primary classroom music is best understood in the context of the primary schooling system within which it was delivered. In this chapter the nature of state-funded primary schooling prior to the start of this study will first be discussed, against the background of general educational reform which influenced views about curriculum. The ways in which teachers were supported, both in teacher training and in the provision of curriculum support prior to 1934, will be considered briefly. To contextualise the focus of this study there will be an account of the nature of music education in Victorian state primary schools prior to 1934, particularly in relation to singing and related activities, and to musical appreciation. Finally, this chapter will provide an outline of the administration and provision of classroom music during the years of this study, as the context in which issues relating to curriculum support can be considered.

The Victorian state primary school prior to 1934

In her memoirs, written at the end of a long and distinguished career as a teacher, Elizabeth Pike recollected her earliest experiences as a primary teacher in Victoria at the end of the 1930s. As a seventeen year old junior-teacher she was apprenticed to an experienced and rather formidable woman who ruled, with exemplary skill and efficiency, a large class of seven-year-old children at North Richmond State School in inner-city Melbourne. Pike recalls that this teacher relished the task of teaching such a large class:

> Miss Lee was an outstanding disciplinarian and taught with an energy and zest which left me breathless. A class of sixty was no problem to her. In fact, she preferred it...With effortless ease she held the attention of every child, drilling phonics, spelling and number. Mental arithmetic was conducted with military precision. At one tap of the pointer every hand flew up, at another, every head was bent over the desk, the only sound in the room the scratching of pencils on slates. And to my amazement, every child really learnt.[1]

Few of these children failed the Headmaster's regular examinations, and Miss

Lee knew the capabilities of all the children in her class. Weaker children sat at the front of the room, under her eye: ' "There are your danger spots," she would say, pointing dramatically to three or four uncomprehending, open-mouthed youngsters, and these would receive her special care'.[2] Pike reflects that great value was placed on completing each task as well as possible before going on to the next: ' "Slovenly workmanship!" the Headmaster would thunder, seizing some unlucky child's note-book, "the curse of Australia!" '.[3] Pike considers that the Headmaster's insistence on high standards in this regard was not unusual, but reflected a pride in the professionalism and standards commonly held by those responsible for state schooling in Victoria at the time.

Students from Hartwell State School also recall a pride in order and academic excellence as being characteristic of schooling in the following decade. Three pupils from the 1940s provide a glimpse life as a child in such an environment: routine, order, conforming to the norm, keeping rules and the consequences of transgressing them were taken for granted:

> "Attention! Quick March!" The side drums and the bass drum and the fife band plays. Babies' grades [preparatory grades] to the left, round to the front door. Two classes to the right to their classrooms. All the rest in order up the central stairs, some to the left, our class to the right and up the stairs to the cloak room where I hang my hat and coat on the peg. Up more stairs to the classroom. "Good morning, girls and boys." "Good morning, Miss Foster." [4]

Having started with a routine designed to mark the boundaries between the informality of the child's life outside school and the formal business of schooling, the day went on with a regularity and order governed by daily time-tables adhered to by schools around the state, by a set curriculum, and by teaching methods designed to move children, often in large classes, through their work in an efficient manner. Many children left school at fourteen, and there was a sense of there being little time to waste. Regular tests ensured that children had no illusions as to the significance of academic achievement nor about their own performance in relation to their classmates:

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[1] E. Pike 1996, *New Every Morning*, Essien, Melbourne, p. 2.
[2] ibid., p. 2.
[3] ibid., p.4.
[4] J. Morely, 'A Day in Grade 6, 1941', in Deborah Shand (compiler) 1997, *Red Bricks, Blue Sky: A History of Hartwell Primary School No. 4155, 1922-1997*, Hartwell P.S., Burwood, p. 38. Hartwell State School was a large school catering for families in a Melbourne suburb settled largely during the 1920s and 1930s.

> On Fridays at school we have a lot of tests in the morning, then in the afternoon we take all our belongings out of our desks and stand out the front. We get new places to sit according to our test results. Those with highest marks sit at the back, then in descending order down the rows. It's nearly always the same ones who sit in the back row.[5]

The ritualised ranking of students according to academic achievement illustrates the ethos of schooling at the time; this was schooling which valued academic achievement, particularly in literacy and numeracy.

The tradition of centrally administered education was established when elementary schooling was set up in the new Colony of Victoria in the 1850s. Elementary schooling had been provided initially by two centralised education boards: the National Board and the Denominational Board. In 1862, the Common Schools Act replaced this dual system with a single Board of Education. In 1872, Victoria legislated for a free, compulsory and secular public education system, and in 1873 all Common Schools became State Schools, under a Victorian Education Department, administered by a Minister for Public Instruction.[6] The state education system was confirmed as a highly centralised organisation, with all curriculum, staffing, school inspection, provision of resources, and funding administered from Melbourne. The sense of orderliness and routine, reflected in the reminiscences from the 1930s and 1940s related above, was in part the result of the need to ensure that children in a tiny one-teacher school in a remote area of the state could, at least in theory, experience the same quality of schooling as a child in a large training school in the city, such as at Richmond North. In addition, to this end, every teacher was inspected regularly by Education Department inspectors, and was expected to be able to teach all aspects of the school curriculum according to recommended teaching methods and to the stipulated standards.[7]

In the formal, well disciplined style illustrated by Miss Lee's teaching, with its emphasis on the '3Rs' drilled into her pupils, and with the implied respect for academic achievement for all members of her large class of children from the

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[5] ibid., p. 40.

[6] For a detailed description of the early years of elementary schooling in Victoria, see L. J. Blake (ed) 1973, *Vision and Realisation: A Centenary History of State Education in Victoria*, Education Department of Victoria, Melbourne, vol. 1.

[7] From 1927 all teachers were assessed twice a year, and from 1937, once a year. The District Inspector allocated a mark, which related to a teacher's eligibility to gain promotion. From the 1960s District Inspectors also undertook advisory and consultative roles in schools. Blake, ibid., pp. 409-414.

working-class slums of the inner Melbourne suburb of Richmond,[8] we hear an echo of the 'instrumentary' education more typical of the nineteenth century. Selleck describes 'instrumentary' education as being dedicated to the teaching of the '3Rs', focussed firmly on the need to have pupils pass examinations, and requiring a style of teaching which involved cramming and rote learning rather than understanding. The intention of such education had been to educate the lower classes to serve the industrial needs of society, rather than to raise their status.[9] There is no evidence to indicate Miss Lee's motives, but in the recollection of her teaching there seems to be an altruistic intention of allowing all children access to a good education for its own sake; in the style of teaching and the curriculum, however, there are echoes of nineteenth century teaching practices.

Educational Reform

Nevertheless, by the 1930s, leaders in the Education Department in Victoria wanted to bring about reform both in styles of teaching and in curriculum. One means by which reform in both curriculum content and in teaching methodology could be introduced was through new course of study documents. The *General Course of Study for Elementary Schools, 1934* was the result of a consultative process involving District Inspectors, general classroom teachers, Teachers' College lecturers and officials of the Education Department.[10] Based largely on the previous 1920 course,[11] the most significant changes were made to social studies (formerly history, geography and civics), nature study, science and health, and handwork, reflecting a significant interest in developing those aspects of the curriculum which were not entirely related to literacy and numeracy. Two threads which ran through the introduction to the 1934 syllabus document were the encouragement offered to teachers to shift the focus of their teaching from the content of the subject to the teaching of the child as an individual, and the suggestion that less teacher-directed methods than those commonly in use in the schools at the time might be an appropriate way to approach

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[8] For an account of the social history of Richmond in the 1930s and 1940s, see Janet McCalman 1984, *Struggletown*, Melbourne University Press, Melbourne.

[9] For an account of instrumentary education, see R. J. W. Selleck 1968, *The New Education: The English Background 1870 – 1914*, Sir Isaac Pitman & Sons, Melbourne, pp. 24-69.

[10] Education Department of Victoria 1933, 'General Course of Study for Elementary Schools, 1934', printed in *Education Gazette and Teachers Aid*, November. 22, 1933, p. 435.

[11] *EGTA*, February, 1920, pp. 22, 45-47.

this goal.[12] In this regard, this document was significantly more 'progressive' in approach than the 1920s course it replaced, although the reality of large classes such as Miss Lee's at Richmond North must have made such ideals appear irrelevant to many teachers in the 1930s.

In the context of international thinking about education, these ideas were not particularly innovative. Such 'progressive' ideas grew out of the New Education movement particularly in Britain, in the last decades of the nineteenth century and the early part of the twentieth century. New Education reflected a rebellion against the 'instrumentary' education common in Britain from 1860s to the1890s, and in Australia into the early part of the twentieth century. Selleck categorised British New Educationists as belonging to broad and by no means discrete categories, all wanting to reform education to repudiate such an approach.[13]

New Education had had some advocates amongst prominent educators in Victoria at the end of the nineteenth century and the first three decades of the twentieth century, such as Charles R. Long, editor of the Victorian *School Paper*,[14] and Frank Tate, whose prominent career in Victorian education took him from the role of teacher to lecturer at the Teachers' College from 1889-95, Inspector of Schools in the late 1890s, Principal of the Teachers' College from 1899-1902, and Director of Education from 1902-28.[15] The 1902 course for Victorian elementary schools, produced during Tate's first year as Director, had reflected his interest in teaching

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[12] ibid., pp. 435-438. See also discussion of the nature of the 1934 course document in chapter 5 of this study.

[13] They were the practical educationists, the social reformers, the naturalists, the Herbartians, the scientific educationists and the moral educationists For a detailed examination of the English background to New Education, see Selleck 1968, op. cit. It is difficult to describe adequately the complex range of ideas and theories encompassed by New Education, and certainly beyond the scope of this study to attempt to do so. Nevertheless, since many of the reformist ideas of this movement influenced a number of Victoria's leading educationists, and since ideas from the movement are discernible in Victoria's curriculum documents which play an important part in this study, the New Education forms part of the general educational context for music education, and will be considered in the context of curriculum development in chapter 5 of this study.

[14] The *School Paper* was published by the Education Department of Victoria each month from 1896 to 1978, and was distributed to each child in the state school system. See chapter 10 of this study for a description of this publication. Long had, for example, given lectures on Reading in a series of lectures on New Education in 1899, had run a summer school on the Herbartian Steps, and run a University Extension series in New Education in 1900. See Blake op. cit., pp. 294 & 309.

[15] Blake op. cit., p. 1491. Tate had an affinity with the reformist ideals of New Education. This was already evident in addresses given in 1898 and 1899 at the end of his years as a school inspector, when he referred to the concept of interest in relation to learning, to self-activity, to sense-training, apperception, kindergartens, the interrelatedness of knowledge, to hand-and-eye training, all part of the discourse of New Education. See R.J.W. Selleck 1982, *Frank Tate: A Biography*, Melbourne University Press, Melbourne, p. 93.the discourse of New Education. See R.J.W. Selleck 1982, *Frank Tate: A Biography*, Melbourne University Press, Melbourne, p. 93.

related to a child-interests and to the 'real life' of the child, and marked the introduction of such ideas into the formal curriculum documents in Victoria, if not into actual classroom practice.[16] Professor George S. Browne, Education Lecturer at Melbourne University, was a keen advocate of the revival of New Education in Victoria during the 1930s; as Chairman of the Curriculum Revision Committee responsible for developing the 1934 course document, Browne was in a position to oversee the inclusion of some New Education ideals into that document.[17]

The revival of interest in New Education, and in the reforms which they implied, was boosted when, in 1937, three years after the introduction of the revised Victorian course, the Australian Council of Educational Research in Melbourne financed and acted as host to a conference of the New Education Fellowship.[18] The conference attracted twenty-one speakers, prominent educators from ten countries, but the majority from the United Kingdom and the United States of America.[19] Cunningham, who was involved in the organisation of the conference, and who travelled with the team of conference speakers as they moved around the country, remarked later that the 1937 NEF Conference was the 'most challenging event ' in the history of educational ideas in Australia up to that time.

Cunningham, writing in 1972, commented that the impression of the international delagates was that education in Australia was far from progressive:

> The overall impression one formed was that those visitors who came prepared to warn against the 'progressives' who in their own countries seemed to be going too far or too fast in discarding traditional ideas or methods, found that the situation in Australia was such that such warnings were distinctly out of place.[20]

The NEF and its conference were only a part of a wider education reform movement which gathered momentum in Australia from this time. In 1945 William H. Ellwood, the Chief Inspector of Primary Schools, reinforced progressive values for

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[16] Tate was realistic enough to note the difficulty of implementing such ideals in the crammed classes typical of the time. Selleck, 1982, ibid., p. 138-9.
[17] Blake, op. cit., p.898.
[18] The New Education Foundation had been established during the First World War as a forum for educators interested in that range of ideas which derived from the New Education movement.
[19] The speakers traveled together, taking the conference around the country, rather than the delegates coming to a central location to attend. Between them, they delivered nearly three hundred addresses, visiting Brisbane, Sydney, Melbourne, Hobart, Adelaide and Perth. State Education Departments supported their teachers to attend, and close to nine thousand people registered around the country as full members of the conference, while many others attended single sessions. See K. S. Cunningham, 'Ideas, theories, and assumptions in Australian education', in *Australian Education in the Twentieth Century*, eds J. Cleverley & J. Lawry, Longman, Camberwell, Victoria, p.118.
[20] ibid., p. 120.

primary school education, although cast in an authoritarian tone, in 'A Proposed Plan for Development for Primary Schools in Victoria':

> The curriculum should be permeated throughout by a spirit of idealism ... A carefully planned course in civics with emphasis on individual and social duties and responsibilities, and the cultivation of correct emotional attitudes should be the essential core of the elementary school curriculum.[21]

The Victorian Ramsay Committee, established in 1960, reaffirmed the notion of a child-centred curriculum, stating that:

> within the limits of available material provisions, any system of education must consider the importance of individual differences and varying rates of development.[22]

The series of new courses or Curriculum Guides, as they were now called, throughout the 1960s took this approach for granted. The Education Department's booklet, *The Primary School,* in 1970 noted the significant social changes which had taken place in society: migration, mass media, changes in patterns of home life, and suggested that schools had not kept pace with these trends. Schools were considered to have a role in developing values suitable for an individual in a democratic society. Official support for a pupil-centred approach to education was now well established.[23]

Teacher Training

During the 1930s, some teachers, like Elizabeth Pike, continued to train under the pupil or junior-teacher system, working with an experienced teacher in a school, and undertaking classes to qualify as a certified teacher. This system was abolished in 1949. Most, however, were trained at teachers' colleges run, until 1972, by the Education Department exclusively as teacher-training institutions. Lecturers at the teachers' colleges were members of the Education Department, generally themselves trained by the Education Department as primary teachers, and moving to the college system after some years of teaching. From 1972 these colleges became members of the State College of Victoria, independent from the Education Department, breaking the direct control of the employing body over teacher education.[24]

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[21] Blake, op. cit., p. 415.
[22] Education Department of Victoria 1960, *Report of the Committee on State Education in Victoria*, also called the *Ramsay Report*, quoted in Blake, ibid., p. 415.
[23] Cited in Blake, op. cit., p. 424.
[24] For an account of the establishment of the State College of Victoria system, see Don Garden 1982, *The Melbourne Teacher Training Colleges*, Heinemann Educational Australia, Melbourne, pp. 247-49.

Curriculum Resources

Until the late 1940s, state school teachers had to rely on the Education Department for all of their general teaching materials. From 1896 the Department published a monthly *School Paper*, available to each child in the state for the cost of one penny. Until the Department published a set of school *Readers* at the end of the 1920s, the *School Papers* provided the only class reading material. For seventy-two years, every month all Victorian children read the same stories aloud for reading and comprehension practice, recited the same poems, and gazed at the same black and white photographs and line drawings. The *Readers*, used for twenty-five years, also ensured that generations of children read the same material.[25]

From its introduction in the 1930s, educational broadcasting on the newly established national broadcaster, the Australian Broadcasting Commission, was popular in schools, and covered a wide range of curriculum areas. Like the *Readers* and the *School Paper*, the broadcasts were developed centrally and were used widely throughout Victoria. Teachers had access to material developed by the ABC in conjunction with educational experts from the Education Department, the University and from teachers' colleges. This collaboration between a national broadcaster and the State education authority provided another form of centrally controlled teaching resource on which many relied, particularly in music and in health and hygiene. By the 1960s, teachers had access to a much wider range of teaching resources, and the Education Department's direct control of the materials used in schools was weakened. In response to growing independence of teachers during the 1960s and 1970s the centralised control of schooling, which had so struck the NEF conference international delegates in 1937, was largely dissipated.

In 1970, the title 'state' school was replaced by the term 'primary' school, in recognition of the fact that all children now went on to a secondary school. The modern primary school, comprising seven levels, from preparatory grade to grade six, was now the norm; the 'central school' classes, grades seven and eight, which had originally catered for children who would leave the schooling system at the end of elementary school without going to a secondary school, were largely abolished.[26] Class sizes gradually reduced to approximately thirty students, half the size of the

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[25] Blake, op. cit., p. 1057.

[26] Throughout the years of this study, children entered primary school at four or five years of age, and left grade six at either eleven or twelve years of age.

classes such as that taught by Miss Lee in the 1930s. In smaller classes, teaching methods could begin to reflect some of the educational ideals espoused in curriculum documents since the 1930s.

Music in Victoria state primary schools: nineteenth and early twentieth centuries

Music for students in Victoria's elementary schools during the nineteenth century was, as in England, classroom singing, where it was either taught 'by ear', 'which was regarded as being of only limited value, chiefly moral, social and aesthetic', or by sight singing from notation, a more rigorous, 'scientific' method of teaching music theory, which was thought to train the mind.[27] In Victorian elementary schools, throughout most of the second half of the nineteenth century, visiting specialist Singing Masters, employed by successive education authorities, taught sight singing.

An attempt to dismiss the Singing Masters after the Common Schools system was established in 1862 was deflected by public outcry, although from this time parents were required to pay a fee for singing lessons.[28] By the time singing was included in the 'Course of Free Instruction' for state schools in 1875,[29] a small number of classroom teachers were qualifying to teach singing in their schools by undertaking a singing teachers' examination.[30] To assist in the development of music in its schools, the Education Department appointed Joseph Summers as Inspector of Music, a position he held until 1891. Economic depression in Victoria during the 1890s resulted in the final demise of the Singing Masters,[31] and the position of Inspector of Music, recently filled by Samuel McBurney, was left vacant.[32] In a policy shift which was to last throughout the following eighty-six years, generalist classroom teachers were thus left to their own devices, to cope with teaching singing as best they could.

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[27] Robin Stevens 1978, Music in state-supported education in New South Wales and Victoria, 1848 - 1920, unpublished PhD thesis, University of Melbourne, p. 2.

[28] For a description of this process, see Beverley Maclellan 1995, Walter Bonwick and the place of music in the curriculum of the National, Common and State Schools 1854-1883, unpublished PhD thesis, University of Melbourne, chapter 5.

[29] ibid., p. 237.

[30] For a discussion of this system of qualification, see Alexandra E. Cameron1956, The class teaching of music in state-supported schools in Victoria, 1853-1905, unpublished BEd essay, University of Melbourne, chapters 4 & 5.

[31] Blake, op. cit., p. 299. The Singing Masters ceased service officially at the end of June, 1893, although a few existing Masters were allowed to continue until 1905, when schools had to inform parents of the alternative free singing classes provided by the schools, effectively ruining the Singing Masters position. See Stevens 1978, op. cit., p. 111.

[32] For a discussion of the work of McBurney, see Robin S. Stevens 1986, 'Samuel McBurney: Australian advocate of tonic sol-fa', in *Journal of Research in Music Education*, vol. 34, no. 2, pp. 77-87.

The position of Supervisor of Music, replacing the Inspector of Music's position, was eventually established with the appointment of John Byatt in 1915.[33]

The issue of which method should be used to teach sight-singing was contentious. Like their counterparts in Britain, the Singing Masters debated the virtues of the 'movable *doh*' sol-fa system, first developed by Sarah Glover into the Norwich sol-fa method, later refined by John Curwen, and the fixed *doh* system developed initially by Mainzer and Wilhelm, later adapted in England by John Hullah.[34] Since the initial dual National Schools and Denominational Schools systems in Victoria, the Singing Masters had used the Hullah, fixed-*doh* method of sight-singing.[35] Eventually the Hullah fixed-*doh* system was replaced by a fixed-*doh* numerical system, which, according to Maclellan, was an adaptation of the Hullah system devised by Walter Bonwick, a Singing Master under the successive National, Common and State schools systems.[36] From 1879, Samuel McBurney[37] started to promote the Curwen, tonic sol-fa system, with a movable-*doh*, as the appropriate sight-singing system. Both systems were used in Victoria, until eventually the Curwen tonic sol-fa method gained official support with John Byatt's appointment as Supervisor of Music in 1915, who actively promulgated the use of tonic sol-fa as an appropriate 'non-specialist' system. Byatt ran in-service sessions in Melbourne during 1915, and in country districts the following year, reaching over 1,200 teachers.[38] The 1920 course of study gave teachers two choices: the Curwen tonic sol-fa system with sol-fa notation, or the staff notation system. These alternative systems were finally replaced in the 1934 course

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[33] For a discussion of John Byatt's work as Supervisor of Music, see Stevens 1978, op. cit., pp. 384-402.

[34] It is outside the scope of this study to elaborate on the details of these competing systems in nineteenth century practice. For a description of how they played out in Victoria, see Stevens 1978, op. cit., ch. 9.

[35] George Leavis Allan arrived in Melbourne in 1852, and advertised his services as a trained singing teacher according to the Hullah system. He was was appointed as Singing Master to the Denominational Board schools, and continued to play an influential role in the education system for the next four decades. For a detailed account of the contribution of Allan, see Alexandra Cameron 1969, The class teaching of music in secondary schools, Victoria, 1905-1955: an investigation into major influences affecting the development of music as a class subject in Victorian secondary schools, unpublished MEd thesis, University of Melbourne. Walter Bonwick who took positions as a Singing Master firstly with the Denominational Schools Board, and then the National Schools Board in Victoria in the 1850s, was also trained in the Hullah method in Britain. See Maclellan, op. cit., p. 28.

[36] For a discussion of Walter Bonwick's work in this field, see Maclellan, ibid., pp. 110-123.

[37] Samuel McBurney was appointed to the position of Inspector of Music in 1878, but had to vacate the position when both it and the Singing Masters' positions were abolished in 1893. See Brian Murphy, 1995, Some aspects of music education in Victoria, 1850-1988, unpublished PhD thesis, Monash University pp. 112-3.Murphy, 1995, Some aspects of music education in Victoria, 1850-1988, unpublished PhD thesis, Monash University pp. 112-3.

[38] Stevens 1978, op. cit., p. 386.

with a tonic sol-fa system combined with staff notation, which remained in use, at least officially, up until 1970.[39]

Three glimpses of school music in nineteenth century Victoria

The following three stories from contemporary nineteenth century sources offer some insight into the kinds of views held about the role of singing in schools which had currency in Victoria. These views provide the historical context for the period under consideration; as Black and Mac Raild suggest, as already stated, that 'The past is our heritage; although it is gone, we feel part of it'.[40] The stories represent three different perspectives about music education in schools. These range from the least sophisticated, based on the observations of an enthusiastic journalist, to the newspaper reviews of a carefully presented public performance demonstrating the skills being taught in the schools, to policy statements made by the Singing Masters in support of music in schools.

The First Story: Gospel-Hall Ragged School, 1876

One afternoon in 1876, the pupils at the Gospel-Hall State School,[41] off Little Bourke Street in Melbourne, were settled into a rousing session of singing. All the girls and boys present at the school that day were seated on forms in one room, making a chorus of one hundred voices. They were accompanied on the harmonium by Miss Hutton, the young teacher assistant, who normally took the junior class of thirty children. While the children were singing 'Silver Threads Among the Gold', they were interrupted by a visitor, John Stanley James. James, although he was at pains to disguise his identity from his hosts at the school, wanted to collect copy for one of his regular articles on life in Melbourne, written under the name 'Vagabond' and published in Melbourne's newspaper, *The Argus*.

The children, James reported, enjoyed 'Silver Threads among the Gold', singing 'heartily and merrily, and appeared to thoroughly relish the music'.[42] The session continued with a boy of about twelve years singing 'The Little Crossing Sweep'. He

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[39] ibid., p.p. 378-387.

[40] Jeremy Black & Donald MacRaild 2000, *Studying History*, Macmillan, London, p. 5.

[41] The Gospel-Hall School was one of Melbourne's 'Ragged Schools' established during 1859 as a philanthropic gesture towards improving the lot of the 'waifs' of the town. These children were given a free elementary education, in a system based on that of the Ragged School Union in London. See Blake, op. cit., vol. 1, p. 154.

[42] Michael Cannon (ed) 1969, *The Vagabond Papers, John Stanley James,* Melbourne University Press, Melbourne, chapter 19. Published also in Brenda Niall & Ian Britain (eds) 1997, *The Oxford Book of Australian Schooldays*, Oxford University Press, Melbourne, pp. 42-4.

had only one hand, but a magnificent voice, and would have made a good chorister. The other children joined in the chorus with a will. After this solo, a group of girls sang 'Little Sister's Gone to Sleep', in a manner James found 'very affecting'. James was pleased with what he observed during the singing session, and wrote that the 'music and singing were altogether good, and the children seemed to enjoy them and to appreciate the sentiments of the songs, and I cannot but think that they did them some good.' Clearly James considered that the singing session he had observed was an appropriate activity for a school such as this. James seemed to have had an instinctive feeling that singing was fun and, as a bonus, was morally beneficial. He did not begrudge these children the enjoyment the singing gave them, but neither did he miss the opportunity to point out that the afternoon's session must have done them some good.

The Second Story: A Concert of Massed Singing of Students of the Denominational Schools, 1854

In 1854, twenty-two years earlier, in similar vein, but with more specific expectations regarding the value of singing in schools, the editors of *The Argus* newspaper chose to add their recommendation to the advertisement in the same edition for a concert of massed singing to be presented by children from the Denominational Schools in and near Melbourne, at three o'clock in the afternoon of July 27th at the Mechanics Institute. The children were to sing church and school songs, under the direction of George Allan, who had been appointed Singing Master for the Denominational Schools fifteen months before. Allan was keen to promote the place of singing in schools, and this concert (the first of a series of similar events) was organised with the intention of demonstrating to the public the value of singing in the Denominational Schools and the progress being made. *The Argus* supported the enterprise:

> We would recommend all those who take an interest in the success of the well-directed efforts of the Denominational School Board for the enlightenment of the rising generation, to attend and, by their presence, give encouragement to exertions, which, while benefitting the children of the present day, will tend to add a lustre to the character of the colony at large. [43]

The writer went on to suggest that future colonists would have cause to be grateful to the founders of such institutions 'in which their minds first received the germ of intellectual tastes, social refinements, and general usefulness.'

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[43] *The Argus*, 26 July, 1854, Melbourne.

The review of the concert, published in *The Argus* the following day, was enthusiastic in tone, describing the concert as a 'rich treat' for all those interested in education, children and music. What space in the hall was not occupied by the four hundred and fifty young performers, was 'closely packed by ladies and gentlemen, who gave evidence of the highest satisfaction.' The reporter was impressed by the capacity of the children to sing from memory, commenting on the usefulness of singing in education by remarking that 'those who know how difficult it is for children of tender years to commit to memory correctly a page or two of poetry will easily perceive that there is something very extraordinary in the facility with which the memory lends itself to the service of the tuneful art.'

The Third Story: The case for the Singing and Drawing Masters' positions, 1862. Eight years later, in 1862, when the Singing and Drawing Masters were fighting for their positions, they argued that singing and drawing had the capacity to provide social refinement in the life of the school. In a petition submitted to the Board of Education, they put their case this way:

> It is found from experience that Singing and Drawing tend to promote order and cheerfulness in our schools, and form a pleasant and at the same time advantageous relaxation from severer studies. The leading educationists of the mother country as well as in the Continent and America all concur in the utility and importance of these two departments of knowledge. The present condition of the working classes in the colony shows most emphatically the need for such humanizing influences as Music and Drawing in giving them a relish for home pleasures and withdrawing them from the sensual and vicious enjoyments.'[44]

They stated their case with vigour, arguing strongly from an educational context, and used their awareness of trends abroad to appeal to the public conscience.

Taken together, these stories indicate some fundamental beliefs held by Victorians about the place of singing in their elementary schools. That singing was an enjoyable activity for children was taken as axiomatic, and that this enjoyment could be exploited was not lost on anyone, fostering a cluster of utilitarian or instrumentary arguments considered more potent than those relating to enjoyment alone. Singing could be an aid to memory, for example, as well as acting as a foil to the more 'severe' aspects of the school day. A lively singing program could foster the kind of

[44] From a petition, which attracted 120 signatures from teachers in Melbourne, sent to the Board of Education. VSA: Victorian Board of Education, Registered Correspondence, 1862/1676, La Trobe Library manuscript box no. 862/1-5, cited in Stevens 1978, op. cit., p. 263.

cheerfulness in a school which was a useful means of improving its tone, and presumably improve the relationship between teachers and pupils.

The possibility that an improvement in the taste and level of refinement of the working classes–that group in society with which public education was chiefly concerned–could be served by an active singing program, was hinted at by James' description of singing in the Ragged School. The editorial voice of *The Argus*, as a self appointed arbiter of the taste and refinement in the colony, was a little more astute about the interest the community had in the role of public education in general and in singing in particular as a means of improving what was generally considered to be the poor tone of the colony. It is an irony that directly above the piece recommending the 1854 Denominational Schools' concert to the public is one of the reports of drunkenness printed daily in *The Argus*; in this instance, twelve men and one woman were brought before the City Court, the Judge complaining that 'lenient punishment was of no avail with such incorrigible offenders'. [45] The reports of such behaviour reflected the anxiety felt in the community that unless deliberate action were taken, colonial society would be a far cry from the refined and cultivated society desired by at least some of the community. The hope that the future colony might acquire 'lustre' was more than empty rhetoric; there was real concern about the ways in which the roughness of life in the colony, exacerbated by the influx of colonists hoping to make their fortunes on the Gold Fields, might be ameliorated through education, including the arts such as music, leading to greater 'social refinement'.

The Singing Masters, with their professional understanding of the arguments being put forward, were able to relate this kind of expectation of social gain, along with the less complex utilitarian arguments, to views held in England and in Europe, attempting in this way to give their views, expressed in the local colonial context, some kind of increased authority. When the Singing Masters referred to the practices and values regarding singing in schools held in the 'mother country', as a means of strengthening the case for the retention of their jobs, it could well be the influence of the Hullah Manual on which they were relying. Some of the claims made in the 1862 petition appear to be those put in the Prefatory Minute of the Hullah Manual, a document which had currency in Victoria. The Singing Masters were astute enough to know that Hullah's influence was highly regarded by the Victorian educational

[45] *The Argus*, 26 July, 1854, Melbourne.

hierarchy.[46] The English Privy Council Committee for Education, which had provided the Preface, lent authority to the manual and its approach:

> A nation without innocent amusements is commonly demoralized. Amusements which wean the people from vicious indulgences are in themselves a great advantage: they contribute indirectly to the increase of domestic comfort, and promote the contentment of the artisan. Next in importance are those which, like the athletic games, tend to develop the national strength and energy; but the most important are such as diffuse sentiments by which the honour and prosperity of the country may be promoted. The national legends, frequently embodied in songs, are the chief source of that national feeling which other ranks derive from a more extensive acquaintance with history. The songs of the people may be regarded as important means of forming an industrious, brave, loyal and religious working class.[47]

The three Victorian stories discussed above suggest that similar views about the instrumentary value of singing, particularly as a tool to promote moral improvement and refinement of the working classes, and therefore of the society as a whole, found their way into the colonial society with the men and women who moved to Victoria from England during the nineteenth century to positions of prominence and influence in the colony, not only as educational leaders, but also as writers for the popular newspapers, as newspaper editors, and as Singing Masters.

Choice of suitable song repertoire

The Australian children at the Gospel-Hall School in 1877 sang 'Silver Threads Among the Gold', 'Little Crossing Sweep', and 'Little Sister's Gone to Sleep', all songs which were part of the adult repertoire at the time. George Allan, on the other hand, had some concerns about using adult repertoire for children. When the first Denominational Schools' concert in 1854 was reviewed in *The Argus*, aspects of the repertoire performed by the massed choir of four hundred and fifty children was considered important enough to report.[48] The songs mentioned in the article were 'A Boat, a Boat unto the Ferry' (which was so popular with the audience that the children sang it again), 'A Southerly Wind and a Cloudy Sky' (a hunting round), along with

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[46] The Hullah method was preferred by both the Denomination Board and the National Board in Victoria in the 1850s. See Maclellan, op. cit., p. 72.
[47] John Hullah, 1842, *Wilhem's Method of Teaching Singing Adapted to English Use*, John W. Parker, London. pp iv-v.
[48] *The Argus*, 26 July, 1854.

songs which were versions of well-known songs from the adult repertoire reworked to suit the young singers.[49]

The choice of repertoire, particularly in the case of the public concerts was clearly important. Allan could not expect to build support for his work with songs which did not meet with the approval of the audiences. If he were to use public concerts as a means of gathering support for the cause of singing in schools, and for the role of the Singing Masters, he needed a repertoire which was attractive to an adult audience, but which would be perceived by that audience as suitable for use in schools. The 1854 concert program appears to have done this successfully, partly by the means of using folk and traditional melodies well known to adult audiences, but with words designed to suit children.

Allan was concerned about the need for suitable repertoire for the schools in the colony; he had complained in 1855 that the dearth of song books for the schools resulted in the Singing Masters having to waste time copying songs onto the blackboards. He asked that the Board's book depot order from England one thousand copies of each of Crampton's *Song Pieces*, Novello's *Song Round Book* and Hullah's *School Songs*.[50] Three years later he imported a consignment of *Hullah's Part Music: Sacred and Secular* ,[51] eventually dealing with the problem of supplying schools with suitable repertoire by both importing and publishing music through his own music retailing business in Melbourne.[52]

Given the Singing Masters' inclination to appeal to practices in the mother country, it is likely that they had taken an interest in the discourse regarding song repertoire in England and in Europe during the nineteenth century, particularly regarding the issue of suitable song repertoire to implement those values ascribed to singing in schools. The most notable influence on the development of school song repertoire was related to the debate about the use of national songs. Pestalozzi, who

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[49] These were: 'Begone Dull Care' changed to 'The Love of Truth', 'My Lodging is on the Cold Ground' changed to 'The Linnet', 'Caller Herring' changed to 'Hark, 'Tis the Bells' and 'Life Let us Cherish' changed to 'The Rising Sun'.
[50] Stevens 1978, op. cit., p. 233.
[51] ibid.
[52] The Melbourne music store and publishing house, Allans, was established by George Allan, who started importing music for use in schools from this time. More significantly, Allan became a prolific publisher of Australian material, and of local editions of existing music, all in *the Imperial Edition* series. For a history of this enterprise, see. Peter Game 1976, *The Music Sellers*, The Hawthorn Press, Melbourne.

influenced music educators in England, had upheld the power of music to influence the feelings:

> it is the simple and untaught grace of melody which speaks to the heart of every human being. Our own national melodies, which have since time immemorial been resounding in our native valleys, are fraught with reminiscences of the highest page of our history, and of the most endearing scenes of domestic life.[53]

Music could, furthermore, 'strike at the very root of every bad or narrow feeling'.

By the last decades of the nineteenth century and the first years of the twentieth century, music teachers in England were involved in a vigorous debate about the use of 'national' songs in schools. Community singing was popular, and, against the background of a climate of patriotism and imperial pride in England's achievements, the use of 'national' songs in the schools was of considerable interest to educators. Debate centred around the appropriateness of two kinds of popular 'national' songs available for use in schools. On the one hand were those folk-songs which sprang from the oral traditions of the common people, according to the custom of the German *volkgeist.*[54] These were the kinds of songs advocated for use in music education by Pestalozzi. On the other hand were the many 'composed' songs which referred to English life and pride, and which had become popular by virtue of their wide-spread and long-term community acceptance.

Arthur Somervell, Inspector of Music to the Board of Education from 1901 to 1928, was an advocate of the use of national songs in schools. He believed that if children were to use this repertoire from an early age they would benefit from the capacity of such songs to appeal directly to the emotions. These emotions would be the same as those which formed the past and which could, through the agency of songs–notably the melody of the songs rather than the words–influence the future.[55] Somervell's interpretation of what counted as a national song was eclectic and broad; he did not hold to the view of folk song advocates, such as Cecil Sharp, that national songs had to spring from the peasant class and be of the oral tradition. Rather, any song which had become accepted and popular over the years, as a part of the popular

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[53] Pestalozzi, from "Letter to Greaves: The training of Eye and Ear - Music in Education', quoted in Michael Mark 1982, *Source Readings in Music Education*, Schirmer Books, London, pp. 93-4.
[54] For a discussion of cultural nationalism and national music in England, see Gordon Cox 1993, *A History of Music in Education in England 1872 - 1928*, Scolar Press, Aldershot, pp. 64 – 6, and Gordon Cox 1992, 'Towards the National Song Book: the history of an idea', in *British Journal of Music Education*, vol. 9, pp. 239-253.
[55] ibid. p. 94. Cox quotes a Somervell ms., 1932.

repertoire which embodied common beliefs and aspirations, should be considered a 'national' song.[56] The moral value ascribed by Somervell to national song was to be a protection against the more vulgar kinds of popular song which were, of course, not appropriate in sentiment for school use.

The predominance of this repertoire in English education was further heightened by the publication and wide dissemination through English schools of *The National Song Book* in the first decade of the twentieth century.[57] The repertoire from this book found its way into the Victorian school repertoire through the *School Papers*.[58] This collection was designed to meet the need for song repertoire for older children in English schools, according to the recommendation of the Board of Education in 1905.[59] The Board of Education's *Report of The Consultative Committee on The Primary School*, as late as 1931, cites the choice of national and folk songs as a means of 'inculcating a sound melodic taste', and as foundation for musical appreciation, but with no hint of the moralistic tone characteristic of earlier in the century and of the previous century. [60]

From the early decades of the twentieth century the official curriculum documents in Victoria started to reflect a greater interest in the choice of suitable song material, in the context of their rationale statements about the function of singing in education. What counted as suitable song material was less often left to the discretion of the teachers as the twentieth century progressed. The *Course of Study, 1902*, however, provided very little information about choice of song repertoire. The children were to 'sing sweetly and without strain suitable class songs', but no advice was offered regarding what songs might count as suitable.[61]

In the years between the mid 1920s and 1934, when the next syllabus for music was published, many Victorian teachers had used James W. Elijah's 1924 text, *The*

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[56] ibid., p. 95.
[57] Charles Villiers Stanford (ed) 1906, *The National Songbook: A Complete Collection of the Folk-Songs, Carols, and Rounds, suggested by the Board of Education (1905)*, Boosey & Co., London.
[58] See *Schoolpaper Song Index, 1896-1971*, complied by the Victorian Education Department Music Branch, and held in the Performing Arts collection in the State Library of Victoria. It was also listed in Education Department of South Australia 1947, *Course of Instruction for Primary Schools*.
[59] See Preface to *The National Songbook*, ibid., p. iii.
[60] Board of Education 1931, *Report of the Consultative Committee on The Primary School*, HMOS, p. 149.
[61] Education Department of Victoria 1902, 'Course of Study', published in *EGTA*, June, 1902, p. 132.

Principles and Technique of Teaching in Elementary Schools.[62] The chapter on music in the first 1920s edition was written by A. B. Lane, who had been appointed as Supervisor of Music in 1923.[63] He included a section headed 'Aims in Teaching Singing'. The first aim was to 'inculcate a Love of Worthy Music', to be 'fostered by a careful choice of songs to be taught', establishing the link between the aims of singing in education and the songs which could implement those aims. Lane did not provide a list of suitable songs, but to assist the teachers in their choice of songs, in line with the practices already established by Sommervell in England, stipulated that all song lists should have folk and traditional songs well represented. Such songs had 'stood the test of time and can be studied with advantage to all.'[64] Similar views regarding the nature of singing in schools and the importance of suitable repertoire appeared in the 1934 *Course of Study*.

Musical Appreciation

While music in Victorian elementary school classrooms during the late nineteenth century and early twentieth century had consisted of singing and the related theoretical knowledge related to singing, during the 1920s musical appreciation was added to the possibilities for classroom work. 'Musical Appreciation' was a relatively new movement, both in the community and in education. Scholes suggests that the notion of 'musical appreciation' developed initially in the United States, with the publication in 1906 of Gustav Kobbe's *How to Appreciate Music*, followed in 1907 by T. W. Surette and T. G. Mason's *The Appreciation of Music*. In the following year in Britain, Stewart Macpherson brought musical appreciation into the domain of school music education by including it in the aims of the newly formed Music Teachers' Association. Macpherson wanted to establish the study of music in schools as a form of literature, to promote ear training from early childhood as a means of preparing

[62] J. W. Elijah n.d., *The Principles and Technique of Teaching in Elementary Schools,* Whitcombe & Tombs, Melbourne. In a review of the third edition of the text, O. C. Philips claimed that there had
[63] Blake, op. cit., p. 1073. Alfred Beeson Lane (1882-1942) began teaching at Golden Square as a junior teacher in 1899 at the age of seventeen. He gained the Singing Teachers' Primary Certificate in 1918, and his skills as a singing teacher and as a choral conductor were noted by school inspectors in his departmental record. He was appointed Supervisor of Singing from 26 June, 1923, a position he held until 1942. Refer to Department of Education, Employment and Training, Melbourne, Education History Research Unit, *Teachers' Record Book*, Alfred Beeson Lane, no. 14093.
[64] Elijah, ibid., p. 478.

children for the art of listening, and to provide children with the opportunity to hear 'good music, well played, and simply commented on by the teacher'.[65]

Cox records that in Britain, the advocacy of Walford Davies was influential in establishing musical appreciation in schools, and that he was a keen advocate of the gramophone and wireless, both new technologies, in school music programs.[66] Davies was an enthusiast for educating the entire community about music, and preached the value of melody writing as the means of doing this. In 1922 he developed the 'Melody Lectures' in conjunction with the record company, His Masters'Voice, a massive project involving nine double-sided recordings and supplementary materials. Lane, was keen to develop musical appreciation in Victorian primary schools, and to that end, in 1926 encouraged the Education Department to provide all schools with gramophones.[67] In 1924, Lane had already drawn teachers' attention to the Davies' advice regarding the value of the wireless and the gramophone, and recommended that teachers should use the 'Melody Lectures'.[68] In the 1934 syllabus Lane stated that teachers were permitted to make 'extensive use of gramophone records'.[69]

Lane had gone to some trouble after the introduction of the gramophone into schools in 1926 to advise teachers, through the *Education Gazette and Teachers' Aid,* about the ways in which the gramophone could be used, and had provided lists of suitable music, including Tchaikovsky's *1812 Overture*, Grieg's *In the Hall of the Mountain King*, Moussorsky's *Night on the Bald Mountain*, and Dukas' *Sorcerer's Apprentice*. This was music which complied with the idea that music needed to have a story in order to engage children's interest. Lane also suggested vocal music such as Handel's 'Largo' and 'Hallelujah Chorus', Purcell's 'Arise Ye Subterranean Winds' and 'It is Enough' from Mendelssohn's *Elijah*. [70]

From 1924 Victorian school children had the opportunity to attend orchestral concerts of fine music, provided by the Australian Broadcasting Commission's state orchestras. The development of the school orchestral concerts was largely the result of the advocacy of Bernard Heinze, the Ormond Professor of Music at the University of

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[65] Percy Scholes (ed) 1970, 10th edn, *The Oxford Companion to Music*, Oxford University Press, London, p. 48.[66] Gordon Cox 1997, ' "Changing the face of school music": Walford Davies, the gramophone and the radio', *British Journal of Music Education*, vol. 14, p.45.
[67] Murphy, op. cit., p. 133.
[68] Elijah, op. cit., p. 478.
[69] *General Course of Study for Elementary Schools, 1934* , p. 511.
[70] For an account of Lane's role in the introduction of records and of musical appreciation to Victorian elementary schools during the 1920s, see Murphy, op. cit., pp. 132-3.

Melbourne. Although Heinze was not the first Melbourne musician to attempt this kind of event, he was the first to make a success of it, largely because of his considerable energy and enthusiasm for the project.[71] Inspired by a conversation with Walter Damrosh, who had established children's concerts in New York, and with £76 in funding from the University of Melbourne's Conservatorium of Music Finance Committee, Heinze arranged his first schools' concert in Melbourne on Saturday 11th October, 1924. He had a full house.[72] From this beginning, school orchestral concerts became a tradition for generations of Victorian school children, for many of whom these concerts were their only experience of live orchestral music.

Radic, in her biography of Heinze, captures the way in which his personality lay at the heart of these concerts:

> For most of his professional life Heinze continued this educational exercise, never tiring of the repertoire he repeated year after year across the country, always impeccably dressed, the patent-leather look hair, the unforgettable gentility of his voice, light and melodious, childlike but avuncular, "walking" the new generation of potential symphony concert audiences through his orchestra.[73]

Heinze, remarkably enough, considered that this work with children, far from being beneath his dignity as a serious conductor, was a part of his overall strategy for providing opportunities for Australian audiences to hear fine music live, and for improving the public's musical taste. The ABC had been quick to take over the schools' orchestral concerts, during the first year of its existence as national broadcaster. The second annual report of the ABC, in 1934, noted the establishment of concerts for schools under its auspices, under Bernard Heinze's direction and under his baton. From the start the ABC considered that it had a role to support musical appreciation in education. In reporting the establishment of the 'Schools' Matinee Concerts' during the year, mostly with Heinze as conductor, the ABC described the object of the concerts as 'increasing the boys' and girls' understanding and appreciation of the more serious forms of music'. The report noted the co-operation of the education authorities in the enterprise, and offered the opinion that 'the quiet attention shown by the young audiences [is] most encouraging. The concerts will be

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[71] Earlier attempts had been made in Melbourne by Benno Schereck and Alberto Zelman. Thérèse Radic 1986, *Bernard Heinze: A Biography*, Macmillan, Melbourne, p. 22.
[72] The Melbourne Symphony Orchestra, which was largely the successor to Heinz's Conservatorium Orchestra, was run by the ABC, and took over the schools' concerts.
[73] Radic, op. cit., p. 22.

continued in the future and their scope enlarged'.[74] The role of the ABC in supporting musical appreciation though both broadcasting and concerts in the following years will be discussed in later chapters.

By 1934, musical appreciation, though still a minor aspect of classroom music, was starting to gain some ground. The availability of suitable orchestral examples clearly was a stumbling block, particularly in the difficult financial circumstances of the 1930s. In addition, training teachers to be confident and competent in musical appreciation, perhaps in musical genres with which they were unfamiliar, required time. Teachers needed support and suitable resources.

Music Branch and the administration of music in Victorian state primary schools: 1934 to 1981

The task of administering and of developing music in schools fell to the Music Supervisor; this role included the leadership of the teachers appointed to the Music Branch. The brief included both classroom and extra curricula music.

Support for classroom teachers

During the time of this study, three Supervisors of Music administered the development of music in Victoria's state primary schools, and managed the Music Branch. Alfred B. Lane was appointed in 1923, and was succeeded by Doris Irwin in 1943.[75] Irwin retained the position for twenty-seven years, until her retirement. Helen McMahon was the last Supervisor of Music, holding the position from 1970 until the gradual demise of the Music Branch at the end of the 1970s.[76] A detailed account of

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[74] ABC 1934, *Second Annual Report,* p. 13.

[75] Doris Evaline Monica Irwin commenced teaching in 1921 at the age of sixteen, as a junior teacher. She was awarded the Infant Teachers' Certificate in 1929and 1930, the Certificate of Competency in Singing in 1929, the A Mus A (the Associate examination of the AMEB) in 1930, and the LRSM (London) in 1934. She joined the Music Branch in 1937. Irwin was appointed as acting Supervisor of Music in 1942, and was confirmed in that position in December 1943. Irwin was a member of significant music education committees, including the ABC music planning committee at state level; the Faculty Board of the University of Melbourne, and the Advisory Board of the AMEB. Irwin served as a Victorian representative on the first national ASME council in 1967, as Victorian vice-chairman in 1968-69, as Victorian Chair in 1972, and as national vice president again in 1971-73. She retired in 1970. Department of Education, Employment and Training, Melbourne, Education History Research Unit, *Teachers' Record Book,* Doris Evaline Monica Irwin, no. 22341.

[76] Helen Elaine McMahon (1937-) was appointed to the Music Branch after teaching in Geelong and in metropolitan Melbourne schools. She held a music degree from the University of Melbourne. She was transferred to the Music Branch, and was appointed as Supervisor of Music in 1970, on Irwin's retirement, a position she held until the Branch was disbanded in the early 1980s. L. J. Blake (ed) 1973, *Vision and Realisation: a centenary history of State education in Victoria,* vol. 1, Education Department of Victoria, Melbourne, p. 1441. For a short period during the early 1970s, c. 1974, McMahon was on secondment within the public service. Her position was filled during that time, in an acting capacity, by Barry Purcell.

the role of these three Supervisors responsible for music during the time of this study, and of the Music Branch under their leadership has already been written; it is not appropriate to retell that story.[77] Nevertheless, in the context of this study, it is the role of the Music Branch in supporting generalist classroom teachers, and the connections between the Music Branch and other agencies involved in providing support, which are particularly significant. Accordingly, this section will provide an outline of the administrative role of the Supervisors and of the Music Branch in the support of classroom teachers.

As the senior music educator in Victoria, the Supervisor of Music had the task of developing new music syllabus documents; Lane's 1934 *General Course of Study for Elementary Schools* marks the start of this study. The 1956 *Course of Study for Primary Schools, Music*, developed under Irwin's leadership was not replaced until the 1981 *A Guide to Music in the Primary School,* which was published at the end of McMahon's leadership and marks the end of this study.[78] In addition, the Supervisors were responsible for the provision of those resources, particularly of song repertoire, needed to support the syllabus, as well as the assistance classroom teachers needed to use the resources appropriately to meet the requirements of the syllabus.

Helping teachers teach singing correctly was a task which required ingenuity and persistence. In 1934 Lane had been the Supervisor of Music for eleven years. Murphy indicates that during his time in this position Lane was quick to develop tactics for this task.[79] One of his first strategies, for example, was to set up music in-service classes for teachers in both metropolitan and country districts. He also established a group of music teachers to visit schools to demonstrate to teachers, in their classrooms, music teaching methods. In 1934 Lane was obliged to manage with resources reduced by the economic difficulties of the depression years of the early 1930s; however, the Minister of Public Instruction's Annual Report explained that: 'The Supervisor, Mr Lane, and his two assistants visit schools daily to give

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[77] For an account of the role of A. B. Lane, Doris Irwin and Helen McMahon as Supervisors of Music, and of the functioning of the Music Branch under their leadership, see Murphy, op. cit., chapter 4. For a detailed account of the role of the Music Branch during the 1970s, see Jill Ferris 1993, The Provision of classroom music education in state primary schools, Victoria: 1970 to 1980, unpublished minor thesis, MEd Studs, Monash University.

[78] The three course of study documents are: Education Department of Victoria 1934, *General Course of Study for Elementary Schools*, printed in *EGTA*, November 22, 1933, p. 434; Education Department of Victoria 1956, *Course of Study for Primary Schools, Music*, Melbourne; and Education Department of Victoria 1981, *A Guide to Music in the Primary School,* Melbourne.

[79] Murphy, op. cit., pp. 127-150.

demonstrations of teaching for the benefit of teachers'.[80] They also arranged classes in music after school each day of the week, and on Saturday morning. This group expanded, under successive titles, into the Music Branch.

Irwin sought to expand the size of the Music Branch, and looked for ways to improve the capacity of her staff to undertake leadership roles in music education. Early in her career as Supervisor, Irwin established a process whereby members of the Music Branch could undertake a Bachelor of Music degree at the Conservatorium at the University of Melbourne, through an Education Department scheme referred to as a 'nominated course'. Murphy identifies this strategy as one of the most significant aspects of her work:

> In an era of teachers' rising qualifications, particularly in the secondary division, Irwin shrewdly saw the need for her music staff to take part in this development and, following her urging and persistence, the education Department permitted four teachers to commence the Mus. Bac. Degree at the University Conservatorium ... Irwin succeeded in making it possible for primary music teachers to gain tertiary qualifications which was to be of great assistance to the department in the following years.[81]

Within the Music Branch ranks, graduates took leadership roles both in the expanding resource centre in the Melbourne Music Branch office and as music advisors in metropolitan and country districts.[82] Similarly, many of these graduates played a significant role in in-service education, particularly throughout the 1970s, when funding for this aspect of education in Victoria was remarkably generous.[83] Many graduates, after spending some years as members of the Music Branch and then having graduated from the University, were to staff the rapidly expanding teachers' college sector during the 1950s and 1960s, where they were responsible for the training of primary classroom teachers, including the generalist teachers who are the particular focus of this study.[84] In the decades during which Irwin constantly complained of a lack of staff to carry out the work of the Branch,[85] this strategy deprived Irwin of many of her most skilled staff since, as lecturers in the teachers'

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[80] Education Department of Victoria, *Report of the Minister of Public Instruction for the year 1934-35*, p. 17.
[81] Murphy, op. cit., pp. 158.
[82] For an account of some of the work undertaken by graduate staff, see Ferris 1993, op. cit., ch. 6.
[83] ibid., ch. 7.
[84] Murphy, op. cit., p. 160
[84] The shortage of staff is a constant theme in the Music Branch section of the *Annual Reports* of the Minister of Education during the 1950s and 1960s.
[85] Murphy, op. cit., pp. 164-7.

colleges, they were no longer under her control. It was, nevertheless, fulfilling the brief established by Lane, to find ways of improving the capacity of generalist classroom teachers to teach the music curriculum. That this cohort of lecturers undertook this task outside the scope of the Supervisor of Music's control is a circumstance of particular relevance to this study. Under McMahon's leadership, the size of the Branch increased, and the roles undertaken by staff members diversified. Murphy's account of the Music Branch during Irwin's leadership indicated a style of leadership not conducive to individual or progressive approaches to curriculum on the part of her staff; McMahon, on the other hand, encouraged her staff to develop new approaches and to take initiative.[86]

The role of the Supervisor of Music in providing curriculum resources to classroom teachers meant, for most of the years of this study, finding the means of distributing suitable songs, and examples for musical appreciation. Lane and Irwin were responsible for providing songs for each *School Paper* issue; when the publication of that resource ceased, the Music Branch sought to remedy the gap left by its demise by developing an innovative song series based on locally composed material.

The Supervisors also had the responsibility of coordinating the work of the Music Branch and of the public broadcaster, the ABC. The Supervisors of Music, firstly Lane, then Irwin and McMahon, represented the Education Department on all ABC committees relating to music education broadcasting. The Music Branch's role in the provision of the ABC's concerts for school children was, on the other hand, largely administrative, involving, by the 1970s, obtaining venues, consulting the conductors regarding programs, circulating information to schools and dealing with reservations and general supervision of concerts.[87]

Lane's early belief in the value of in-service education to support generalist classroom teachers, demonstrated by his energetic development of teachers' classes, continued to be a major function of the Music Branch. Through vacation classes, residential schools, and short courses, and through local work in inspectorates,

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[87] 'G.S.' 1977, 'Parlando: the scene today', in Education Department of Victoria, *The Educational Magazine*, vol. 34, no. 1, p. 12. See also chapter 11 of this study for an account of the partnership of the ABC and the Music Branch. For an account of the development of the Music Branch's resource centre during the 1970s, see Ferris 1993, op. cit., chapter 5.
[88] ibid., pp. 40-41.

particularly during the 1970s under McMahon's leadership, Music Branch field staff undertook in-service to assist classroom teachers. The resource centre of the Music Branch during the 1970s developed the capacity to run in-service sessions across the state, and to respond to particular requests for advice or assistance.[88] To support this work, the Music Branch's library of texts and song books expanded, the record and tape library developed, and a recording studio of professional standard was made available to school groups. Thousands of music sheets were sent to schools to support recorder and percussion work.[89]

Support for extra curricular music

In addition to the general music syllabus which was the responsibility of every classroom teacher, many primary schools developed extra-curriculum musical activities, such as choirs and bands. Although these activities are not the focus of this study it is useful to mention this related facet of school music. These groups provided possibilities for schools to improve their status in the community as well as providing extra educational experience. Leadership for these groups fell to whoever in the school community had the relevant skills: a classroom teacher who happened to have a strong musical background, even the Head Master. It was not part of the normal task of the generalist teacher to run such groups. The Music Branch gave support to these activities.

Instrumental music

In 1925 William Gillies bequeathed ten thousand pounds to the Education Department to facilitate the establishment of school bands and orchestras in State schools in Victoria. These funds helped to establish eight brass bands, eight fife and drum bands and four orchestras.[90] In 1926 the State Schools' Bands Association was established to promote band work in schools, and the task of administering the Association fell to the Music Branch. Annual competitions and festivals, from 1930, under the auspices of the renamed Victorian Schools Bands Association, kept the band tradition alive.[91]

In 1946 Frank Higgins, a member of the Music Branch, was given special responsibility for band work; under his leadership in this area, brass bands, fife and

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[90] Blake, op. cit., p. 1074.

drum bands, and Higgins' particular interest, recorder bands, increased. Brass bands increased from sixteen in 1961 to fifty-four in 1971; in the same period, however, recorder bands increased from forty-five to two-hundred and fifty.[92]

Fife and drum bands, being less expensive to establish and maintain, were more numerous than brass bands. These bands served a ceremonial function: Ronald Greer recalls the fife and drum band at Hartwell Primary School in the 1940s:

> It was about fourth class that I had the chance to learn to play a musical instrument–the fife. By fifth class I had become reasonably proficient and was allowed to play in school band. By sixth class I could play by ear anything I'd heard, and was appointed captain of the fife and drum band. My big moment was Monday mornings. The school assembled in class lines facing the back steps. The drum and fife band lined up in three rows on the right hand side of the steps. There was a bass drum, three kettle drums, and about a dozen fifers.[93]

Fife and drum bands were generally taught by itinerant band teachers, who were not Education Department employees. Murphy suggests that there were still fife and drum bands in schools during the 1950s, but that they had all but vanished by the mid 1960s, because of the advent of sound systems which allowed the use of recordings for the Monday morning ceremony and for the marching in to school each morning, finally saw the end of these bands.[94]

Choral Music

Choral music in schools followed a similar path. In an echo of the nineteenth century concerts organised by the Singing Masters discussed above, inter-school choral concerts and contests flourished. The first contest run by the Education Department was held in the Melbourne Town Hall in 1928:

> The genial and ageless Dr A. E. Floyd, St Paul's [Anglican Cathedral] choirmaster and organist and conductor of Teachers' College choirs in the early post-war years, adjudicated; of the nine competitors, the Spring Road, Malvern choir became the holders of the first 'grand champions' title, an honour which was hotly contested in ensuing years.[95]

The Choral Association of the State Schools of Victoria was set up in 1931, and continued to run annual events. In 1937 sight-reading was added as a requirement for

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[91] ibid., p. 1077
[92] ibid., p. 1080.
[93] Ronald Greer 1997, in Shand, op. cit., p. 44.
[94] A more likely explanation would seem to be the rise in popularity of recorder bands, which, as Bartle suggested, replaced them. Graham Bartle 1968, *Music in Australian Schools*, Australian Council for Educational Research, Melbourne, p. 76-7. Schools would be unlikely to run both kinds of bands.
[95] Blake, op. cit., p. 1074.

competing schools.[96] The choral tradition survived in schools: Bartle identified choir singing as the most common extra-curricula musical activity in primary schools throughout Australia in the late 1960s.[97] In Victoria, at the local level, many inspectorates ran annual festivals, often organised by the local Music Branch staff member, at which school choirs could perform. As was the case with band work, none of this was the domain of the generalist classroom teacher, and was, strictly speaking, extra-curricula.

Music Education Professional Organisations

In 1956 the first of two national UNESCO Seminars on music education in Australia marked the beginning of efforts to provide music educators with a professional forum and a national, professional voice. Held in Melbourne, it attracted two hundred and fifty music educators from around Australia and from New Zealand.[98] A second UNESCO Seminar, in Sydney in 1965, led to the formation of the Australian Society for Music Education (ASME) in 1967.[99] The purpose of ASME was to 'encourage and advance music education throughout Australia and its territories, at all levels, as an integral part of our general education and community life and as a profession within the broad field of music'.[100] With nearly one thousand foundation members around Australia, ASME established a Chapter in each State under a National Council.[101] A national journal, the *Australian Journal of Music Education*, was established, to be published biannually, and a national conference to be run every second year. In Victoria, one hundred and ninety members joined in the first year, drawn from music educators within the school sector, the teacher training sector, and from private studio teachers.[102] Membership grew quickly; in Victoria, the State chapter, generally run by a member of the teacher education sector, arranged workshops, seminars, speakers and concerts.[103] ASME was a music educators' organisation, with little direct relevance for ordinary generalist classroom teachers in primary schools. At both state

[96] Murphy, op. cit., p. 142.
[97] Bartle, op. cit., 1968, p. 80-1.
[98] W. J. Weedan 1957, in *Report*, UNESCO Seminar, 'Music in Education', Melbourne 1956, Foreword.
[99] At the 1965 UNESCO Seminar, a group of 19 people representing each State and the Australian Capital Territory formed the inaugural national council of Australian Society for Music Education. See Frank Callaway, *Proceedings*, Report of the First National Conference of ASME, 1969, p. 5.
[100] ibid., p. 7
[101] Frank Callaway, Editorial, *Australian Journal of Music Education*, no. 1, Oct. 1967, p. 7.
[102] ibid., pp. 76-7.
[103] Reports from State Chapters appear in each issue of the *Australian Journal of Music Education*.

and national level, however, ASME, and the UNESCO conferences before them, provided a forum for teacher educators at a time when the teacher education sector was flourishing, and for policy and curriculum writers, and to this extent, is relevant to this study.

During the 1970s, professional organisations dedicated to specific music education methodologies formed throughout Australia. The Victorian Branch of the Kodály Music Education Institute of Australia was established in 1977, with the intention of supporting music educators in primary, pre-school and secondary settings.[104] The Victorian Chapter of the Australian National Council of Orff Schulwerk also formed in 1977.[105] While both methods were included in Victorian Education Department in-service education programs, and in some Victorian teacher training courses during the 1970s, the Education Department did not lend either approach exclusive support. The influence of both can be found, however, in the eclectic approach of the 1981 *A Guide to Music in the Primary School,* the Victorian curriculum guide which marks the conclusion of this study.[106] Creative music education approaches, such as that developed by John Paynter from England, and R. Murray Schafer from Canada, were supported largely through ASME.[107] Nine articles appeared in the ASME journal or in conference proceedings between 1967 and 1979 in the category of 'creativity', and may well have represented the only access music educators had to such ideas, since they were not represented by specific organisations.[108]

Summary

This, then was the historical and administrative context in which this study is placed. Victorian state primary schools in the 1930s might still carry the hallmarks of the drill and authoritarian styles suggested by Miss Lee's teaching style, but educational reform was in the air. Reforms in curriculum, in method and in teacher training were all part of the educational discourse throughout the years of this study. Against this background of traditions and expectations in primary schools, classroom music

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[104] See KMEIA website at www.kodaly.org.au.
[105] The State Library of Victoria holds a full set of journals published by the Australian National Council of Orff Schulwerk Associations, from 1978.
[106] The influence of these methods is discussed as the issue arises in chapters 8 and 9 of this study.
[107] R. Murray Schafer, for example, was the guest lecturer at the Victorian chapter residential seminar in 1973. See *AJME*, no 12, April 1973, p. 80. ASME published an article by John Paynter in 1976, 'The relationship between music and the other arts in lifelong involvement', in *AJME*, no. 19. pp 21-4.

operated within its own historical context, a framework in which the predominance of vocal music was the most significant factor.

The provision of support for classroom teachers which is the focus of this study occurred against a background of expansion in curriculum services within the Education Department, as the expanding role of the Supervisor of Music and of the Music Branch indicates. While this study is not the story of successive Supervisors of Music, nor of the Music Branch, clearly the administrative power of the Supervisors, along with their capacity to implement policy changes, provided the climate in which choices about support for teachers were made.

In the following chapters, the syllabus documents and the texts which supported them are examined. These documents, being both the means of stipulating what must be taught, and a didactic tool for explaining how this should be done, are fundamental to this study.

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[108] See ASME/University of Western Australia, Jean Farrant (compiler) n.d., *A Bibliographical Index: ASME, vols. 1-25*, for an indication of the breadth of approaches supported by ASME.

CHAPTER 5

SYLLABUS DOCUMENTS AND SANCTIONED TEXTS: 1934 TO 1955

Introduction

Between 1934 and 1981 the Victorian Education Department published three course of study documents for state primary schools, each including classroom music curriculum. These were the 1934 *General Course of Study for Elementary Schools*, the 1956 *Course of Study for Primary Schools, Music*, and the 1981 *A Guide to Music in the Primary School*.[1] These documents were the means by which the Department stipulated the content to be taught in its schools, and provided advice about appropriate methods of teaching. They placed in the public domain the Education Department's intentions and aspirations about primary classroom music curriculum. They indicated the standard, in theory, against which teachers were to be held accountable through the annual inspection system.

In addition to the three formal syllabus documents, teachers had access to three supplementary texts, designed to interpret or elaborate upon the Victorian course documents, or even, in the case of the later years of this study, to function as an unofficial course. Written by senior members of the Education Department, they acted as support materials for class teachers, sanctioned by the Department for that purpose. The three texts were : J. W. Elijah and John Cole's text *The Principles and Technique of Teaching in the Elementary School*, Frank Higgins' *Music Education in the Primary School*, and *A New Program for Teaching Music*, written by George Latham and Geoff Hanson for the Music Branch.[2]

Elijah and Cole's book, *The Principles and Technique of Teaching in the Elementary School*, appeared in its second edition in 1944, ten years after the 1934

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[1] The three course of study documents are: Education Department of Victoria 1934, *General Course of Study for Elementary Schools*, printed in *Education Gazette and Teachers' Aid*, November 22, 1933, p. 434-516; Education Department of Victoria 1956, *Course of Study for Primary Schools, Music, 1956*, Melbourne; and Education Department of Victoria 1981, *A Guide to Music in the Primary School, Melbourne*.

[2] James W.Elijah & John A. Cole 1944, *The Principles and Technique of Teaching in the Elementary School*, Whitcombe & Tombs, Melbourne; Frank Higgins 1964, *Music Education in the Primary School*, Macmillan, Melbourne; George Latham and Geoff Hanson n.d., c. 1974 , *A New Program for Teaching Music*, Music Branch In-Service Education Team, Education Department of Victoria.

course of study, and offered Victorian teachers a commentary on the nature of education in general, along with advice on content and methods of teaching in each curriculum area, including music. In 1964 Frank Higgins, as Head of the Music Department at the Education Department's Burwood Teachers' College, published *Music Education in the Primary School,* one of a series of subject specific curriculum texts produced by Burwood Teachers' College during the 1960s. Since the Supervisor of Music had no direct control over teachers' college music lecturers, Higgins was in a position to develop an approach to music curriculum which, although not openly contradicting the official syllabus for which his students were trained, did suggest a broader approach. His text will be considered in the context of teacher education in a later chapter.[3] During the 1970s, the Music Branch in-service education team developed a document to support their work with non-specialist classroom teachers around the state. *A New Program for Teaching Music* was an attempt to supply what was by then clearly an urgent need–a relevant and contemporary course document. This document was distributed widely in conjunction with in-service education sessions, and is therefore considered in the context of in-service education in a later chapter.[4]

The purpose of this chapter is to discuss the nature of the 1934 syllabus document as the formal expression of what the Education Department expected of its classroom teachers regarding music, along with the 1944 edition of *The Principles and Technique of Teaching in the Elementary School* in its capacity as a widely accepted supplementary curriculum text in Victoria in the interim period between the 1934 and the subsequent course in 1956. While the focus of this thesis is on the middle and upper primary school grades, from grades three to six, this chapter will also include a review of material relating to junior or infant classes. This will provide the broad context needed to understand the review of support and resources in subsequent chapters. In addition, in many cases, explanations about method are presented in the text for the junior grades. Three issues will be discussed: the nature of the curriculum content for music and the suggested methods of teaching it, the extent to which the music curriculum sat comfortably within contemporary general

[3] See chapter 7 of this study.
[4] See chapter 9 of this study.

education contexts, and the extent to which music curriculum indicated new trends and directions in music education in Victorian state primary schools.

The *General Course of Study for Elementary Schools*, 1934

In 1933, the Victorian Education Department published a revised course of study in the November issue of the *Education Gazette and Teachers' Aid*, replacing the 1920 course.[5] During its development, the new course was submitted to an extensive consultative process, involving scrutiny of draft documents by groups of classroom teachers, and by administrative officers and District Inspectors at a four-day conference, followed by trials in one hundred and fifty selected schools in both metropolitan and rural districts.

In the 'General Introduction' to the 1934 course, James McRae, the Victorian Director of Education, indicated that the new course was intended to reflect the philosophies and approaches of New Education, with the intention of eliminating the influence of nineteenth century 'instrumentary' practices.[6] Accordingly, he claimed that in the 1934 course 'the narrowing influence of rigid prescriptions' had been eradicated. He hoped that the course would be used, 'not merely to introduce new life and reality into the work of our schools, but also to develop more fully the personalities of pupils and at the same time to promote the highest ideals of citizenship'.[7] The role of the teacher in such reforms was paramount, because:

> even more important than subject-matter is the spirit in which work is done...It is vital that in his interpretation [of the curriculum] the emphasis should be transferred from the subject of the study to the growing child, and that the teaching of each subject should be looked upon not as an end in itself, but as a means towards the complete development of the pupils. Finally, the pupil will fully develop in the best sense only through participation in purposeful activities with his fellows.[8]

Drawing on the educational views of John Dewey, McRae emphasised the importance to a child's learning of 'play activities, their relations with playmates and parents, their home discipline, and their hobbies'.[9] The value of promoting a child's self-motivation suggested that children 'should be impelled rather than compelled in

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[5] *General Course of Study for Elementary Schools*, 1934, published in *EGTA*, November 22, 1933.
[6] The influence of New Education in Victorian education, including the revival of interest during the 1930s, is discussed in chapter 4 of this study.
[7] *Course of Study* 1934, op. cit., p. 434.
[8] ibid., p. 435.
[9] ibid. This may be a reference to a text by Jeannie Murray Macbain n.d, *Play-ways in Musical Training*, Evans Bros. Ltd., London.

all their work, for cheerful goodwill is the key to success'. Recognition of a child-centred education suggested that the concern of the elementary schools was 'not what children should be, but what they are'.[10]

Methodology stressed child development issues relating to personal development and citizenship, 'not by filling their minds with a multitude of facts learned from books, from the teacher, or from the blackboard, but by recognising that the pupils do their best by being active participants in varied experiences'. To this end, methods of teaching requiring a range of activities and practical work were favoured, and 'mere formal or academic treatment of subjects' was to be avoided. Examples of this approach were provided in each subject area. In music, for example, it was suggested that 'the pupil will sing and interpret rhythms before he studies the technique of notes and scales.' Teachers were instructed to 'get away from the adult outlook', to 'consider the dominant interests of the pupils themselves', and to be 'particularly careful to assist them to use to the utmost the intelligence and capacities which they possess'.[11] The development of the 'aesthetic side' of the child was considered essential. Poetry, music, nature-study, art and handwork were all appropriate subjects for this purpose.[12]

In the context of relating the work of the teacher to the community, the course suggested that:

> The fitting celebration of special days, such as Anzac Day, Armistice Day, Arbor Day, Empire Day etc. is [a] valuable link with the community. An occasional school entertainment, featuring dramatic work of various kinds, or physical education, or the work of the band or the choir, helps further in placing the school in right relationship to the community and may be used to augment the funds of charitable institutions.[13]

Views about the significance of child participation in learning and of child centred learning had been espoused in Victoria since the early years of the twentieth century; Tate's introduction to the 1902 course, as Director of Education, had indicated an interest in this kind of educational reform.[14] The 1934 course, however,

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[10] *Course of Study* 1934, op. cit., p. 435.
[11] ibid., p. 438.
[12] ibid. This reflects the views of the group of reformers Selleck has called 'social reformers' whose contribution to New Education reforms is discussed briefly in chapter 2. For a discussion of the social reformers, see R. J. W. Selleck, 1968, op. cit., chapter 5.
[13] ibid., p. 437
[14] Education Department of Victoria 1902, *EGTA*, June, 1902, 'Course of Study '. For a discussion of Tate's work as an advocate of the view that the child should be empowered as an individual by education, while working in Victoria as a teacher, Inspector of Schools, Teacher Educator, and Director of Education, see Selleck, 1982, op. cit.

was the document in which the influence of such ideas was most evident, not only regarding the way children learn, but also regarding the nature of education as an agent of socialisation. According to the rhetoric in the preliminary statements, one would expect lively, activities-based programmes to encourage the imagination and interest of the child, preparing them for a full life as a responsible and self-motivated member of society. Some subject courses went some way along this path, notably the new nature studies, science, social studies, health and handwork courses.

Music in the 'General Course of Study for Elementary Schools, 1934'

How then, did the 1934 music course sit within the context of contemporary statements about the nature of education and of curriculum? The music course stated, in its first paragraph, that it was necessary to 'take a broad view of aims of the new syllabus in music and of the means suggested for achieving them'. These aims were summed up in this way:

> Every child should leave school with the ability to use his voice correctly. He should be able to read at sight a simple melody written in the staff notation. He should have a knowledge of the folk songs of English-speaking and Continental peoples, and by guided listening he should have become acquainted with many of the works of noted composers from early times up to the present day. All this work should inculcate a sincere love for music which will be further stimulated by the formation of school choirs, orchestras and bands.[15]

In addition, music learning needed to be sequential from grade to grade, and theory of music was, in general, to be taught incidentally. Since these last two issues were raised in this brief introduction, they presumably reflected shortcomings in existing practice that Lane, as Supervisor of Music, particularly wanted to address.

The music course was arranged, in accordance with the Department's practice, into four levels, each consisting of two grades up to grade eight, although only schools with 'central school' classes for children not going on secondary school ran seventh and eighth grades. In general, the music course combined details of the stipulated syllabus with brief advice regarding the appropriate teaching methods and strategies, all written in the pedantic manner of the time. Unlike modern curriculum documents in which the voice of the author is rarely discernible, this course carried

[15] *Course of Study*, 1934, op. cit., p. 511.

the unmistakable voice of the author, Lane, who spoke directly to the readers somewhat in the manner of one delivering a lecture.[16]

Singing and vocal technique

Despite some reference to both musical appreciation and percussion band work, this was predominantly a vocal course. The opening sentence of the course for grades one and two offered a justification for this emphasis: 'Children naturally love to sing, and every lesson should aid in the cultivation of an appreciation of worthy songs'.[17] In this Lane was reiterating the traditional faith of music educators in the voice as a suitable tool for classroom music. Lane instructed that 'as many songs as possible should be taught', but that teachers should be sure to choose songs carefully.[18] The *School Paper* was cited as the appropriate source of repertoire; teachers from grades three to six were to choose at least six *School Paper* songs each year, other choices being left to the teacher's discretion.[19] Grades three to six were to tackle both unison songs and rounds, and in grades five and six, songs with two equal parts. By grades five and six songs were to be taught 'as far as possible by reading music, so that the pupils may steadily gain and enjoy the power to learn new songs for themselves'.[20]

Reflecting the progressive views of education discussed in the course's introductory section, Lane suggested that one criteria by which songs should be considered 'worthy', was their relevance to a child's 'life interests'.[21] On the whole, however, Lane's view of what counted as suitable song repertoire was no different from those expressed previously in Victoria, particularly in regard to the reliance on folk song: 'Folk songs possess the elements of simplicity, however, and action to a marked degree, and in the folk music of various countries is to be found a

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[16] The course is not attributed to Lane in the document, but as the Supervisor of Music the development of this course would have been his responsibility. The marked similarity in language, tone, and even whole sentences between this document and the music chapter in J. W. Elijah's text, *The Principals and Technique of Teaching in Elementary Schools*, which is attributed to Lane, confirms this assumption. Murphy also attributes this course to Lane: see Murphy 1995, op. cit., chapter 4.

[17] *Course of Study*, 1934, p. 511.

[18] ibid., p. 514.

[19] The *School Paper* was published by the Victorian Education Department each month, and was provided to each child in state primary schools for one penny. The repertoire of songs provided with each issue of the *School Paper* is discussed in chapter 10 of this study.

[20] *Course of Study*, 1934, p. 515.

[21] ibid., p. 514. This emphasis does not appear in contemporary British documents: neither the Board of Education's 1927 edition of the *Handbook of Suggestion for the Consideration of Teachers and Others Concerned with the Work of Public Elementary Schools*, HMSO, London, nor the Board of Education's 1931 *Report of the Consultative Committee on the Primary School* made reference to this criteria for choice of song repertoire, but rather emphasised the importance of choosing songs which were strong musically.

wealth of material which, if treated correctly, will have an irresistible appeal for the child'.[22] In this regard, Lane adhered to contemporary British views.[23]

Technical advice about how teachers should choose songs was brief: pitch should be 'fairly high', and range between D and E'. The aim was to produce a soft, sweet and expressive singing tone. In a departure from the traditional view of class singing as a means of encouraging uniformity and discipline, and with a glance at progressive views of education which supported the development of the individual child, solo singing, or 'individual work' was encouraged: 'Nearly every child should be able to sing alone. Individual work is insisted on in every other school subject, and is of great value here'.[24]

To assist teachers develop the desired soft and sweet singing tone in their pupils, the course provided a range of voice and breathing exercises for all grade levels. In the first instance, songs were to be chosen to accommodate children's ability to sustain breath: 'Songs should be carefully examined so that they can be phrased in such a manner that the little singers can take breath at places that are comfortable to them physically as well as correct musically'.[25] Formal voice exercises for grades one and two were to be kept to a minimum, but to develop the ability to sustain sound the course provided monotone exercises, using letters of the alphabet, numerals, or lines of nursery rhymes, and suggested singing up and down the scales of D, E flat and E to 'frah' and to 'm-oo'. At grade three and four level, breathing and voice exercises involved: 'Simple breathing and voice-training exercises, on the descending scale, practised daily with a view to cultivating good quality of tone and clear enunciation of words'. In addition to the exercises from the previous level, five vocal exercises were provided, to be sung each day, a[illegible] from memory.

Teachers were warned to avoid loud singing:

> It cannot be too strongly impressed upon every teacher that, if sweet singing in the school is desired, children must not be allowed to sing *loudly* until their voices have been sufficiently trained. Undue strain put upon the delicate organs of young children may easily ruin their voices for life. Good compass with sweetness and resonance will be obtained by regular and judicious practice.[26]

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[22] ibid., p. 511. For a discussion of traditional views regarding traditional and folk song repertoire in earlier Victorian documents, see Murphy, op. cit., chapter 4.
[23] See *Handbook of Suggestions*, op. cit., pp. 253-5.
[24] *Course of Study*, 1934, p. 511.
[25] ibid., p. 512.
[26] ibid., p. 513.

Grade five and six children continued work along similar lines.

Clearly Lane offered advice regarding vocal technique because he intended that most of the time allocated to music in the classroom would be spent singing songs. Much of the course document, however, is dedicated to a description of the work to be covered in theory, aural training, and aspects of sight-singing. These theoretical aspects of the music course were all to be taught according to traditional approaches, using the voice as a tool, but with an attempt to teach in the 'play-way'.[27] Grade one and two children, for example, were taught the structure of the common chord and the scale through songs designed specifically for that purpose such as '*Doh, doh,* old Jack-crow', and 'Pussy Come and Look at Me'.[28]

To teach sight-singing, Lane continued Byatt's reliance on the Curwen method. In preparation for sight-singing, grade three and four children worked with the Curwen modulator, covering exercises consisting of 'any leaps in the common chord and step-wise progression between the notes of the common chord and other notes of the scale (using keys E flat, E, F and G)'. For this work teachers could use the sol-fa modulator, staff notation, or finger signs using the fingers of the left hand as a staff. Dominant and sub-dominant chords were introduced in strict order:

> When tones other than those of the tonic chord are being introduced, those completing the chord of the dominant, (*ray* and *te*) should be taken first, and then those completing the chord of the sub-dominant (*fah* and *lah*).[29]

Modulator work continued along these lines in grades five and six, extending the keys to D, E flat, E, F and G.

Sight-reading was introduced at grades three and four, using the method Lane referred to as the 'Melodic' system:

> a combination of the best features of the two which have till now existed side by side—the staff system and the sol-fa. The application of the sol-fa syllables to the staff with a movable *doh* preserve all the essential features of the sol-fa except the actual notation.[30]

The chief justification for this method was that students should be able to transfer to reading staff notation easily.[31] Using this system, students were to sing at sight 'the

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[27] Such references to the 'play-way' indicate the influence of the kindergarten movement, drawing on the thinking of Froebel and Pestalozzi.
[28] *Course of Study*, 1934, op. cit., pp. 511-2. See appendix A.
[29] ibid., p. 513.
[30] ibid., p. 513. Description of the 'melodic' system appears to be the same as the Curwen tonic sol-fa method. Possibly Lane emphasised the need to move to staff notation as soon as possible to avoid the trap of having children entirely reliant on sol-fa notation.
[31] ibid., p. 514.

pillar tones of the major diatonic scale in E flat, E, F, and G, written in the staff notation with notes of equal length'.[32]

Aural work

Developing from work reading the common chord using the modulator, ear exercises in grades three and four involved the ability to recognise notes of the common chord when played or sung. The challenge of giving ear tests to large classes was considerable, so Lane provided some strategies by which the whole group could be trained and tested at once:

> After singing the chord [the tonic chord of the key] (a) the teacher may sing "*doh.....aw*" and ask the children which tone was sung to "aw"; (b) the teacher may give three sol-fa names, and ask the children to sing the tones; (c) the teacher may sing or play three tones, and ask the children to name them.[33]

Grade five and six teachers were to use the same strategies to help children develop the skill required to give sol-fa names of 'any three tones of the major diatonic scale in step-wise succession, after hearing them played or sung twice to a suitable syllable'.[34]

In accordance with the general educational context of the1934 syllabus, teaching theory for theory's sake was considered to be inappropriate; theory was to be taught incidentally, during singing or percussion lessons, as the need for particular knowledge arose.[35] For grade three and four children, the study of the staff and the treble clef were therefore to be covered in 'the play-way', and knowledge of semibreve, minim, crotchet, crotchet rest and expression marks were to be covered in the context of learning songs.[36]

Rhythmic work

Rhythmic work, at all grade levels from grades one to six, was to be 'closely correlated with physical training'. This was rhythmic movement to music,[37] a method of teaching rhythm involving moving parts of the body rhythmically; the arms, legs, and hands, separately and in combination. Stepping, dancing, prancing, tapping

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[32] ibid., p. 513. The pillar tones represent the notes of the chord using sol-fa syllables: *doh*, *me*, *soh* and *doh*.
[33] ibid., p. 513.
[34] ibid., p. 515.
[35] ibid., p. 511.
[36] ibid., p. 513.
[37] In Victoria, as in Britain, 'rhythmic work' referred to rhythmic movement to music; it should not be confused with percussion band work.

galloping and skipping were used to demonstrate and express rhythm and metre. Dance forms such as the minuet, polka and simple folk dances were to be used.[38]

The justification of this method for developing rhythmic awareness was that 'music found its first expression in rhythm'. Consequently, the 'practice of the right rhythmic movements' was thought to have 'a twofold value in education—its beneficial effect on bodily health, and its aesthetic value as a form of self-expression'. To reinforce the latter intention, teachers were instructed that little of this work needed to be directed by the teacher, although some teacher direction might be necessary at first to 'help and encourage the more timid pupils'.[39] Apart from movement to music, a range of other strategies were designed to develop rhythmic skills. Children in grades three and four were expected to sing, using a suitable syllable, 'exercises on one tone in two-four, three-four, and four-four time, using the semibreve, minim, and crotchet'. Children were also expected to beat time to known songs and to 'simple tunes played on the piano or the gramophone'.[40] They were to demonstrate recognition of time values in two-four, three-four and four-four metre. Imitative or 'echo' rhythmic work, and recognition of the rhythms of known songs tapped by the teacher were suggested. Melody making, somewhat surprisingly included only at grade one and two level, could be constructed 'along the lines of the modulator voluntary' to fit rhythmic words, such as 'Baby, baby, lay your head; On your pretty cradle bed', and 'What is the name of the man in the motor car?' to demonstrate two-four and three-four metre respectively.[41]

Percussion band

Percussion band work was listed only for grades one and two.[42] Although Lane made no reference to existing practice in the brief, four-paragraph section to this work, there was a well-established tradition on which to draw. Southcott's work in this area has shown that advocates of percussion bands in Britain and in America in the first three decades of the twentieth century had positioned their work admirably in

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[38] *Course of Study*, 1934, op. cit., p. 512.
[39] ibid., p. 512.
[40] p. 513. This appears to be the same method as that described in the English Board of Education's 1927 edition of the *Handbook of Suggestions*, op. cit., pp. 258-9.
[41] ibid., p. 512. In England, the method for melody-making involved children completing vocal melodic phrases. See English Board of Education's 1927 edition of the *Handbook of Suggestions*, op. cit., pp. 261-2.
[42] These were the equivalent of 'rhythm bands' in America. Since in Victoria percussion bands were included only in the lower grades, a detailed examination of the history of percussion bands is outside the scope of this study.

the context of the reformist tenets of New Education.[43] The approach involved children actively in their own learning about the components of music–rhythm, pitch (to a limited extent), style and form—as well as introducing children to musical notation. Herbart's 'Theory of Recapitulation', which suggested that education should reflect the progress of progress of humans from so-called 'primitive' states to more advanced states, gave legitimacy to the notion of starting music education with rhythm, and with 'primitive' percussion instruments. The possibilities of developing self-expression, and of nurturing a team-spirit suited the theories of both Froebel and Pestalozzi, both of whom had had a fundamental impact on the development of kindergarten methods as a part of the New Education.

Lane suggested that initial percussion band lessons involve a process of experimentation during which children were to be encouraged to 'try the effects of tapping glass, metal, wood, brick or stone'.[44] Southcott's work on the American music educator, Dr Satis Naronna Barton Coleman, has shown that the potential of percussion instruments as a means of encouraging what Coleman called the 'seeking attitude' had been explored particularly during the 1920s;[45] there is no evidence that Lane knew of Coleman's work, but this possibility should not be discounted.[46] Despite this acknowledgement of the value of involving children in active and experiential learning in this way, Lane also recognised that successful percussion band work ultimately depended on well disciplined group-work and on accurate ensemble skills. In a departure from the orthodox approach for percussion band work, he suggested that each instrument, introduced in turn, was to be associated with a particular sound: the bells, for example, were said to suit fairy music, and the drums recall a march. Making percussion instruments, which was part of Coleman's approach, Lane considered could be included usefully in a handwork programme so as not to take up precious time allocated to music on the time table.

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[43] For a discussion of the contemporary arguments for and against the percussion bands as a method in kindergarten and in primary schools in Britain, America and in Australia, see Jane Southcott 1992, 'The percussion band–mere noise or music?', in *British Journal of Music Education*, vol. 9, pp. 111-2.
[44] *Course of Study*, 1934, op. cit., p. 513.
[45] For an examination of the work of Coleman, see Jane Southcott 1990, 'A music education pioneer - Dr Satis Naronna Barton Coleman', in *BJME*, vol. 7, no. 2, pp. 123-132.
[46] Lane did not refer to any source for this idea. There was no similar suggestion in the 1927 edition of the English Board of Education's *Handbook of Suggestions*, which Lane appears to have known. Possibly Lane designed the activity independently of Coleman in response to the reformist ideas of New Education.

As defined by the 1934 course, a well-balanced percussion band consisted of recommended combinations of instruments. A fifteen-piece group needed one drum, one wood-block, four bells, two triangles, one pair of cymbals, three pairs of rhythm sticks, and three jingle sticks or tambourines. A twenty-five piece group required one drum, one wood-block, six bells, three triangles, one pair of cymbals, five pairs of rhythm sticks, eight jingle sticks or tambourines.[47] Grade three and four children were to continue and extend the work started in infant grades. No advice was offered regarding teaching method or regarding repertoire.

Building on the experience of making and using percussion instruments in earlier grades, children in grades five and six were introduced to orchestral instruments. The relevance of percussion work to a child's understanding of the way in which an orchestra functions, and of the 'voice' of the percussion section seems clear, but there was no indication of how early work in percussion band might lead to an understanding of other orchestral instruments.[48]

Musical appreciation

The 1934 music course included, for the first time in a syllabus document, a section on appreciation of music.[49] Lane had been interested in introducing this aspect of music education into schools for some years, and had to this end lobbied the Education Department to supply schools with gramophones during the mid 1920s.[50] In 1924 Lane had been asked to contribute the chapter on 'Singing' in Elijah's *The Principles and Technique of Teaching in Elementary School*. Without using the term 'appreciation of music', he encouraged teachers to introduce children to a range of music by making use of the new technology of the gramophone: 'The music we love is the music we know, and the medium through which the best music rendered by the best artists is the gramophone.' Lane had called on the authority of Sir Henry Walford Davies to support his views:

> Sir Walford Davies believes that a gramophone should form part of the equipment of every school, and he has made six records comprising twelve of

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[47] 'Course of Study ' 1934, op. cit., p. 513.
[48] The first, 1934 edition of Stephen S. Moore's *The School Percussion Band Guide Book*, W. Paxton & Co., London, was available in Australia through Palings music store in Sydney. This pamphlet does not elaborate on this aspect of percussion band work. A later publication by Moore, after 1934 does. See Stephen S. Moore 1939, *The Road to the Orchestra*, Thomas Nelson & Sons, Edinburgh.
[49] See a discussion of the development of musical appreciation in chapter 13 of this study.
[50] Murphy, op. cit., p. 133.

> his lectures on musical form. He calls them "Melody Lectures," [sic] and they are extremely interesting, besides being educational in the highest degree.[51]

Knowing that many teachers were unfamiliar with musical appreciation as part of the curriculum, Lane suggested that they should start in a 'modest' way, using the weekly singing lesson as a source of appreciation material. The issue of suitability of vocal repertoire was relevant; if the songs chosen were not suitable to foster an appreciation of good music, they needed to be changed for songs which were. Consistent with the strategy of using a child's natural love of a story to encourage interest in a song and in its expressive possibilities, Lane suggested that most songs lend themselves to a story, and should be sung to express the nature of that story. He extended the possibilities for using singing to promote appreciation by suggesting that one grade could act as performers for another: 'Within the school...one grade may listen to the singing of another'.[52] Given the insistence that only 'the best' should be used for appreciation purposes, this is a startling strategy; a grade one performance, for example, is not, after all, an adult model.

Apart from the class singing lesson, both instrumental and vocal music were suitable for appreciation, even for grade one and two children. Only 'the best' examples should be chosen, although Lane provided little advice regarding what might count as 'the best' for children at this age. Again the strategy of using a child's love of a story could govern choice of repertoire; teachers were to choose music with a story, and make use of the many 'charming stories of the lives of composers', and 'pictorial illustrations'.[53]

The role of dance in the history of music needed to be acknowledged, with stories about its history, and the parallel development of percussion and dance was noted: 'Even in modern dances, percussion gets a full share of the work, and has full charge of what are termed "effects".'[54] Quiet listening was considered essential, but in accordance with notions of child participation in learning, children were to be given

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[51] James W. Elijah c. 1924, *The Principles and Technique of Teaching Elementary School*, Whitcombe & Tombs Ltd., Melbourne, p. 478.
[52] *Course of Study*, op. cit., p. 511.
[53] ibid.
[54] ibid.

the 'freedom' to respond to the music with quiet tapping, soft humming, playing bells 'and the like'.[55]

These approaches to appreciation continued in grades three and four. At grades five and six level, the course listed examples of suitable recordings, such as:

> "The Song of the Volga Boatmen", sung by the Don Cossack choir, with its expression of monotonous drudgery and its distance effects, the "Barcarolle" from The Tales of Hoffmann, with its atmosphere of languid enjoyment, and the "March of the Men of Harlech," breathing a spirit of invincible determination, will help the children to a greater understanding and keener enjoyment of the best in music.[56]

Appreciation as an aspect of classroom music was clearly in its infancy, but was now at least established as part of the curriculum.

Lane had supported a range of musical activities in classroom music curriculum: listening for appreciation, movement, creative work, percussion band. In content, however, this course was largely vocal; children were to learn to sing worthy songs, and learn techniques supporting the production of good vocal tone, along with a range of musical skills such as reading and listening taught through vocal techniques.

A comparison between this course and that of the content and advice regarding methods of teaching supplied by the English Board of Education at the end of the 1920s indicates that inspiration for curriculum design and content in Victoria continued to come from Britain. Like Lane, the English Board of Education put a case for music as a means of enriching a child's personality, through active participation in a largely vocal program suited to their interests and level of development, within the liberal education context of wanting to provide access to 'the best' in music. Traditional and folk music, the 'true classics of the people' provided protection against the 'vulgar' and the sentimental' in music, a sentiment echoed in Lane's course.[57] That Lane did not specifically acknowledge that the inspiration for Victoria's music course was from this source suggests that its provenance was perhaps taken for granted, given Victoria's recent status as a British colony and continuing loyalty to the British Empire.

Murphy has suggested that the 1934 course was the last 'innovative' music syllabus until *A Guide for Music in the Primary School* was produced by the Music

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[55] ibid.
[56] ibid., p. 515.
[57] Board of Education 1927, *Handbook of Suggestions*, op. cit., p.253.

Branch in 1981.[58] Certainly Lane's 1934 course reflected attempts to accommodate some of the progressive intentions of the Victorian course, to an extent supporting Murphy's contention. Lane acknowledged the value of engaging the child's interests, of encouraging active participation in learning activities and of basing choice of repertoire on issues of child development and child interest as well as on musical worth. There was tension between the teacher-directed style of traditional class music teaching methods, with its overtones of music as a social modifier, and the style of those progressive strategies Lane put in place. This sense of incongruity was clear, for example, in the section relating to percussion band work: having experimented with instruments to discover for themselves the nature of the sounds available, children were then expected to settle down to the discipline required to work as a group, even if a child were the conductor. Developing team-work may well be a progressive educational objective, but musically this activity appeared to be no more progressive than a nineteenth century class singing lesson. The dilemma was that of needing the skills to make good music as a group while still supporting the notion that teaching should avoid the rigid drill now frowned upon.

Similarly, the progressive ideals of the 1934 course overall, with its emphasis on developing the values of citizenship, gave renewed legitimacy to the traditional role of music to support celebrations such as Anzac Day and Empire Day in the wider community. The time-honoured views regarding music's function as a social modifier was perpetuated in this context. On the whole, while Lane's attempts to place the traditional music course in a more progressive framework were innovative and progressive, the course was fundamentally a conservative one.

Classroom teachers needed a formidable array of musical skills to implement this course. They needed to be able to sing in tune, to use a modulator, to match their own vocal pitch to that of a tuning fork, to sing at sight, to have an accurate and working knowledge of rhythm and metre, an understanding of 'good' music and a sound knowledge of musical theory. Ten years later, Elijah and Cole's text, *The Principals and Technique of Teaching in Elementary Schools* tried to provide additional support and information to assist classroom teachers in the task of developing the skills needed to implement this course.

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[58] Murphy, op. cit., p. 147.

A sanctioned text to support curriculum

In 1944 a new and revised edition of James W. Elijah's 1924 text, *The Principles and Technique of Teaching in Elementary Schools* was published in Melbourne.[59] Coming ten years after the introduction of the 1934 revision of the course of study for Victoria, Elijah's text, this time written in conjunction with John A. Cole, provided Victorian teachers with advice which variously elaborated upon the 1934 course, or in some cases, reflected a departure from it. Written in the style of the English Board of Education's *Handbook of Suggestions*, as a text on teaching practice rather than a course of study, the book mainly provided advice on method, but the subject content to which the method applied was also included.[60]

The status of Elijah's text in Victoria was considerable. The 1924 edition had been the first major curriculum text written specifically for Victorian schools, and Elijah's experience as a teacher in Victorian elementary schools, as a lecturer at the Melbourne Teachers' College, and as Inspector of Schools with the Education Department lent his work the kind of authority which made it a central text for twenty years. Ellwood, in his foreword to the 1944 edition, claimed that the earlier edition had become 'the standard Australian work on educational method'.[61]

In the opening chapter of the 1944 edition, Elijah and Cole focus the reader's attention on what they considered to be the main business of education:

> Education in its broadest sense has been defined as the development of all that pertains to the child as a human being. This definition at once indicates the work that can be performed by the teacher ... But it is the particular function of the teacher to care for the child's intellect. It is the teacher through whom he gets his knowledge, who trains him in the method of learning, and who teaches him to be self-dependent.[62]

According to this view, education involved the development of the whole child, body, mind and character. The teacher's function was an authoritative one, providing 'training' along lines which were approved as 'correct'. Knowledge was to be imparted so as to leave pupils:

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[59] James W. Elijah & John A. Cole 1944, *The Principles and Technique of Teaching in Elementary Schools*, Whitcombe & Tombs Ltd., Melbourne.
[60] Board of Education, *Handbook of Suggestions*, op. cit. Printed regularly since 1905, the most recent edition had been in 1937.
[61] W. H. Ellwood, in Elijah & Cole 1944, op. cit., Foreword, p. iii.
[62] ibid., p. 1.

> not only with the new material fitted into its appropriate place in their total store of knowledge, but also with the power to use their accumulated knowledge for the advantage both of themselves and of their fellows.[63]

The techniques of teaching advocated by Elijah and Cole followed six 'maxims', gleaned from existing teaching theories. These were guidelines for teachers, rather than strict rules. Teachers should, in general, proceed from the known to the unknown, the simple to the complex, the whole to the part, the concrete to the abstract, the particular to the general; and the indefinite to the definite.[64] Using Herbart's formal steps as a basis, they designed a linear–logical model for planning a lesson, involving preparation for learning by finding a link with previous knowledge and work, an engaging presentation of new material, the association of new knowledge with existing knowledge, encouraging the ability to generalise from the new knowledge in terms of general principles, and the application of the new principle to new cases. [65] Good teaching, they suggested, involved the following characteristics:

1) The interest of the pupils is aroused and maintained;
2) The teaching is instructive;
3) The matter is presented in logical sequence;
4) Pupils see each point of the lesson clearly;
5) The pupils grasp what has been taught.[66]

Such teaching methods, drawn from the reformist ideals of the New Education movement, would enable pupils not only to be more knowledgeable, but also to be able to use that knowledge independently. This view of education is one of the contexts in which the chapter on music needs to be examined.

Murphy has attributed the chapter on music in the 1944 edition to Irwin, who had been appointed as Supervisor of Music in December 1943, following Lane's sudden death in July of the previous year.[67] In fact, the circumstances under which this chapter was written seem unclear. It was not one listed by Elijah and Cole in the preface as being newly written, and Irwin was not listed as one of the authors whose work constituted a substantial part of any section. Rather, Irwin was acknowledged as one of the 'specialists' given chapters to read in order to provide 'detailed criticism'

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[63] ibid., p. 2.
[64] Ibid., pp. 8-16.
[65] ibid., pp 19- 23. For a discussion of Herbart's formal steps in the context of New Education, see Selleck 1968, op. cit., chapter 7.
[66] Elijah &Cole, op. cit., p. 30.
[67] Murphy, op. cit., p. 151.

and suggestions. Since Lane was not acknowledged as having contributed new work, it is likely that Irwin was sent Lane's chapter from the 1924 edition for comment, probably during her time as acting-Supervisor in 1943, and, seizing the opportunity to make a contribution to curriculum development, chose to make her mark by making substantial revisions to the chapter.

Murphy, who discussed the evidence this 1944 chapter offers for examining the differing approaches of Lane and Irwin, has suggested that Irwin's chapter was 'only an expanded version of the Lane contribution to the 1924 edition', representing an indication of an 'almost retrograde' approach which Murphy saw as being characteristic of Irwin's years as Supervisor.[68] In discussing the Elijah and Cole chapter, there will be a consideration of both of these contentions. For the purposes of this study, however, the chapter is also considered in light of Lane's 1934 course, since it was with the requirements of that document in mind that classroom teachers would have read the 1944 chapter.

In a departure from Lane's practice, Irwin provided a two and a half page rationale for the place of music in education. Longfellow's sentiment, 'Music is the universal language of mankind',[69] set a lofty and literary tone, which Irwin maintained throughout this section. More evocative of the early notions of music in schools as a social modifier was Cicero's statement that 'The songs of the musicians can change the feelings and conditions of a State', quoted at the start of the section dealing with singing.[70] Irwin also chose a quotation from the English Board of Education, which offered a justification for the place of music in schools resonating with the nineteenth century view of music as a means of stiffening the moral and spiritual backbone:

> The educative value of music has often been overlooked in the past. It has sometimes been mistakenly regarded as a soft relaxation. Its spiritual and mental stimulus has not been adequately appreciated.[71]

The suggestion that music is work rather than relaxation, and as such is good for the soul, certainly was implied in the 1934 course, but was not so explicitly articulated. The sentence which followed elaborated this theme:

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[68] ibid., p. 151-2.
[69] Elijah & Cole, op. cit., p. 608.
[70] ibid., p. 610.
[71] ibid., p. 608. This quotation is cited from the Board of Education, *Report of the Consultative Committee on the Primary School*, 1931, op. cit., p. 188.

> If taught on sound lines it should react upon the whole work of a school. In no subject is concentration more necessary; in no subject is there so much scope for disciplined and corporate expression of the emotions; in no subject is there such an opportunity for the generous response to be made to the appeal from the teacher.[72]

Irwin's fundamental view was that music sessions should always be enjoyable, and most of the time spent singing: 'In the last analysis, the simplest test of the school's achievement in the teaching of music will be the quality and the number of songs that the children want to sing outside the school and in the home'.[73] Theory should not be studied for its own sake, but rather 'for the purpose of fostering the more intelligent appreciation and enjoyment that pupils are educationally ready to experience'.[74] Gaining knowledge about music and composers, and acquiring skills in sight reading, would not necessarily lead children to a love of music, but would influence a pupil's capacity to understand and appreciate music.

Although Irwin was perhaps wanting to advocate a view of music which was intrinsically musical rather than mechanical, she nevertheless supported the argument that music was a subject which provided academic and spiritual stimulation, and, again in an echo from the nineteenth century, one which provided scope for the 'disciplined and corporate expression of emotions'.[75] On the whole, the tone of this opening section is of passionate advocacy for the role of music in the school curriculum as a way of teaching children the joy of music, through making music themselves, as singers, as distinct from music as a dry and technical exercise. The content of the rest of the chapter bears this approach out, although perhaps unevenly.

One of Irwin's most significant contributions to this chapter was her capacity to organise the material more coherently than had been the case in either the 1924 Elijah chapter or in the 1934 course. Material was collected under three main content headings: singing; formal training, and musical appreciation, each organised according to the grade levels as in the 1934 course. This arrangement simplified the material, and made connections between components of the content clearer.

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[72] Elijah & Cole, op. cit., p. 608.
[73] ibid., pp.608-9
[74] ibid., p. 608.
[75] Elijah & Cole, op. cit., p. 608. For a discussion of the nature of the nineteenth century traditions in music education in Victoria, see chapter 4 of this study.

Singing

Under the heading of singing, Irwin collected instructions about choice of repertoire, vocal exercises and breathing exercises, making it clear that the exercises were in the course only by virtue of their capacity to improve singing tone, not in their own right. Advice about the appropriate way to teach a song and a listing of suitable song-books were printed at the end of the chapter.[76]

The nature of songs suitable for grade one and two children was stipulated, both in relation to their word content, and, for the first time, from the point of view of musical characteristics. Songs were to be 'short, simple songs characterised by a repetition of phrases. They should be songs for children, such as nursery rhymes, simple folk and modern songs including songs of nature, of home, of action, and of their country'.[77] The significance of choosing songs which included repeated phrases lay in Irwin's support for teaching songs 'by rote', at the infant level, and by imitation, phrase by phrase, for older students. The value of repeated phrases also lay in the possibility this method offered to assist older children to start reading music, and every opportunity was to be taken to point out patterns in melody and rhythm.

Sight-singing was by no means undervalued: 'Whilst teaching by ear is legitimate with the youngest pupils, it should gradually be discarded as knowledge of the staff notation or musical language is attained; but it should be emphasised that songs taught by sight reading have greater educational value than those taught by imitation'.[78] Nevertheless, Irwin's recommended method for teaching a song was a pragmatic one, which recognised that many songs suitable for older children were bound to be largely beyond their sight reading capacities. Her method therefore included learning a song, phrase-by-phrase by imitation, as well as by use of the modulator:

> Every child should have the music of the new song before him. With pupils of various ages and stages of attainment in singing, the following procedure has proved successful:-
>
> 1) Let the children hear the new song sung to them; this arouses interest.
> 2) The time of the song should now be studied, and as the song is sung again, pupils should softly tap or beat the time.
> 3) The next step is a study of the key signature — the position of *doh*, etc.
> 4) The song is then learnt phrase by phrase. Children may sight read easy phrases or a few bars of them. Difficult passages may be learnt

[76] Lane's chapter in the previous, 1924, edition did not include a list.
[77] Elijah & Cole, op. cit., p. 611.
[78] ibid., p. 613.

from the modulator of through listening to the teacher's rendering of them.

5) The next step is the singing of the entire song to *lah*.
6) Children could now "lip" the words as the song is sung again.
7) The last step is the singing of the song to the words.[79]

This style of teaching a song, which allowed for the teaching by rote where sight singing was not feasible, remained the standard procedure for the next twenty years.[80] The technical aspects of teaching a song, such as the use of a tuning fork and sol-fa to establish a key are described for E, D, F, G, A, B and C major, B flat, A flat, E flat and D flat major, but not for any minor key.

Like Lane, Irwin wanted to encourage teachers to develop the best possible vocal tone in their class singing. The breathing exercises included in this chapter were those produced in 1924, and in the 1934 course, but re-cast by Irwin in the 'play-way'.[81] Children were told to 'take a deep breath and smell the lovely scent of a flower' while learning to breathe deeply, and to 'pretend to blow soap bubbles' while learning to exhale slowly and steadily.[82] Similarly, voice exercises were largely those printed in the 1924 edition, and in the 1934 course. Irwin, however, warned that such exercises were 'useful only in so far as they effect singing.' They were to help tone production and to 'eliminate harsh, non-resonant' singing.[83] Irwin offered techniques for dealing with monotone singing and with the 'changing' voice, and for teaching part songs, all material which had not appeared in either the 1924 edition of Elijah or the 1934 course.

Formal training

'Formal Training' was the formidable title under which Irwin gathered ear tests, rhythm work, hand signs for sol-fa, and modulator work according to the Curwen method. The theoretical content of the 1934 course was partly subsumed in Irwin's 'Formal Training' section, while some aspects, such as key signatures, were discussed in relation to finding the starting note for a song. On the whole, the theoretical and technical content was retained from Lane's 1924 chapter and from the 1934 course,

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[79] ibid., p. 629.
[80] Transcripts of ABC singing broadcast sessions indicate that this method was standard throughout the 1950s and 1960s. See chapter 11 of this study.
[81] Lane had also recommended the 'play-way' in the 1934 course; Irwin extended the concept in this text.
[82] Elijah & Cole, op. cit., p. 615.
[83] ibid., p. 615.

but Irwin undertook to reorganise the material to increase its coherence and its accessibility to teachers.

Ear tests, as in the 1934 course document, involved the use of pillar tones. Rhythm work involved an understanding of metre including conducting patterns or 'beating time', and French time names to teach rhythm.[84] The modulator section was expanded from 1924, offering more teaching ideas, since Irwin considered that a 'thorough knowledge of this modulator work, followed by its application to the staff as shown below, is the basis of all good singing'.[85]

Musical appreciation

Irwin's 1944 chapter offered teachers much more guidance in musical appreciation than Lane had done in either the 1924 chapter or the 1934 course. In 1924 Lane had included only one paragraph, under the heading of 'To inculcate a Love of Worthy Music', while in the 1934 course appreciation had been covered in only a very general way. Irwin acknowledged the value of well-chosen 'beautiful' songs as a source of musical appreciation. Young children, for example, should learn 'a critical attitude' regarding the way in which the folk, national and simple classical songs which made up their repertoire should be sung.[86] She did not repeat Lane's suggestion from the 1934 course that one class singing for another was a suitable appreciation activity. She pointed out that there was a wealth of 'wonderful music beyond the ability of pupils to produce themselves', and referred to the value of band concerts, of 'selected' radio broadcasts, and of orchestral concerts, the last two of which had flourished in the years since the 1934 course.[87] Irwin referred to the London County Council's 'Memorandum on Curriculum' to support her point that appreciation relied on 'adequate experience' of music, gained through listening or performance. The essential purpose, Irwin said, was to teach children to enjoy listening to good music, but it was to be music of a particular kind. In a statement which captures the peculiar combination of didactic style and a sense of the altruistic intention that children should have access to the finer things in life, Irwin stated that: 'It should be the constant aim of the teacher to develop in his pupils the habit of

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[84] The 1934 course had not mentioned either the French time names or the use of sol-fa hand signs, but since they were already in the 1924 Elijah chapter, they presumably were taught in college and in-service work, and Lane assumed their use.
[85] Elijah & Cole, op. cit., p. 626.
[86] ibid., p. 628.
[87] ibid., p. 626.

preferring good music'.[88] In this way children would develop a capacity for aesthetic enjoyment. As a means to this end, she emphasised the value of involving younger children actively in their listening:

> With young children an elementary appreciation of music should be developed through the senses. The sensing of rhythm, melody, and mood may be obtained by singing beautiful songs, listening to carefully selected instrumental melodies, and by actively participating in rhythmic activities associated with music. In short, children find joy and beauty in music through movement.[89]

Older children, on the other hand, were expected to develop 'musical discrimination and independence of judgement in connection with musical standards' through mental and emotional responses, rather than through physical responses.

In the end, though, Irwin was an advocate of listening to 'beautiful' music simply for the pleasure it afforded. The section on musical appreciation ends with a return to Irwin's literary and heroic manner, emphasising the intrinsic aesthetic value of music for its own sake:

> The soul of music slumbers in the shell
> Till waked and kindled by the master's spell;
> And feeling hearts-- touch them but lightly –pour
> A thousand melodies unheard before.'[90]

A notable omission in the Irwin chapter was any reference to percussion band work. There is no way of knowing if this omission was a result of a dislike of percussion band work, or the result of following the content of the earlier Elijah edition which had not mentioned it. Irwin did refrain from making a connection between rhythm work and physical training, preferring to suggest a connection between movement and music in the context of rhythmic songs and action songs. She did not pick up Lane's foray into creative work, or self expression in the context of instrumental work, but instead cast music as one of the aesthetic arts.[91]

As stated, Murphy has suggested that Irwin's contribution to this text was no more than an elaboration of the 1934 course, and represented a retrograde step in curriculum development. Neither of these points of view is entirely satisfactory. Irwin's failure to include, let alone develop, Lane's tentative attempts in the 1934

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[88] ibid., p. 627.
[89] ibid.
[90] ibid., p. 628. Attributed to Rogers.
[91] A notable omission from the 1924 edition of Elijah is the teaching of the pillar tones by 'mental effect', using a coloured modulator. In this system, according to Curwen methodology, an 'affect' was 1924, op. cit., p. 491.

course to accommodate progressive educational thinking such as experimentation with percussion instruments certainly should be interpreted as reflecting her preference for a more traditional, teacher-directed style of teaching, indicated, for example, in her careful and explicit instructions regarding the teaching of a song. The tone of the 1944 chapter is indeed didactic and conservative, with an eye to the correct details of a teacher-directed methodology, and the traditional view that music had value as a social modifier had not been entirely abandoned. In these respects the accusation of deliberate conservatism seems reasonable. On the other hand, Irwin was no advocate of drill and technical work for its own sake; on the contrary, and according also to progressive views of education, she encouraged teachers to involve children actively in their learning whenever possible, emphasising this point by supplying many specific examples of teaching in the 'play way'.

Irwin did elaborate upon the 1934 syllabus, particularly by providing the kind of detailed information and advice classroom teachers needed to implement the 1934 syllabus. Her logical and coherent presentation of material, however, marked a move towards a thoroughness in style and a dedication to assisting teachers, both of which were new features of Victorian music curriculum documents.

Irwin was at pains to articulate a particular curriculum framework for music education, something that Lane had not attempted. For this she drew support from interstate and international curriculum writers, quoting contemporary documents as part of the chapter's text to support her views, again an innovative approach. She placed music education firmly in a liberal curriculum framework, emphasising the value of music for the intellectual, spiritual and most particularly for aesthetic development of the individual child. Music education was to provide all children with the skills and knowledge that would provide them with access to the joys of music, a part of their heritage and culture as much as fine literature or fine art. While some aspects of the curriculum, such as social studies, were by now aligning themselves with progressive curriculum ideals, other areas such as literature were cast in the liberal framework. The choice to align music with the latter rather than the former was a conservative one, but not unduly so.

For Irwin there was nothing inconsistent in the idea of disciplined and careful attention to detail serving the ideal of music as an aspect of aesthetic education. Notions such as: 'It should be the constant aim of the teacher to develop in his pupils the habit of preferring good music' and the suggestion that even though 'everyone may

not learn to make music, everyone can be trained to enjoy music' certainly placed the concepts of training and of enjoyment in juxtaposition in a way which jars on the modern ear, but for teachers trained in the early years of the twentieth century, the idea of 'training' children for enjoyment and for the development of good taste was a reasonable one. Elijah and Cole claimed in their introductory remarks that it was the function of education to develop the child as a human being, particularly through the intellect. Recommended methods of teaching, such as the Herbartian steps, were pervasive, and were rigorous and logical. The intention was to educate children to be both knowledgeable and able to use their knowledge independently. While music represented a conservative response to this ideal, it was on the whole by no means entirely out-of step with these kinds of expectations of the curriculum.

Summary

The 1934 course document gave prominence to the singing of worthwhile songs, and to a raft of technical musical skills which could be achieved through associated vocal work. The aim was to develop discerning and musically skilled children able to enjoy the aesthetic benefits of music. Although appreciation was yet to be developed fully, the intention was clear that it was fine music from the high art repertoire which was to be used. The subsequent chapter on Elijah and Cole's text represents some small but significant renegotiation of the expectations and values enshrined in the 1934 preactive curriculum, particularly in the casting of music as one of the aesthetic arts. Murphy is right, nevertheless, in suggesting that this was in many ways an elaboration of existing preactive curriulum.

The notion of what counted as suitable repertoire is best understood by the term 'worthy'. Music for appreciation was to be chosen from what Rickard has identified as being the top echelons of the musical hierarchy, while the song repertoire, provided through the *School Papers*, followed the dictates of the British model in recommending folk song, national songs, and simple classical songs considered likely to foster a love of good music. Choices were governed by notions of cultural hierarchy.

The next curriculum document published in Victoria gave Irwin the opportunity to develop the style which was already apparent in the Elijah and Cole text, and it is that document, and the subsequent 1981 course document, that the next chapter discusses.

CHAPTER 6

SYLLABUS DOCUMENTS: 1956 AND 1981

Introduction

In this chapter the nature of the 1956 *Course of Study for Primary Schools, Music*, and the 1981 *Guide to Music in the Primary School* as preactive curriculum documents will be investigated, including the changes in the expectations and intentions they enshrined.

Course of Study, Music, 1956

In the following discussion of the 1956 course document,[1] three issues will be discussed: the nature of the content and the suggested methods of teaching it, the degree to which the course sat comfortably within contemporary general education contexts, and the extent to which the course supported new trends and directions in music education.

By the mid-1950s, Victoria's state primary school system was expanding and flourishing.[2] Curriculum design and revision was now seen as a continuous process, needing to be flexible to suit a climate in which views about education and about teaching methods changed more rapidly than in the past, and to suit a cohort of teachers who were encouraged to use a syllabus document as a guide to what was required rather than as an immutable body of information to be followed without question.

Education's role was now considered to be to prepare children to take their place as successful members of the adult community, a purpose to be achieved by involving children in active learning, according to their particular level of development. The 'activity method' of teaching extended the 'learning by doing' or project method which had been characteristic of the 1934 course, by developing topics built on the natural interests of children, and in accordance with their developmental levels. Generic skills and development, not related specifically to subject content, resulted from this kind of

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[1] Education Department of Victoria 1956,*Course of Study, Music*, Melbourne.
[2] Enrolments in Victorian primary schools had risen from 185,798 in 1950, to 258,346 in 1956. Blake, op. cit., p. 392.

approach to teaching and learning, such as skills in leadership gleaned from group work, increased self-confidence gained from experience in speaking to a group, and increased motivation resulting from taking responsibility for finding out information for themselves. The new 1956 *Course for Study, Music*, to be considered relevant, needed to be consistent with this kind of educational environment.

As the first Victorian primary music course since 1934, this document had the potential to revitalise music in schools. While the process set down by the Education Department for curriculum revision allowed for wide consultation at all levels, and for trials in schools, Irwin, as Supervisor of Music and therefore as a member of the subject revision committee, was ultimately responsible for its development, and is generally recognised as being both its inspiration and author.[3]

As was evident in the 1944 Elijah and Cole chapter already discussed, Irwin's view was that music education was part of the liberal curriculum in schools. All children in state primary schools should be given the opportunity to express themselves musically through performance and should be provided with the knowledge and listening skills which would allow them access to what she called the 'full and inner beauties' of 'fine' music. They should also develop the discrimination to lead them to select, of their own accord, 'the best' in music. Music education was not for the gifted few, nor for the children whose parents sent them for private music lessons, but for the ordinary child in every class. Every child was entitled to access to the finest musical culture, and should be assisted to succeed as a musician. Furthermore, every teacher was able to achieve this objective, provided they brought the right attitude to bear on the task.

In substance, the content of the 1956 course was largely that presented by Lane in the 1934 course although the appreciation of music section was now considerably more developed, building on the work in the 1944 Elijah and Cole chapter, and Irwin had added a new section on 'Creative Work'. Irwin's organisation of the content, in line with her approach in the 1944 Elijah and Cole chapter, was vastly more coherent, making clear, for example, that the virtue of theoretical work lay in its capacity to equip children to participate in music through performing (generally singing),

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[3] Existing discussion of this document in the literature, such as by Brian Boadle 1978, and Brian Murphy 1995, assume that Irwin was the author. Comparisons between this document and the chapter on music in the 1944 edition of J. W Elijah & John A. Cole, *The Principles and Technique of Teaching in Elementary Schools*, along with Irwin's role as Supervisor of Music, make this a reasonable assumption.

listening, and to a small extent, creating. The course presented content separately from advice regarding methods of teaching: course content occupied thirteen pages of the document, while the advice section covered an impressive seventy pages, excluding an appendix setting out model lesson outlines.[4] 'Voices in Song', at each grade level listed breathing and vocal exercises similar to those presented in 1934. 'Aural Training' included work in rhythm, in tone and force,[5] and in pitch, in each case moving from a simple understanding of the concepts involved to more advanced skills. This section subsumed the material formerly included in the theoretical section in the 1934 course, and was designed to support work in singing and in musical appreciation. From grade three a new section called 'Creative Work' involved devising melodies, building on modulator work and aural training. 'General Musical Knowledge and Appreciation' was a more extensive version of the work started in the 1934 course and in the 1944 Elijah and Cole text. It drew together work on musical instruments, on musical terms, and on form and style, in addition to education in a selection of that part of the 'fine music' repertoire considered likely to engage the interests of young children.

Irwin was determined that classroom teachers would take their responsibilities to teach this content seriously, but was equally determined that they should get as much support as she could provide in a written document to support them in that role. The section of the document dealing with methods of teaching therefore offered advice on teaching techniques, and extensive and specific advice regarding resources, including lists of books, songs and recordings to support teaching. To help classroom teachers understand the reasoning behind a particular approach, the document frequently offered clear and concise explanations. Understanding the vocal mechanics which make it more difficult to sing an ascending scale using a head voice than to sing the same scale descending made sense of the construction of many voice exercises, for example, and gave teachers the power to construct their own exercises if they wished.

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[4] See appendix B.

[5] Tone and force relate to the concept of volume, including accent. See 1956 *Course of Study, Music,* op. cit., p. 8.

Singing and related vocal work

Irwin recognised that many children came to school with no experience of singing in a group, and from families which did not value 'real' music.[6] Relying as it did on singing, the course therefore offered a great deal of advice regarding the choice of suitable songs, on appropriate ways to teach a song, and on the best way to develop a good vocal tone. This approach was designed as a strategy to give children the best possible access to good music, using their own voices as the means to that end.

The focus on the value of engaging the interest of children in their learning through the careful choice of songs, already evident in the 1944 Elijah and Cole chapter, was now spelt out in detail: the words needed to be appropriate in content for the age level and to their vocabulary, as well as being of a good literary standard, while 'attractive' melody and strong rhythm were considered to be musically appropriate for young children. The vocal range needed to fall between G and E flat', but certainly no lower than D, and, for junior grades, contain no difficult melodic leaps. Extensive lists of specific songs, arranged according to grade level and to topics, gave teachers ample choice of repertoire. There were traditional nursery rhymes, greeting and prayer songs,[7] nature songs, songs suitable for social studies, songs about pets and other animals, festival songs, songs about everyday life, lullabies, and for grade two children, fantasy songs. Suitable song-books were listed, many published locally by the Melbourne publishing house, Allans, such as the *Australian Bush Songs* and *Allan's School Songs*, along with books imported from Britain, such as *Sixty Songs for Little Children* published by Oxford University Press, and *Finger Plays*, published by Curwen.[8] This was a remarkable attempt to provide specific advice regarding readily available resources to support classroom teachers choosing songs for a singing program: sixty-three songs for beginners, fifty nine for grade one, fifty for grade two, along with fifty-six song books suitable for infant grades. A similar listing of seventy-nine songs and their sources, supported the grade three to six course.[9]

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[6] ibid., p. 14.

[7] Given that the state education system in Victoria was, according to the *Education Act, 1872*, a secular one, such songs were an interesting inclusion.

[8] Songs and song-books suitable for infants are listed in the 1956 *Course of Study, Music*, op. cit., pp. 35-8.

[9] ibid., pp. 68-9. Many of the songs on the lists for grades three to six were published in the monthly Victorian *School Paper*. A discussion of the role of this publication appears in chapter 10 of this study. See appendix C for 1934 and 1956 *SP* song lists, grades3/4 and grades 5/6.

Classroom teachers needed to be able to teach a song efficiently, and this course carefully expanded the kind of instructions provided by earlier course documents. To teach a song in a grade one or two class, the teacher, after some preliminary voice and breathing exercises, singing through a known song, and some aural work, was to follow five steps, all set out in the kind of precise detail characteristic of this document:

> (i) *Brief Introduction*–Although the song will usually be connected with the social studies unit of work, or with some nature experience, some brief comments linking the song with the children's activities must be made.
>
> (ii) *Presentation of Song*–The teacher sings the song through to the children unaccompanied. She should face them so that they may watch her lips as she sings. The children are encouraged to express their ideas about the song. If necessary, the teacher questions as to the meaning of the words, then sings the song again to clarify the children's ideas. An illustration may be used to stimulate interest or give the song reality. A picture would be suitable, so would a nature specimen or a toy.
>
> (iii) *Impressing the Rhythm*–The song is sung again, preferably without the piano, while the children perform some appropriate action with their hands, such as rocking a doll or riding a horse. The song is sung, or played, once more, the children performing some different action. They then tap while the teacher again sings or plays the melody.
>
> (iv) *Impressing the Melody*–This step is optional, since little children seem to learn more easily when associating the words with the music. In Grade II, children and teacher may sing the tune to "loo". The teacher notes any phrases that need further teaching. It is important that the teacher does not sing the words at this stage.
>
> (v) *The Children Sing the Song*–When the song is first introduced, very young children feel that they can join in, but, without being repressed, they should not be allowed to sing in full tone.[10]

Children might join in the refrain, or some other section of the song that appealed to them, and if necessary, difficult words could be repeated. The words should be 'lipped' as the teacher sang, before trying to sing the song through, to allow the teacher to check their enunciation. Finally the class sang the song through two or three times with the teacher. This system, with its logical movement from the known to the unknown, and with explicit attempts to relate the song to the child's experience and feelings, is consistent with the tenets of the New Education reformers.

The systems suggested for teaching a song in grade three to six were more

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[10] 1956 *Course of Study, Music*, op. cit., p. 18.

complex, and more formal. Teachers were permitted to choose one of two systems: teaching 'by rote' or teaching 'by sight'. In the former system, a short song, such as 'The Drummer Boy' was taught as a whole unit, and longer songs, such as 'The Call of the Sea', were taught phrase by phrase.[11] In each case, class teachers were taken step by step through the approved teaching method, using these two songs as exemplars. The song's notation with the words underneath was to be displayed on the blackboard to help children make a connection between notation and what they heard. This meant that teachers needed to find the correct pitch for the starting note and therefore had to be skilled in the use of the tuning fork and the staff modulator.[12] When the song was to be taught by rote, phrase by phrase rather than as a whole, children listened first to the song as a whole, then focussed on the rhythm by tapping with their fingers as they listened. They then focussed on the melody, phrase by phrase, by firstly humming, then singing to a syllable such as 'loo', then 'lipping' the words, and finally singing the words. The teacher needed to give the correct starting note for each successive phrase, and check the quality of the vocal performance of each phrase before moving on. This was essentially the same approach as that outlined in the 1944 Elijah and Cole chapter.

The value of teaching 'by sight', that is, by sight-reading, lay in its practical application of a range of technical and theoretical skills. A class able to sight-read a simple song did so by a combination of skills in Curwen tonic sol-fa and French time names, and knowledge of metre, moving through a series of steps directed by the teacher. The key of the song was revised on a staff modulator, prior to the teacher leading the class through modulator voluntaries to teach intervals from the new song. Children were then invited to work out the starting note of the song from its notated version on the black-board, as well as the metre and appropriate beating pattern. The rhythm was learnt, according to Curwen methodology, by singing the rhythm on a monotone on *doh*, using French time names, while tapping the beat.[13] The rhythm and sol-fa was then combined, then sung to 'loo' and finally to the words, phrase by phrase, until the song was learnt.

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[11] No source is cited for these two songs.
[12] 1956 *Course of Study, Music,* op. cit., pp. 48-51. See appendix D.
[13] John Curwen 1892, *The Standard Course of the Tonic Solfa Method of Teaching to Sing*, John Curwen & Sons, London, pp. 6-7.

Training a child from an early age in the ability to listen actively, as distinct from 'hearing' in a passive sense, was seen to be of fundamental significance. Aural work had the potential to develop a good sense of pitch, an appreciation of 'pleasing' vocal tone, an understanding of the 'new and unexplored world around us--the world of sound', and, elaborating on the notion established in 1944, was considered to be a means of aesthetic education.[14] Aural training involved rhythm, tone and force (relating to volume and accent), and pitch. Young children were considered to respond to each of these aspects of music most directly through movement, an instinctive expression which should be harnessed to develop the child physically, mentally, socially and emotionally.[15] Principles underlying music and movement followed child-centred theories of education: children were to be free to choose their own movement, following the music rather than directions from the teacher. Children learnt to recognise and respond to a repertoire of specific rhythms suggesting kinds of movement such as walking, running, skipping, and galloping. The rhythm patterns of known songs supplied rhythmic recognition exercises, and echo clapping and similar games encouraged rhythmic memory. In grade two, musical notation at a simple level was introduced by using French time names and their notation. Concepts of contrasting high and low pitch were generally introduced through song and movement, and games.

Aural training in the middle and upper school included work in pitch, construction and practice of modulator voluntaries, rhythm exercises and rhythm dictation, and was designed to lead to sight-reading skills. This practical application of aural training was its justification in the course:

> Examination of the outline lessons [printed as an appendix to the course] indicates how aural training in rhythm (note values, rhythm dictation, time signatures and beating time) should be taught side by side as preparation for sight-reading. When this method is followed, children realise the practical application of what they have studied.[16]

Modulator work was introduced using a complicated process, the level of detail designed, as was the case in advice regarding the teaching of a song, to provide a classroom teacher with a specific technique to follow. 'Play-way' methods were

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[14] 1956 *Course of Study, Music,* op. cit., p. 18.
[15] Victorian schools had access to music and movement broadcasts sessions for infant classes, broadcast by the ABC. Presumably many teachers had used this resource and would have been familiar with music and movement as an approach.
[16] 1956 *Course of Study, Music,* op. cit., p. 52.

encouraged, such as installing *doh* on the ground floor of his five-storey stave home, armed with a clef as a front door and a key signature as the key. Choosing songs in E major facilitated this approach, since *doh* was placed on the bottom line of the treble stave, a circumstance which accounts for the popularity of E major as a key for songs suggested for this age group.

Creative work

The introduction of a creative work component in grades three to six was a significant development, building on a small beginning in the 1944 Elijah and Cole chapter. In the context of the theoretical knowledge of rhythm, metre, melody and form, this work gave children an opportunity to use their knowledge to design their own melodies. In 1956 composition might reasonably have been considered the domain of the gifted or talented child, but in the spirit of the course, the needs of every child were kept in mind, and teachers were expected to find chances for creative work throughout the syllabus:

> The purpose of creative work in music is to give to the average child opportunities to express himself musically in a number of ways...
> In a general sense no single musical activity is specifically creative. Singing, playing instrument, miming, rhythmic response, active listening, and improvising melodies are all avenues that provide opportunities for creative musical expression. The syllabus is designed to provide plenty of incidental experience in each of these aspects.[17]

The course listed a range of possibilities for this work, such as question and response melodic and rhythmic work, setting verse to melody, and exercises designed to develop a sense of tonality.

General musical knowledge and appreciation

The intention of the 'General Musical Knowledge and Appreciation' section of the course was to 'form the musical taste of the children', and to 'make them aware of their rich musical heritage'.[18] Irwin made the point that even at middle and senior school level, most appreciation work was likely to be done through well-chosen songs, but in this course gave teachers detailed support in tackling a wider repertoire.

Throughout the primary school, but particularly in lower grades, a child's natural love of a story continued to be the major strategy for encouraging the kind of active and attentive listening required. Music of this kind could be that which told a

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[17] Quoted in ibid., p. 57.
[18] ibid., p.26.

story with musical illustration, such as 'Tubby the Tuba', music composed to tell a story, such as excerpts from Grieg's *Peer Gynt Suite*, music which might suggest a story line to children, or music which specifically illustrated particular instruments. Stories of the lives of the composers were considered suitable when related to particular compositions being studied.[19] As a knowledge of musical terms, of form and style and of musical instruments developed through grades three to six, the repertoire of music for appreciation became more ambitious musically. Selections now included music with a program or story to help engage children's attention, but in addition, short examples of more abstract music were the means of learning about orchestral instruments, voice, style and form. In each level, the course offered suggestions regarding suitable repertoire to suit each particular purpose: the 'Scherzo' from Mendelssohn's *The Midsummer Night's Dream* helped pupils learn about the flute in grade four; the final movements of J. S. Bach's *French Suites* provided an example of rondo form for grade five; and Mozart's *Jupiter Symphony* provided an example of minuet form for grade six.

In addition to advice about teaching methods, this section functioned as a text, explaining much of the musical knowledge the teachers were expected to impart. In a discussion of 'Air with Variations' form, for example, the didactic tone is clear:

> Composers have found a great deal of pleasure in composing or borrowing a tune and embroidering it in various ways. Sometimes they add notes, sometimes they take away notes, leaving only a skeleton of the melody. At times they change the rhythm slightly. However, if we listen carefully we will be able to hear the original tune in spite of all these variations. Each repetition or variation is more elaborate than the last. Then at the conclusion he lets us hear the original tune once more.[20]

While the use of the gramophone in schools was in its infancy in 1934, by 1956 it was no longer new technology. A resource list provided a range of recordings to support the appreciation course so that schools could build up a collection of suitable recordings. The listing for grades one and two is particularly extensive.[21] Curiously, no mention was made of ABC schools' concerts, or of ABC schools' appreciation broadcasts as appropriate resources.

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[19] A reliance on program music had also been characteristic of musical appreciation in British schools. In 1931 the Board of Education had been critical of what it considered an over-reliance on this kind of music. See the Board of Education 1931, *Report of the Consultative Committee on the Primary School*, London, HMSO, p. 188.
[20] 1956 *Course of Study*, op. cit., p. 65.
[21] ibid., pp. 28-9.

Irwin was interested in breaking down the division which had traditionally separated music from the rest of the curriculum. She considered that music should be included in every aspect of the school day. Folk songs and music from around the world could be integrated into social studies, songs about nature could support nature studies, and songs with literary lyrics add to an appreciation of good literature. To support and demonstrate this philosophy, Irwin developed a series of thematic or 'correlated' lessons or units of lessons for grade two. Topics were chosen to appeal to the interests of young children, such as 'Elves and Fairies', 'Spring', The Sea', 'The Farm' and 'The Fireman'.[22]

The units included work from each component of the music course. The lessons focusing on 'The Farm' for example provided suggestions for both content and teaching approach:

> Songs: "John Brown's Farm" (Movement and Song for the Five to Sevens
> "The Hen" (Songs for the Nursery School)
> "The Naughty Hen", "My Three Hens" and "Trot, Trot. Trot" (Sixty Songs for Little Children)
> "See the Farmer Sow his Seeds" (Child's Songs, vol. 1)
>
> Breathing and Voice Exercises:
> These exercises, together with pitch exercises for out-of-tune singers, may be correlated quite easily with the songs suggested.
>
> Quiet Listening:
> "The Merry Peasant' ("Happy Farmer") and "The Reapers Song" from Album for the Young, Op. 68, Schumann.
>
> Rhythmic Exercises:
> Children could pretend to cut hay by hand and toss the sheaves onto a haystack. (Correlate with aural training in pitch.) They may also pretend to be plough horses (slow walk), then ponies (recognition of, and response to, changes of tempo).
>
> Time Exercises:
> Revision of taatai [pair of quavers] through the three songs selected from Sixty Songs for Little Children.
>
> Singing Games:
> "The Farmer" (Movement Songs for Infant Classes).
> "Little Bingo" (Song Time).[23]

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[22] ibid., pp. 32-4.
[23] ibid., p. 34.

Percussion band

The last chapter in the course was devoted to the percussion band, extending considerably the material in the 1934 course. Justification for percussion work was explained historically. 'Primitive man' had used percussion instruments for communication, and had 'excited emotions at tribal ceremonies by means of his tom toms or other percussion instruments'.[24] In a school music program, percussion band work was considered to be an enjoyable and practical way to teach a range of musical skills and knowledge, such as rhythm, pulse, phrasing, accent, metre, and eventually, sight reading skills from staff notation. In addition, band work developed concentration, responsibility, and, given the opportunity to 'beat time' for the band, leadership.

The percussion band work was divided into three stages: playing on the pulse by ear, playing both pulse and rhythm by ear, and sight reading from staff notation. Detailed advice was offered regarding the correct techniques for playing the prescribed instruments, reflecting a concern that the approach to band work should be disciplined, somewhat in the style of an adult orchestra. In 1934 Lane had suggested that children should initially experiment with and explore the instruments as sound sources, using scientific as well as creative skills; in the 1956 this approach was not mentioned, but rather, a remarkable attention to technical detail reinforced the formal approach to this work. In spite of the benefits claimed for percussion band work, it was not listed in the syllabus itself, and in the 'Syllabus Guide' was only intended for infant classes. Irwin also warned teachers against undertaking percussion work for its own sake, suggesting rather that it should be considered 'a link to wider musical experiences'.

In 1956 Irwin presented a paper to Australian music educators attending the first extensive national music education conference, run by UNESCO in Melbourne. Fresh from the process of developing the new Victorian course, she distilled her views of the objectives of a primary school music course, as exemplified by the 1956 document:

> A course must be planned and designed to provide each child with a musical education that enables him to take an active and joyful part in some form of musical expression, to listen so that he may comprehend and love the full and

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[24] ibid., p. 7. For a discussion of Dr Satis Naronna' Coleman's work in this area, see Southcott, 1990, op. cit.

> inner beauties of fine music and to develop the musical discrimination that will lead him to select and prefer the best in music.[25]

Paraphrasing the course document's advice on teaching methods, Irwin maintained that in order to achieve these objectives, work should be carefully graded, progressing from the known to the unknown. Music should be included throughout the whole curriculum, particularly into social studies and nature studies. Each lesson should involve the child in active participation in performing music, since that is the way the child will learn to love music. Since every child has a voice, her argument ran, it is through the voice that most of the experience in the primary school should be achieved, starting with nursery rhymes with which children are already familiar, and progressing to the folk songs of all countries.

This had been the credo which influenced Irwin's contribution to the 1944 chapter on music in the Elijah and Coles text, and was now enshrined in the official course document. While the notion of music as a social modifier was still discernable in the 1956 document, on the whole it had been replaced by the concepts belonging to the more liberal framework of the Social Reformers of the New Education movement, with their interest in enriching the life of each individual while passing on those aspects of music which were privileged as high art. The focus on the careful and methodical development of the individual child as an active participator, also ostensibly within the orthodoxy of New Education, is however perhaps only nineteenth century practice dressed in different clothing. Certainly class singing was now considered the means by which individual children were able to learn about music, rather than primarily as a means of group or corporate musical expression in its own right. It is hard to see, however, how children learning to sight-sing in 1956 according to this document's methods had an experience markedly different from that had by George Allan's choirs in the 1850s.[26] Possibly both outcomes were now achieved, but the general educational context of the 1950s demanded that the former be given precedence as an objective.

Few educators have found fault with the egalitarian intent behind this course. Every child does indeed have a voice, after all, while not all schools had access to any other musical equipment at all. In the following decades, however, some music

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[25] Doris Irwin 1956, 'Curriculum Planning for the Primary School', paper presented at UNESCO conference, 'Music in Education', Melbourne, May-June.
[26] See chapter 4 in this study.

educators in Victoria considered that this course had an unduly narrow and conservative base for music education, which failed to allow appropriately for instrumental work and creative work. The notion of a cultural hierarchy, with fine music as the most appropriate kind of music for young children was still enshrined in this preactive curriculum document. Indeed, this appears to taken as axiomatic fact. Support for Irwin's traditional stance in this regard also faded in the following years. The discourse surrounding this document will be examined as it arises, particularly in the context of teacher education and in relation to the ways in which teachers were supported to teach the curriculum.

Twenty-five years passed before the next primary school music curriculum document was produced in Victoria. The 1981 publication of *A Guide to Music in the Primary School* provides a clear picture of how far the views of what a classroom teacher should be teaching had traveled in the intervening quarter century.

A Guide to Music in the Primary School, 1981

Introduction

By the 1970s, the 1956 course was generally considered to be obsolete. In 1975 a group of District Inspectors, primary school principals and teachers, reporting to the Director of Education about the state of music in primary school classrooms, listed the absence of a recent course of study or curriculum guide as being one of the six factors contributing to the poor state of music in primary schools. They noted the need for a new course of study or curriculum guide, flexible enough to be implemented regardless of staff changes within a school.[27] More significantly, the *Collins Report*, which resulted from the work of this group, considered that the influence of the 1956 course had been harmful, by failing to serve the purpose of making music accessible for classroom teachers. The report claimed that the 1956 course had initially 'contributed to the low status of music in the primary school and that the low priority

[27] *Collins Report*, p. 4. This report, also known as 'The District Inspectors' Report' was generated in 1975 by an advisory group made up of Victorian Education Department District Inspectors, and primary school principals and school teachers. A copy of the report used to be held, as a departmental document, in the Victorian Education Department library. Since the closure of that facility, it has not been available through the Education Department, nor, so far, through the State Archival collection. A copy of the entire document is provided in the appendix of Brian Boadle 1978, Music teaching in Victorian state primary schools in relation to teacher training, unpublished M Ed thesis, University of Melbourne, held in Special Collections as part of the Melbourne University library collection.

given to music is tradition-based, and traceable to an "unrealistic" course of study'.[28] *A Guide to Teaching Music in the Primary School*, prepared by the Music branch for publication in 1981, was therefore an important opportunity to help teachers deal with music in their classrooms.[29]

In explaining the contexts in which the course had been prepared, the Music Branch referred to contemporary issues in both general education and in music education. Expanding on interests initially mentioned in the 1956 course, the Branch had considered research about the musical characteristics of children, and their cognitive developmental stages. A new context for this course was the range of contemporary approaches to music education, established by educators such as Carl Orff, Zoltan Kodály, John Paynter and R. Murray Schafer.[30] In addition, a national conference of music administrators in May 1980 had called on the British music educator Keith Swanwick as a consultant.[31] This group put a case for the inclusion of music as a core curriculum subject in the first eight years of schooling. The aim should be:

> To include music education in the core curriculum for the first eight years of schooling thereby making available to all children opportunities to experience, understand and respond to music. This involves the development of necessary skills and concepts which provide a platform from which real choices can be made when music education becomes optional [in later years of schooling].[32]

The *Collins Report* had noted that many schools had no specific aims for their music curriculum; in most cases the only aim was that of enjoyment. The implication was that the kind of enjoyment to which such schools aspired was not earned through a rigorous program promoting knowledge and skills, but rather a more superficial enjoyment likely to result, for example, from singing simply for fun. The 1981 *Guide*, while still listing enjoyment as a fundamental aim, also listed aims reflecting a rigorous approach, and a wider rationale for the place of music in a school curriculum:

> To nurture in children an enjoyment and understanding of music, which will enrich the quality of their lives.

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[28] *Collins Report*, ibid., p. 6.
[29] Education Department of Victoria, 1981, *A Guide to Music in the Primary School*, Music Branch, Melbourne.
[30] ibid., front page.
[31] Delegates to this conference included the State Supervisors of Music as well as Professor Keith Swanwick. See Music Board of the Australia Council & ASME, *Music in the Core Curriculum* from the National Music Administrators' Conference, Brisbane, May 15-18, 1980.
[32] ibid., p. 11.

> To help children realise their potential by providing opportunities for creativity and expression of feelings and ideas, through music.
>
> To develop children's individual musical interests and skills which will allow participation in music-making, both at school and throughout adult life, and which may form the basis for a possible career in music.
>
> To help children become intelligent consumers of music through an appreciation of many kinds of music.
>
> To offer varied musical experiences through which children may become acquainted with other art forms and cultures.
>
> To provide musical activities which will aid the development of aural and visual perception, thought, discrimination, speech, and co-ordination. .[33]

The 1956 course had promoted music as a form of aesthetic education, through which children developed an awareness of 'the beautiful' by way of a particular repertoire. Reflecting the context of the wider community, the 1981 *Guide* intended that children should learn instead to be intelligent and discriminating 'consumers' of music as one of the arts, and through a wide range of musical styles. As was the case in 1956, active participation was considered the way to learn about music, but now there was no suggestion that the best way to do this was necessarily through singing. The view that there was intrinsic value in expressive responses to music through working as a well- trained and disciplined group of singers was replaced by an emphasis on an individual expressive and creative response to a range of music through a range of activities.

The *Guide* was a framework, designed to help teachers devise a class program or a school program, using a variety of activities. Like the 1956 course, expectations for different age groups reflected an interest in a sequential program. Levels were established for seven grades, now including a preparatory grade for children aged five to six years, in their first year at school, before entering grade one. In a pragmatic move, however, recognising the inconsistent and uneven provision of music from school to school and from year to year within a school noted in the *Collins Report*, teachers were asked to decide at which level their class needed to work, and to adapt activities to suit the age group.[34] An inexperienced grade six class, for example, could

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[33] *A Guide to Music,* op. cit., p. 11.

[34] This had also been the strategy used in George Latham & Geoff Hansen n.d., c. 1974, *A New Programme for Teaching Music*, a document developed to support the Music Branch's in-service role. See chapter 9 of this study.

conceivably need to work at level one, using activities adapted to suit their maturity and interests.

The *Guide* was organised using a framework involving knowledge and musical activities. Having chosen a starting level, teachers were to plan lessons and units of work involving musical experiences: singing, listening, playing, moving and creating. In this way children would gain knowledge of the elements of music: rhythm; melody; expression, tone colour and style, harmony; and form, all developed concurrently.

For each musical activity, the *Guide* stipulated overall objectives.[35] Singing, listed first, included similar objectives to those included in earlier courses, but without the stipulation that only some kinds of songs were appropriate. Rather, by directing teachers to the widely available resources distributed by the Music Branch and by the ABC, the *Guide* implicitly accepted these resources as providing appropriate repertoire.[36] Teachers were to encourage children to enjoy singing, to sing in tune using the natural vocal quality appropriate to each age level, to sing expressively, to develop a wide repertoire of songs, to interpret each song in its appropriate style, and to maintain a harmony part. Listening activities were to encourage children to enjoy listening to music, to achieve 'through conscious listening, the ability to respond emotionally and intellectually to music', to develop aural discrimination skills to assist in appreciation and performance, and to develop language to describe music which included both musical terms and visual imagery. Playing or instrumental activities were to encourage children to enjoy performing music, to play confidently, using correct techniques, instruments such as recorder, guitar, and melodic and non-melodic percussion instruments. They were to improvise, accompany songs, and to read and play musical scores. Movement activities were to encourage enjoyment of music and movement work, the capacity to respond to sound through movement, and an awareness of how to use the body 'as an instrument of expression and communication, and to use this to interpret music.'

Creative work, now interpreted far more broadly than in the 1956 course, spanned all musical activities. Children were encouraged to enjoy creating music, to

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[35] ibid., pp. 14-18.

[36] For a discussion of the song repertoire provided by the ABC see chapter 11 of this study, and for a discussion of the song material produced by the Music Branch, see the discussion of the *Sounds Fun*, *Sounds Great* and *Sounds Magic* series in chapter 12 of this study.

communicate expressively through use of the voice, instruments, and the body. They were to create music 'for its own sake', develop understanding of compositional processes such as unity, variety, and form, and to use music as a means of expressing ideas from other arts forms, or integrate music with other arts forms. The 1956 *Course of Study* had suggested integrating music with other curriculum areas such as social studies and nature studies, usually through song repertoire; in this instance, creative work was integrated with other arts areas, and reflected the start of a trend to place all arts subjects together under an 'arts' umbrella in future curriculum documents, by virtue of their aesthetic and creative common ground.

Advice regarding teaching approaches and method was provided under each musical activity heading.[37] In regard to singing, as had been the case in the 1956 course, particularly for younger children, teachers were told to choose songs that reflected children's interests, with words suited to their level of maturity. Unlike the previous courses, however, there was no expectation that for middle and upper classes the repertoire should be chosen largely from the folk and traditional repertoire of Britain and Europe. A range of strategies promoted good vocal tone and accurate singing. Songs were to be chosen to suit the vocal range of children and to suit their vocal ability, teachers were to 'direct attention to posture, breath control, phrasing and diction', see that the melody was produced accurately and ensure that the pitch and tonality of the song was established correctly by singing or playing an introduction. Songs should be conducted. In a departure from previous course documents, learning to sight sing was not emphasised, although the notation of songs was to be displayed. There was no reference to Curwen methods; no mention of sol-fa, the modulator, or of the tuning fork.[38]

Approaches to listening were less formal than in the 1956 course. The term 'musical appreciation' was replaced by the term 'listening', cast in its broadest sense of aural acuity, and included listening with discrimination to a range of sounds such as those from the environment, as well as to pieces of music. As for singing, selection of music for listening was to be wide and varied, with no stipulation regarding what would count as suitable repertoire.

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[37] *A Guide to Music*, op. cit., pp.14-18.
[38] ibid., p. 15.

'Playing' was an aspect of the course descended from the percussion band. Instruments could be used for solo and group work, and to enhance a known song, though introductions, simple accompaniments, and codas. An echo can still be heard of the ambivalence already noted in the 1934 course between the need to have children learning to play as a group with discipline, accuracy and using correct techniques, and the potential classroom instruments offered as exciting sound sources for children to explore. Teachers were to:

> Teach the children to develop correct techniques of playing with emphasis on control, tone, and expression; however, also encourage the exploration of different ways of producing sound.[39]

In the tradition of the 1934 course, but not of the 1956 course, using movement as an approach to music education was given some prominence. The approach to moving was that of creative dance rather than of the more directed Eurythmics, encouraging children to express and interpret music individually, and reinforcing an understanding of the elements of music. A 'vocabulary' of movements was to be developed through exploration of space, direction, height, speed, effort.[40] A variety of sound sources could be used for movement, including environmental sounds and drum beats, as well as recordings.

Suggestions regarding creative activities spanned work in the other musical activity areas, and represented a broad approach far freer in nature than the concept of creative work in previous courses. Teachers were to:

> Encourage creativity by providing a stimulating and accepting environment.
>
> Provide opportunities for free exploration of a variety of vocal, instrumental, body percussion, and environmental sounds.
>
> Provide the opportunity to explore non-traditional sound sources and unconventional ways of playing instruments.
>
> Encourage the children to create and sing their own songs, to respond freely to sound through movement, and to devise their own accompaniments to songs, stories, poems and dramas, etc.
>
> As the children acquire musical skills, encourage them to write, direct, and perform their own compositions and dance sequences.
>
> A sensitivity to mood, style, rhythm, tempo, and dynamics should be reflected in creative activities.

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[39] ibid., p. 16.

[40] This approach appears to have been influenced by the Laban method of dance education.

> Plan creative activities so that children may work individually, in pairs, and in small and large groups.[41]

The value of a sequential program had been acknowledged in the 1934 course, and was more clearly demonstrated in the 1956 course through specific and meticulous sequencing of content allowing development throughout the school. This interest was now further developed, drawing on research into the way in which musical perception develops in children.[42] A scope and sequence chart showed the interaction between musical activities and developing knowledge of musical elements across seven levels or stages.[43]

At each level, all musical knowledge areas were listed: rhythm; melody; expression, tone colour and style; harmony, and form. Content to be covered in each of these areas was listed, and expected outcomes were stipulated in relation to this content. A selection of suitable activities followed to help achieve these outcomes, each described in sufficient detail to assist teachers implement activities with the minimum of difficulty.

At level one, for example, for children aged five or six years, the musical knowledge to be covered was: beat and accent; rhythm patterns; rhythm patterns with rests; distinguishing between beat, accent and rhythm; vocabulary related to rhythm; repetition of repeated rhythm patterns; graphic and conventional notation; and recalling and performing rhythm patterns.[44] Expected outcomes were expressed directly in relation to this content. To help classroom teachers develop activities which would lead to the outcomes, the *Guide* described twenty-one activities. A game of 'Pass the Beat', for example, to encourage understanding of beat and accent, involved children sitting shoulder to shoulder in a circle, 'passing the beat' around the circle by tapping their neighbour's shoulder. Three suitable recordings of music were indicated from the resource list. Variations to extend the activity included passing an object such as a bean-bag, or passing only on accented beats. To support the ability to interpret and use graphic notation for rhythm, children were invited to perform a series of graphic representations of beat, involving alternating large and small dots, or

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[41] ibid., p. 18.
[42] The 'Select Bibliography' in the *Guide to Music*, 1981, included a section devoted to 'musical development' and another to 'child development', particularly relating to the cognitive theories of Bruner and Piaget.
[43] See appendix E.
[44] ibid., p. 48.

to devise their own graphic notation for a short, simple rhythm pattern performed on an instrument.[45]

At level three, children in grade three, aged eight or nine years, developed knowledge of form, such as 'same and different phrases', repeated and contrasting sections, binary and ternary form and related musical vocabulary. Six songs from the resource list were suggested as being particularly useful for the purpose of identifying same and different phrases, including two songs from the Music Branch's *Sounds Fun*, and *Sounds Great* series.[46] Photographs of two kinds of flowers were used to represent ternary form. A Mozart Minuet–using a recording listed in the resource list, and the melodic notation supplied in the text–allowed children to identify melodic sections, and to indicate them by drawing the shape of the melodies as they heard them in the recording. Children were also invited to devise their own binary or ternary melodies using only C, D, G, A and C.[47]

At level five, children in grade five, aged ten or eleven years, developed the following musical knowledge of harmony: harmonic texture, hearing chord changes and hearing the need for chord changes. Six activities supported the related outcomes. To encourage the ability to hear chord changes, for example, a teacher was asked to accompany a small group of children in a known song which used only two chords, while the rest of the class responded to chord changes through movement.[48]

Like the 1956 course, an extensive listing of resources–books, songs, tapes, and recordings–ensured that teachers had plenty of suitable material from which to choose. A referencing system led teachers to specific resources from the list, often providing alternatives to suit a particular school's resource collection. The nature of the resources reflected a much broader view of what kind of musical material counted as being suitable for primary school children than had been the case in 1956 or 1934. A listing of seventy books–texts and song books–included extensive listings of material from both Victorian Education Department material such as *Sounds Fun, Sounds Great* and *Sounds Magic* and ABC singing booklets from the broadcasts series, both of which most schools had in their collections.[49] Resources from overseas included the American Silver Burdett publications, such as the *Silver Burdett Music*

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[45] ibid., pp. 49-53.
[46] For a discussion of the development of this series, see chapter 12 of this study.
[47] *Guide to Music*, 1981, op. cit., pp. 114-118.
[48] ibid., p. 183.
[49] See listing, *Guide to Music*, 1981, op. cit., pp. 239-40.

series[50] and *Making Music Your Own*.[51] They also included Orff Schulwerk resources such as the *Orff Instrument Source Book*[52] and *The Pentatonic Song* Book published by Schott in London.[53]

The extensive list of listening resources[54] included examples from a wide range of sources. Music education series from the USA such as the 'Learning to Listen' series from Silver Burdett[55] included selections created specifically to support listening activities, such as pitch discrimination exercises. 'Streetsong',[56] an album featuring music by Carl Orff, demonstrated Orff-style percussion instruments. Some recordings specifically supported music and movement, such as the EMI 'Listen Move and Dance' series.[57]

A wide range of genres and styles was represented. Contemporary pop music included selections from the Beatles' *Abbey Road* album, and 'Lucy in the Sky with Diamonds' from the *Sergeant Pepper's Lonely Hearts Club* album; and 'Scarborough Fair' from the American singers, Simon and Garfunkle. Examples came from contemporary jazz artists such as Charlie Bird, and Australian jazz musician Don Burrows, from Big Band repertoire such as the Australian Daley Wilson Big Band, and from contemporary film scores such as *Zorba the Greek* and *Saturday Night Fever*. Modern folk material was represented by groups such as the Brian Fitzgerald Band from Melbourne and by selections from the popular American group, Peter, Paul and Mary. Music from other cultures was sparsely represented, but included non-European examples such as Japanese koto music, Balinese music, and Colombian drumming. Only one listing represented Australian Aboriginal music.

The classical or traditional 'Great Composers' repertoire generally came from the RCA 'Adventure in Music' series. Selections from contemporary or *avant-garde* repertoire were rare, but reflected an adventurous attitude to children's abilities.[58] The classical repertoire favoured in earlier course documents was still well represented: approximately twenty per cent of the sources listed were to provide this kind of material, but the balance was repertoire which would not have been considered

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[50] *Silver Burdett Music*, Silver Burdett Co., USA, 1978.
[51] *Making Music your Own*, Silver Burdett Co., USA, 1971.
[52] Elizabeth Nicholls 1970, *Orff Instrument Source Book*, Silver Burdett Co., USA.
[53] Brian Brockelhurst 1968, *The Pentatonic Song Book*, Schott, London.
[54] *Guide to Music*, 1981, op. cit., pp. 217-25.
[55] 'Learning to Listen' series, Silver Burdett Co., USA, 1969.
[56] Carl Orff, 'Streetsong', BASF, HC 25122.
[57] 'Listen, Move and Dance' series, EMI, OXLP 7585.
[58] For example, *Density 21.5* on 'Music of Edgar Varèse', Columbia, MS 6146.

suitable by either Lane or Irwin. In general, examples of songs and music reflected the wide range of music likely to be encountered by primary school children in their daily lives. As recently as 1964 in Victoria, Higgins had warned of the effect of allowing popular music into the school repertoire.[59] Now a range of contemporary musical styles, including jazz, modern folk music and popular music, were acceptable, although selections from these genres avoided both extreme examples, and material with unsuitable lyrics. There was no sense that any one genre was to be enshrined in the preactive curriculum above another by virtue of a sense of cultural hierarchy.

Although the *Guide* did not advocate any particular method, teachers were directed to important texts in each of the current methods. A bibliography listed texts on music methods such as Dalcroze Eurhythmics,[60] Orff Schulwek[61] and Kodály.[62] Texts on child development, and research articles from international research journals on musical development also suggested an awareness of the wider educational contexts in which music curriculum sat.

The production of the document was of an extremely high standard, well set out, visually attractive and printed on glossy paper. If the 1956 course had looked like a document designed to encourage a disciplined and methodical approach to music education, this document was designed to promote the notion that any generalist classroom teacher could teach music, and that the enterprise was meant to be fun. Photographs of children in Victorian primary schools engaged in the activities described in the text supported this impression. Scattered throughout the activities, diagrams and photographs reinforced musical ideas.

The 1981 *Guide* was a new kind of course document. The structure of music curriculum was now re-conceptualised to reflect the view that musical knowledge–a working understanding of musical elements–was developed sequentially as a result of

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[59] Writing primarily for an audience of teacher trainees, Higgins claimed that the influence of popular music through the radio and popular recordings particularly damaged the development of the ability to discern beauty in tone. See Frank Higgins 1964, *Music Education for the Primary School*, Macmillan, Melbourne, p. 26-7.

[60] The list included 3 texts: C. Dutoit 1971, *Music Movement Therapy*, The Dalcroze Society, Surrey, UK.; E. Findlay 1971, *Rhythm and Movement: Applications of Dalcroze Eurhythmics*, Summy Birchard Co., Evanston; and the Australian text by Heather Gell 1949, *Music, Movement and the Young Child*, Australasian Publishing Company, Sydney.

[61] Six Orff texts were listed, including: D. Hall 1960, *Music for Children* and *Teachers Manual*, Schott, Mainz; Orff Schulwerk Association, New South Wales 1977, *Resource Book*, and the *Orff Instrument Source Book*, volumes 1 & 2, Silver Burdett Co., USA, 1970.

[62] Four Kodály texts were listed, including Deanna Hoermann 1975, *The Teachers Manual for Martha Nemesszeghy's Children's Song Book*, Owen Martin Publication, Sydney, and .L. Chosky 1974, *The Kodály Method*, Prentice Hall, New Jersey.

a range of graded musical activities. The *Guide* was now a framework which teachers could choose to use in their own way, according to their particular skills, interests and resources, rather than a prescriptive syllabus. The reality of uneven provision of classroom music had been taken into consideration. A resource listing directed teachers to materials which were available in Victoria and which reflected the range of interests and genres found in the wider community. The close reliance on the resources listed was, in Victoria, the strength of the 1981 *Guide*; in other states, where, for example, schools had no access to the Victorian publications such as the *School Papers* and the *Sounds Fun, Sounds Great* and *Sounds Magic* series, the *Guide* was less useful. Above all, the *Guide* abandoned the didactic tone of past documents and adopted instead an encouraging and enthusiastic style, designed to invite teachers back into music education.

The next chapter will investigate the part played by pre-service teacher education in supporting generalist primary teachers in the task of teaching music in their classrooms.

CHAPTER 7

MUSIC IN PRE-SERVICE PRIMARY TEACHER EDUCATION

Introduction

This chapter investigates the content and nature of compulsory music subjects in pre-service teacher education courses designed to prepare students to teach music in their classroom as generalist teachers. Three training courses operated across the system during the time of this study: the two-year Trained Primary Teachers' Certificate, the three-year Diploma of Teaching (Primary) which was phased in from 1968, and the three-year Bachelor of Education, phased in during the late 1970s.

By the end of the 1950s, Victoria had eight primary teacher training colleges. These were: Melbourne Teachers' College (established 1854, closed in 1893, re-opened 1900); Bendigo T. C. (established 1926, closed 1931, re-opened 1945); Ballarat T.C. (established 1926, closed 1931, re-opened 1946); Geelong T.C (established 1950); Toorak T. C. (established 1951); Burwood T. C. (established 1954); and Frankston T. C. and Coburg T. C. (established 1959). Until 1972, all teacher training colleges were run by the Education Department, and staffed by departmental teachers,[1] a system unlikely to foster innovation in curriculum work. The appointment of Alan Ramsay as Director of Education in 1949, however, marked the start of reform in teacher education in Victoria, which in turn had the potential to influence the nature of training in all aspects of the school curriculum. Ramsay recommended that the junior-teacher system finally be abolished in 1949, and at the same time increased the length of the Trained Primary Teachers' Certificate course to two years from the start of 1951. He encouraged colleges to develop independent approaches to teacher education:

> 'each teachers [sic] college should and will be free to evolve a plan of teacher-preparation which will reflect the interests of the principal and the staff and the needs of the students as well as the special opportunities and facilities which each college is able to offer. [2]

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[1] For an account of the history of teacher education in Victoria, see Don Garden 1982, *The Melbourne Teacher Training Colleges*, Heinemann Educational Australia, Melbourne.
[2] Ramsay is quoted in Blake, op. cit., p. 913.

Eunson suggests that the colleges on the whole were slow to take up this challenge, and 'succumbed to long-established habits and consulted the Regulations rather than pursue the spirit of the reform', and that an attitude that could only be described as an authoritarian structure of government continued throughout the 1950s'. [3] This tension, between the freedom allowed as early as 1949 for college lecturers to exert a level of professional independence and the traditional tendency to follow the Education Department's school syllabus as the legitimate basis for college training, effected the how music fared in initial teacher training, particularly in the 1950s and 1960s.

Compulsory music subjects in initial teacher education

Until the new course of study for music was introduced into schools in 1956, despite the efforts of Ramsay to shake colleges out of their complacency, the usual practice in teachers' colleges had been to design music subjects directly in line with the content and approach of the Education Department's syllabus. According to Boadle's 1970s study of course content in the colleges, this largely continued to be so:

> It is evident that apart from three partial dissenters, [Burwood, Coburg, and Geelong] the approach and method as outlined in the official course of study was covered in the Teachers' College courses, although some disparity occurs as to the type and degree of practical expertise required of students.[4]

Nevertheless, for the dissenters, the new *Course of Study* for music in 1956 acted as a catalyst for change. For the first time, in some colleges, initial teacher education reflected views other than those of departmental course writers, particularly the Supervisor of Music. For this reason, the late 1950s is an appropriate place to start an examination of compulsory music subjects in teacher training courses.

Using Boadle's analysis, a useful examination can be made of the music subject content from Burwood Teachers' College, as an example of an innovative response to the possibilities of the late 1950s and from Toorak Teachers' College, as an example of the more usual conservative approach. Following the development of course content through successive courses at these two colleges will indicate alternative approaches to the responsibility of preparing generalist teachers to teach music. While the kind of information provided by the course descriptions which have survived in archive collections can be fragmentary and inconsistent in presentation, it is possible to explore shifts and trends in approach, through the changes in course structure from

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[3] ibid., p. 913. & p. 961.
[4] Brian H. Boadle 1978, Music teaching in Victorian state primary schools in relation to teacher training, M Ed thesis, University of Melbourne, p. 49.

the Trained Primary Teachers' Certificate, to the Diploma of Teaching (Primary) and finally to the Bachelor of Education.[5]

Burwood Teachers' College: a dissenting model

Trained Primary Teachers' Certificate, 1958

In 1958, Burwood Teachers' College required all students to study music in both years of the two-year Trained Primary Teachers' Certificate course. In year one, all students studied music for two classes each week, and in the second year, for a further one class each week. The aims of the music course were described in the college handbook in this way:

> (i) to increase the student's understanding and enjoyment of music in as many of its aspects as possible.
> (ii) to present to the students a variety of musical experiences suitable for primary school children.[6]

The task of bringing the students' personal musical skills up to an appropriate level was recognised in the description of the content of the compulsory year one course:

> The first year of the course is concerned primarily with increasing the musical knowledge of the student, through lectures, listening to recordings, part singing, and instrumental work. A small section is devoted to introducing music at the primary level.[7]

The focus of the second year of the compulsory subject was almost entirely on the method of music teaching for primary schools. For students who were interested in developing further skills, music electives were offered in both years, and voluntary choirs met at lunchtimes.

Scant though this description of content was, it did recognise that students needed to be developed as musicians first, before they could be trained to teach music, and that breadth of musical experience would be the most appropriate way to do this. Singing was not given any particular emphasis in the description, and in this regard, the Burwood approach departed quite radically from the 1956 *Course of Study*. Boadle pointed out, in a critique of the 1956 course, that: 'Singing is featured, if only

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[5] It is difficult to find a complete archival collection from any of the former colleges. As a result of a series of amalgamations during the 1980s and 1990s, the Deakin University Archive Collection holds a reasonable set of materials from Burwood and Toorak Teachers' Colleges; this circumstance made this brief survey possible.
[6] *Burwood Teachers' College Handbook, 1958*, Deakin University Archive Collection, series 700, Handbooks, Burwood Teachers' College, box 1. p. 13.
[7] ibid., p. 13.
[8] Boadle, op. cit., pp. 18-9.

by implication, to be the only means to a musical education' and that the assumption that 'singing is the foundation upon which a sound musical education is built' was fundamental to the design of the 1956 *Course of Study*.[8] Boadle argued that the course was mistaken in these assumptions, and was consequently fatally flawed.

It appears that this view was shared to an extent by the staff at Burwood Teachers' College in the late 1950s. Christine Limb, the first head of department for music at Burwood Teachers' College, was a singer by training, but was critical of the reliance on sight-singing which was a characteristic feature of the traditional approach to music education and still favoured by the 1956 *Course of Study*.[9] She favoured instrumental work as a way of teaching music reading, believing that young children were unlikely to learn to sight-read well until they had learnt to play an instrument.[10] She consequently advocated percussion work, including percussion bands, and the teaching of recorders. Boadle suggested that, as a consequence of this departure from the assumptions underlying the 1956 departmental course, only 'lip service' was paid to the official departmental syllabus at Burwood in the 1950s.[11] He states that students were at least required to present a folio of songs, and to demonstrate the ability to find the starting note using a tuning fork and sol-fa syllables.[12] This last assertion is contradicted, however, by a student at Burwood in 1956 and 1957, who claims that students were not required to use a tuning fork or sol-fa.[13] This discrepancy in accounts of the course content and approach at Burwood may be explained by Limb's disinclination to dictate to her staff what exactly they should teach and what approach they should take.[14] It certainly seems that Limb did not insist that her staff follow the 1956 *Course of Study* to the letter.

Since the tradition in the teachers' colleges had been to teach according to the official syllabus document, Burwood's unorthodox approach must have seemed remarkable at the time. Farmer recalls that Irwin was not impressed by this cavalier approach to the official *Course of Study*, and that teachers who joined the Music

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[9] ibid., p. 32.
[10] ibid., p. 43. This is quoted from a paper given by Christine Limb, 'Music and the Classroom Teacher', given at the 'Primary Education Today Group' of the Victorian Institute of Educational Research, 1960.
[11] Boadle, op., cit., p. 49.
[12] ibid., p. 47.
[13] Interview with Belle Farmer, 18 February, 1997.
[14] When Peter Larsen joined Limb's staff at Burwood as a new comer to primary teacher education in Victoria, he asked what he was required to teach, Limb's response was that she assumed that he was a professional and trusted him to do his work in an appropriate way. Interview with Peter Larsen, 20 September, 1996.

Branch after training at Burwood were considered to be ill-prepared.[15] Limb moved to Coburg Teachers' College at the end of the 1950s, taking her non-conformist views with her, but aspects of her approach were maintained under the leadership of the next head of the music department, Frank Higgins.

Diploma of Teaching, 1968

In 1968, all students commencing teacher training entered a Diploma of Teaching (Primary), a three year qualification which replaced the two year Trained Primary Teachers' Certificate.[16] This circumstance provided teachers' colleges with the opportunity to redesign their music offerings. At Burwood, under the leadership of Higgins, all students now undertook two compulsory semester-length music subjects in first year, and also had the option of undertaking either a music sub-major or a music major. The subject descriptions provided in the 1968 handbook indicate a broader approach to the preparation of generalist classroom teachers in the basics of music education than had been the case ten years earlier:

> This [Music 101A] will be the basis of a course leading to the understanding of the components of music, tone, rhythm, melody, harmony and form through developmental experiences based on a variety of activities both instrumental and vocal. Students will acquire a repertoire of song and listening material to enable them to develop their own and the children's powers of aural discrimination and vocal skills; and, in association with the two areas above will be the development of an understanding of the rudiments and grammar of music, leading to the composition of song embellishments and original melodies. [17]

For students who chose to undertake a music major or sub-major, a second year subject relating to music and music method was more rigorous.[18]

The time devoted to these subjects was substantial: four sessions of tutorials, lectures and practical work each week during an eleven-week semester. Nevertheless, the shift from the previous teachers' college year structure which had involved three school terms, to the two short semester system, typical of the university system, was in fact a reduction in time for the compulsory music course work.

In shifting the design of the course so that the components or elements of music were the fundamental basis around which the subject content should be built, rather

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[15] Interview with Belle Farmer, 18 February, 1997.

[16] This diploma also replaced the three-year certificate for Infant teachers, the Trained Infant Teachers' Certificate.

[17] *BTC Handbook, 1968,* Deakin University Archive Collection, BTC Handbooks, series 700, box 1, p. 25.

[18] ibid., p. 26.

than musical activities such as singing and appreciation, Burwood was recognising an approach which was characteristic of contemporary international methods, particularly in the United States. The Bergethon and Boardman text, *Musical Growth in the Elementary School*, first published in 1963 in New York, was organised in this fashion, and was a set text at Burwood in the 1960s. [19]

Although the 1956 *Course of Study* was still the official syllabus document in schools, this fundamental change in course design reinforced the willingness of the staff at Burwood to depart from the content and approach of the official course. In 1964 Higgins published a text designed to support teacher education for non-specialist classroom teachers. *Music Education in the Primary School* was part of a series of similar texts produced by staff at Burwood and it provided him with an opportunity to redress what he considered to be the vacuum left by the lack of a suitable course for music. All members of the music department at Burwood Teachers' College were required to use it as a set text.[20]

Using his text as a forum, Higgins offered a critique of current music teaching in primary school classrooms.[21] He considered that music education in schools in Victoria was far from successful. He claimed that many teachers would not teach music because they felt they did not have the necessary knowledge and skills. Indeed, he considered that many teachers were failing because they were trying to teach skills they did not themselves possess. Furthermore, he considered that music education suffered from an approach in which music was taught as a 'diluted' version of an adult enterprise, rather than one related to child growth and ability. In this regard, he considered that music lagged far behind other subjects in the curriculum.

He was critical of the assumption that the main aim of music education was to teach music reading, nor did he consider that every classroom teacher, in order to be a successful music teacher, needed to be a skilled singer. It was, he thought, a 'fallacy ... that every teacher is not only a skilled singer, able to sing in tune, with good tone, but is also an expert "solfa-juggler", equipped with an excellent ear.' Like Limb he was not convinced that using sol-fa was the best way to teach music reading, even if it were the cheapest. He drew on Mursell and Ellison, both American music educators, to support his view that this approach, on which the traditions of school music had been based, was not likely to succeed. Making a comparison with

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[19] *BTC Handbook, 1969*, Deakin University Archive Collection, series 700, p.32.
[20] Interview with Belle Farmer, 18 February, 1997.

contemporary views about art teaching, Higgins concluded that what was required for success was not so much a skilled and knowledgeable teacher, but one who was keen to create a supportive classroom atmosphere in which teacher and children could learn together about music and musical processes.[22]

Using this text as his forum, Higgins made his implied criticism of the 1956 *Course of Study* clear. He differentiated between what he called 'the old approach' and 'the new approach':

> The old or traditional programmes of music in the primary school were based on a graduated series of steps designed to teach music-reading (usually called sight-reading); a thorough knowledge of the key-signatures, scales and time-signatures; a knowledge of the solfa system as applied to the teaching of music-reading; and the so-called fundamentals of notation—clefs, staves, notes, rests, and similar technical details.[23]

He suggested that unless a child was ready for any of this information, little learning was likely to take place, and children would reject the study of music. The 'new approach', on the other hand, assumed that children's individual differences mitigated against a strictly constructed step-by-step approach in which children were expected to learn particular facts and skills as they progressed through each grade level. Instead, the new approach established a set of objectives to be reached at each level, based on a child's involvement in the musical 'components' of tone, rhythm, melody and harmony. He claimed that musical knowledge and growth were to be achieved 'as they do for any other subject, by experimentation, questioning, discovery and application'.[24] The teacher's task was to plan work to pose appropriate problems for the child suitable to his or her level of development. Knowledge and skills should not be taught as means in themselves, but as a means to a musical end.

The component 'tone' involved an exploration of what in later years was referred to as tone-colour. Higgins intended that children would learn in this way to discriminate against what he considered to be the vulgar 'tone' of popular music:

> Today, many young people all too frequently prefer the loud, the raucous, and the distorted to the beautifully resonant tones which are the natural qualities of good voices and instruments.[25]

He blamed this preference on the environment in which children were bombarded with 'so-called popular music' from the radio. From this rather idiosyncratic

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[21] Frank Higgins 1964, *Music Education in the Primary School*, Macmillan, Melbourne, pp. 10 13.
[22] ibid., p. 14.
[23] ibid., p. 15.
[24] ibid., p. 4.

beginning, Higgins went on to describe a process of discovery and guided experimentation from which children would develop a sense of excellence in musical tone. This approach resonated with the notion of requiring children to develop a taste for 'the best' in music, while stipulating that only some genres of music could count as being appropriate. In this context, Higgins explained how children could be led to discover and value good instrumental tone on classroom percussion instruments, and good vocal tone in their own singing.

Rhythm was to be taught by way of an expressive response to music through movement:

> Through rhythm and the movement of music, and with the whole of the body responding, there can be developed a genuine feeling for music; and unless a person, child or adult, feels the music with all his person, he can never fully participate in it or appreciate it.[26]

Higgins argued that while active rhythmic movement is essential for a child's musical development, another form of participation, which he referred to as 'static' participation, was also significant. In this activity, the listener does not 'outwardly move', but rather 'within himself he feels the movement of the dance–he walks, he sways, he skips, he floats, he is heavy or light–all without visible movement'.[27]

Rhythm was also taught through the use of instruments, including both commercially made instruments and those children could construct themselves. 'Rhythms talk, and rhythm instruments should talk' was the basic tenet from which he built an approach involving body-percussion and non-melodic percussion.[28] In this context, he discussed in some detail the musical practice of the Australian Aborigines. This in itself was an innovative move.

Notation–both informal and conventional–was to be taught in the 'play-way',[29] as the need arose:

> The teacher, as he moves around could perhaps say: "That is a very good pattern you have worked out, and it would be a pity to forget it. Do you think

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[25] ibid., p. 26.
[26] ibid., p. 34.
[27] ibid., p. 35. Higgins does not refer specifically to Dalcroze Eurhythmics, but it is likely that it was on this method that he was drawing. The work of Heather Gell in Eurhythmics was well known in Australia through her work in music broadcasting, and through her text, Heather Gell 1949, *Music, Movement and the Young Child*, Australasian Publishing Company, NSW. As a graduate of the University of Melbourne Conservatorium of Music, Higgins would have undertaken a music and movement subject based on the work of Emile Jaques-Dalcroze. See University of Melbourne Music Faculty Handbooks from the 1950s for course descriptions.
[28] Higgins, op. cit., pp. 36-7.
[29] Irwin also refers to the advantages of the 'play-way' in the 1956 *Course of Study, Music*; op. cit., p. 39.

> you could write down or draw what your group has done so that it will not be forgotten?"[30]

Higgins' approach to singing in the classroom was largely a reiteration of that presented in the 1956 *Course of Study*. Higgins was no singer, and was fond of remarking to his students that he was a monotone singer. This may account for his less than innovative approach to vocal work. Instrumental work, on the other hand, was given considerable precedence. He recommended teachers use a range of melody instruments in their classrooms, including chime bars, melody bells, glockenspiels, xylophones, recorders, and melodicas. Higgins wanted to use these instruments as a means of encouraging the discovery of the nature of music. A music table, for example, with chime bars set up in chording groups might encourage individual children to create their own melodies. Accompaniments using drones and melodic ostinato patterns provided further opportunities for a creative approach. Autoharps, ukuleles, and piano provided harmonic opportunities.[31]

Higgins' extended explanation of the place of creative work in classroom music was the first in a Victorian text. He saw creative work as a way for children to learn about the nature of music and about musical materials and processes. To explain this concept, he drew on a metaphor to which teachers could easily relate:

> Children love to create something of their own, and through this creative process they can learn a great deal both about the material they are manipulating and about the object whose image they are learning to shape. When a boy fashions clay into a boat, car, cup or man, he has no intention of becoming a sculptor at the adult stage, for he is concerned only with the present. He is learning that clay is plastic, that it can be punched, twisted and handles in a number of ways; and that through this medium he can create representations of objects in his environment.[32]

Citing the work of the contemporary American music educator, Mursell, for support,[33] Higgins went on to list a range of creative activities under the components of music by which he had organised his text. In the end, however, Higgins asked that while teachers should remember that the purpose of creative work was to develop greater

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[30] Higgins, op. cit., pp. 39-40.

[31] During the 1960s, a project at Faraday Street Primary School in Calrton used a similar approach. John Morriss used Orff Schulwerk methodology and Orff instruments, combined with some ideas gleaned from Kodály methodolgy. Students from Melbourne Teachers' College attended classroom sessions run by Morriss. Morriss acknowledged that his inspiration for this work came from Higgins' work at Burwood Teachers' College. Morriss published a collection of units of work suitable for upper primary classes: John Morriss 1967, *The Child and His Music*, Rose Music Pty. Ltd, Melbourne.

[32] ibid., p. 98.

[33] Higgins cited James L. Mursell 1958, in *Basic Concepts in Music Education*, The National Society for the Study of Education, Chicago. ibid., p. 98.

musical understanding, the capacity of children to perform music through singing and playing was at the centre of music education programs. If children could 'neither sing nor play, they cannot further their knowledge through creative activities'.[34]

In the area of musical appreciation, Higgins returned to his misgiving regarding the influence of popular music. His view appeared to be a version of the traditional notion that music education could, by teaching children to prefer 'the best' in music, protect them from the influences of the vulgar music to which they were exposed every day through the radio. With an oblique and perhaps defensive reference to the already out-moded flavour of such a view, Higgins pointed out that:

> It might be argued that it is not the province of the primary school to condition pupils to recognise good music or music of poor quality; but, whether one likes it or not, the children are continually being conditioned by the radio.[35]

He wanted to provide, through music education, a 'counter environment'.

His approach to musical appreciation was a more sophisticated elaboration of that set out in the 1956 *Course of Study*, based on active participation. Like Irwin, and in line with his own views about the significance of the development of an awareness of good tone, Higgins considered that the basis for appreciation lay in the capacity of children to operate as a musician themselves, through singing, playing instruments, moving to music, through creating music and through listening to good music. He set up levels of experience for children for infants, middle school and upper school children, and provided detailed planning formats for lessons in much the same way as Irwin and Lane had done in the past for singing lessons. Children were directed to pay attention to differing aspects of the music, according to the components.

In the end, Higgins concluded that all a primary teacher could do was:

> provide a foundation of experiences, listening habits and standards on which the children can build so that they may become discriminating listeners with good standards of musical taste and judgement; and, if some desire, then to give these the necessary incentive to be performers, either vocal or on some instrument of their own choice.[36]

Like Irwin, he supported the notion of music education as a form of aesthetic education and a way of protecting children from those aspects of the popular culture

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[34] Higgins, op. cit., p. 119.
[35] ibid., p. 120.
[36] ibid., p. 130.

likely to destroy their capacity to appreciate beauty. He drew on a metaphor to explain his view of the purpose of music in school classrooms:

> The world of music may be likened to a great and beautiful garden, its sweeping lawns bounded by flower-beds with plants, both simple and exotic set amongst shrubs and trees collected from the continents of the world; but bounded by a high wall and entered through a narrow gate. While they are outside the wall the children see nothing of the beauties inside, and it is the teacher's task to show them the gate, lead them inside and introduce them to the beauties and wonders, stimulating their desire to know more about the contents of this great garden.[37]

Higgins was in many ways an innovative educator. His insistence, for example, that music education was best approached through the capacity of children to discover their possibilities for themselves, with the teacher acting as a guide, somewhat in the style of contemporary views of art education, is clearly a far cry from the teacher directed approach indicated by the 1956 *Course of Study*. This was a plea for recognition for the concept of 'child music' in the same sense that 'child art' had gained legitimacy. This process was facilitated by designing the program around the 'components' rather than musical skills.

Like Irwin, Higgins understood the value of placing his views in the context of those of other educators, including those from overseas. Unlike Irwin, however, he often referred to the work of American educators rather than those from Britain. In this context, it is curious that Higgins did not acknowledge the influence of the Orff Schulwerk approach. Higgins had imported Orff instruments during the 1960s, indicating that he had some awareness of the approach, and his work indicated an application of a selection of Orff ideas, particularly in instrumental work.[38] His view of what counted as appropriate repertoire was no broader than that presented by Irwin in the 1956 *Course of Study*. The content was to an extent in accordance with the liberal curriculum, while the approach was that of the progressive educators.

Diploma of Teaching, 1974

By 1974 the college, now known as the State College of Victoria, Burwood, still under the leadership of Higgins, stated its overall aim for its music subjects in this way:

> To develop students' aural and discrimination and perception
>
> To teach students to read and write music

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[37] ibid., p. 130.
[38] Interview with Belle Farmer, 18 February, 1997.

To teach students those skills which will enable them to arrange and compose music at a simple level

To develop the skills necessary for performance in four areas; recorder, a chording instrument, voice and instrumental ensemble.

To prepare teachers for the task of teaching music in the Primary School. [39]

The compulsory music subject, taken by all students, ran for two semesters. Topics included:

General: Music in Society

Development of Rhythm through: speech rhythms; Orff techniques - body percussion, use of tuned and untuned percussion instruments, ostinato rhythm patterns, creative movement

Development of Tone, Pitch and Melody through: recorder playing, playing Orff-type instruments, singing in unison and in parts, playing of pentatonic and diatonic material.

Development of a knowledge of Harmony through: playing of autoharps, Orff instruments and chime bars; playing and singing pentatonic ostinati and countermelodies, singing rounds, canons and part songs.

Creative Experimentation and Activities: exploration and experimentation with sounds; the composition of original melodies and melodic and rhythmic ostinati using the pentatonic scale.

Listening and Appreciation: development of aural perception and discrimination through a structured programme; a study of music suitable for use in the classroom, with particular reference to the series, "Adventures in Music'. [40]

And in the second half of the subject:

General topics:
Music and Child Development
An introduction to the modern developments in music education

Musical Experiences for children:
vocal development
rhythmic development and associated activities
development of creative activities
listening with understanding to a repertoire of recorded music, particularly from the RCA series 'Adventures in Music',
ways of developing musical literacy

Theoretical and Technical Skills:
chording in major and minor keys, using primary and secondary chords
composing harmonic parts to school songs using chord roots, chord tones, passing and auxiliary notes.

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[39] *State College of Victoria Calendar Burwood, 1974*, Deakin University Archive Collection, series 701, box 1, Handbooks, p. 106.
[40] ibid., p. 106.

Practical Skills:
recorder playing - 2 and 3 part work with descants and optional trebles and tenors
vocal chording and accompanying chants and descants

Appreciation:
continuation of the developmental programme begun in semester 1.[41]

Students undertaking a music major followed a course which extended these introductory studies, but also included work which was similar to the that covered in a Bachelor of Music degree: orchestration; ornamentation in the style of the 16th to 18th centuries; aesthetics of music; choral practice, and specialist study in one of the following: composition, piano, harpsichord, voice, recorder, or an orchestral, Baroque or Renaissance instrument.[42]

In many regards, the approaches characteristic of Higgins' work in the previous decade were still evident. Voice was still just one of the means by which musical understanding could be developed, and the emphasis on instrumental work, hinted at by Limb in 1958 and reinforced by Higgins in 1968, remained. The use of elements or components of music as an underlying organising scheme for the program was also retained. An awareness of the significance of child development continued, but the discovery approach which was fundamental to Higgin's text, while perhaps not ignored, was now less in the foreground. This was a more academic approach, appropriate to an institution aware of its future status in the tertiary education sector, rather than of its history as a teachers' college. The influence of the music pedagogies becoming common in Australian teachers' college courses was clear and now acknowledged: Orff terminology, for example, permeated the subject description for semester one: ostinato, canon, and pentatonic scale were listed specifically.

Bachelor of Education, 1981

By 1981, at the end of the period covered by this study, all colleges were running three year Bachelor of Education courses, with an additional fourth year available. At Burwood all students took Music 110, a year-long subject with 6 hours contact each week. The course involved three areas of study: 'History and Literature' covered the 'development of an understanding of the composers [sic] changing aesthetic throughout the ages'; 'Composition and Arranging' involved the 'exploration of the properties of sounds and arrangement of simple accompaniments for pentatonic and

[41] ibid., p. 107.
[42] ibid., p. 111.

diatonic melodies'; and 'Practical Music' involved accompanying on guitar for folk and class music, recorder ensemble for both solo and consort of recorders, instrumental ensemble using tuned and un-tuned percussion, and aural training, including sight singing.[43]

A music resource book for classroom teachers prepared by the staff of the Music Department at the State College of Victoria, Burwood, and published in 1982, after the period of this study, indicates a strong reliance on folk songs and action songs from around the world.[44] In design and in content *Springboards* resembled the 1981 *Guide to Music in the Primary School*, drawing on an eclectic range of musical ideas, and, like the *Guide*, using a matrix of musical elements and categories of musical activities as an organising framework.

Toorak Teachers' College: a conservative model

Trained Primary Teachers' Certificate, 1958

At Toorak Teachers' College in 1958, all students in the Trained Primary Teachers' Certificate course undertook three periods of music each week throughout both years of the course. The aim of music in the course was described simply as being 'the acquisition of knowledge and appreciation of music by participating in it. Methods of teaching are also considered'.[45] Content was divided into two components: Methods, and Appreciation. In contrast to the subject description provided at Burwood Teachers' College, the Methods section lists quite specifically the kinds of knowledge and skills students required to teach the 1956 *Course of Study*:

> 1. The Rudiments of Music
>
> 2. Practical Work, including the tonic sol-fa system, sight singing. Aural training. Pitching keys. Conducting and singing school songs. The recorder. The percussion band. Piano keyboard harmony. Music through movement.
>
> 3. Voice Training. The breathing system. The vocal system. Breathing and voice exercises.

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[43] *SCV Burwood Handbook, 1981*, series 701, box 3. p. 190.
[44] Belle Farmer (ed) 1982, *Springboards: Ideas for Music*, Nelson, Melbourne.
[45] *Toorak Teachers' College Handbook, 1958*, Deakin University Archive Collection, series 702, Handbooks, TTC, Box 1. p. 27.
[46] ibid., p. 27.

> 4. Methods of teaching. The school syllabus. teaching in the various school departments. taking breathing and voice exercises. An approach to sight reading. Appreciation in the schools. The use of broadcasts. the recorder.[46]

The 'Appreciation' component of the course also involved the development of the student's personal skills, and knowledge of appropriate methods of teaching: The Orchestra; Music and the Dance; Vocal Music; Opera; Contemporary Trends; Appreciation for Schools; Current Concert and Radio Programmes; Unison and Part singing.[47]

Loyalty to the singing basis of the traditional approach was evident in this content, and, at least in the mind of Ellie Barnes, the head of the music department at Toorak, it persevered for many years after this. In a draft report for the music department for the year 1967 to 1968 Barnes commented:

> We believe that singing will always be the basis of the primary school program and therefore the teacher who cannot sing will be at a decided disadvantage.[48]

And in a similar document for the year 1970 to 1971, a comment in regretful tone:

> The most serious weakness today seems to be a reluctance to sing, caused by a shifting in emphasis from a vocal to an instrumental approach to music at the secondary level. This is in general a more interesting approach and it is evident also in primary education, but at the primary level the instruments used must necessarily be non-melodic percussion. The basic music here must be provided by singing. In addition, the structure of the three years' course is such that no opportunity for community singing exists as formerly. [49]

Diploma of Teaching, 1974

In 1974 all students undertook Music Part 1, involving two classes each week for the year, along with additional tutorials 'as arranged'. The subject was organised into four sections: Practical Study, Theoretical Study, Record Listening and Music Education:

> A. Practical Study
>
> 1. Descant recorder, used as a practical means of teaching elementary music; as an aid in building a repertoire of songs suitable for use in schools and to enable students to gain independence in reading music.
>
> 2. Singing. As singing remains the basis of classroom music-making, students should be aware of factors which contribute to good vocal tone. Unison songs, descants and part songs are used as in [sic] developing good vocal habits.

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[47] ibid., p. 28.
[48] Ellie Barnes, Head of Department, TTC, 'Information for Annual Report, Music' 1967-8. A hand written draft in the Deakin University Archive Collection, series 896, box 2, item 26.
[49] Ellie Barnes, Head of Department, TTC, 'Information for Annual Report, Music' 1970-71 A hand-written draft in the Deakin University Archive Collection, series 896, box 2, item 26, p. 2.

3. Group Ensemble: non-melodic percussion, melodic percussion, voice.

B. Theoretical Study
All related to practical study

1. Scales and keys up to 4 sharps and 4 flats.
Major and minor primary triads in the above keys
2. Rhythmic notation
notes and rests values from semibreve to semi-quaver
time signatures
pulse, pattern, accent.
3. Music terms in common use.

C. Record Listening
1. Instruments of the Orchestra
2. Musical Literature
3. Vocal Music.

D. Music Education
Aspects of classroom activities are considered during lectures preceding each teaching round.

Song Presentation
(a) Selection of songs, having regard for the words, range of notes and suitability of melody and rhythm.
(b) Varied approaches to teaching songs.

Rhythmic Embellishment
-non melodic percussion

Record Listening
Discussion of music for children's listening. Points to be considered in presenting suitable selections and in developing good listening habits.[50]

Students undertaking further music study as a minor or major study covered practical work in choral singing, recorder, guitar or piano and in ensemble, theoretical work, aural training, and studies in music education, in which the focus was on developing units of work, including exploration of sound and the 'organisation of sound to produce original compositions'. Recommended texts included John Paynter and Peter Aston's innovative *Sound and Silence*.[51]

Like the equivalent course at Burwood, this course reflected an interest in developing a strong skills base in the entire cohort of students, regardless of former musical background or of their intention to continue with music studies at college. The strength of the vocal tradition as the central means to teach students about music

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[50] *SCV Toorak Calender1974*, Deakin University Archives Collection, series 702, box 1, Handbooks, Toorak., pp. 59 - 60.
[51] John Paynter & Peter Ashton 1970, *Sound and Silence: Classroom Projects for Creative Music*, Cambridge University Press, London.

and its teaching is still evident in the structure of this Toorak material, in contrast to Burwood. In the content of the compulsory music subject there in little evidence of the staff at Toorak taking advantage of the opportunity to renegotiate the nature of this material; the values and expectation embedded in the official curriculum are reflected here, twenty years later.

Bachelor of Education, 1981

By 1981, expectations had changed, somewhat in line with the new 1981 *Guide to Music in the Primary School.* In this course, all second year students studied Curriculum Studies: Music, involving two hours of classes each week for both semesters. The aims of the subject were described in this way:

> It is expected that students will:
>
> (i) become aware of the important role music can play in the overall education of each child;
>
> (ii) acquire the necessary skills and technique to ensure confident planning and implementing of music education programs;
>
> (iii) become acquainted with a variety of musical approaches and activities;
>
> (iv) project an attitude which conveys the enjoyment of participation in musical activities. [52]

Content included Music Education and Basic Musicianship. Music Education covered the philosophy of music in schools, development of listening skills, singing, instrumental work, movement to music, creativity, reading and writing music, and basic lesson planning, activities, integrated approaches and course planning. Basic Musicianship was approached as a practical study of theoretical work relevant to a balanced program in a school. Toorak had reached the point arrived at by Burwood in the mid 1970s.

Summary

In 1934 there was no doubt that the role of the teachers' college was to train students in the content and methods of the Education Department syllabus; there was no expectation that lecturers would stray from the departmental line in any aspect of the official curriculum. For music lecturers at that time the challenge must have been to cram the complex vocal-based skills needed to teach the music component of the syllabus into the short time available, but there was no suggestion that there was any

[52] *SCV Toorak Handbook 1981*, Deakin University Archive Collection, series 703, box 2/1. p. 76

alternative. Training in this kind of narrow, professional skills-base was the traditional role of the teachers' college.

When the college system expanded during the 1950s, new colleges had developed in a climate in which it was possible to depart from the traditions established in the early years of teacher education. In this context of developing professional autonomy, the fact that the new *Course of Study* for music was considered to be controversial and problematic prompted some colleges to exert their independence. From this circumstance, a range of responses developed, some upholding the values enshrined in the official curriculum in the traditional manner, others immediately moving to renegotiate the boundaries and to establish an alternative orthodoxy. By the end of the period under study, however, all training institutions had abandoned the slavish use of any curriculum document. Traditional practices were replaced by a much broader range of approaches. Most notable was the shift from a focus on the development of skills, particularly vocal skills, as being of prime importance, with the expectation that the skills would lead to an understanding of music in general, to a focus which put musical elements or concepts at the centre of the curriculum.

The move to the provision of degree courses at the end of the 1970s appears paradoxically to have reinforced the hegemony of the fine music repertoire for musical appreciation, a repertoire valued by early curriculum documents and typical of university music courses. On the whole, however, colleges had been able to take advantage of the opportunity to negotiate new boundaries for curriculum. From the point of view of their students, this was sanctioned and official curriculum.

The extent to which students were able to benefit from such renegotiated curriculum was an issue which prompted lively discussion. In the following chapter there will be an investigation of the extensive contemporary debates amongst music education lecturers regarding the challenges faced by teacher educators in the preparation of generalist teachers to teach music.

CHAPTER 8

CONTEMPORARY CRITIQUES OF MUSIC IN PRE-SERVICE PRIMARY TEACHER EDUCATION

Introduction

If generalist primary classroom teachers are required to teach all subjects in the school curriculum, then clearly the initial teacher training system must ensure that all graduates have the necessary knowledge and skills. During the 1960s and 1970s concern about the capacity of teachers' colleges to undertake this task successfully was debated openly among teacher educators. Indeed, if there is one issue which is characteristic of the discourse of Victorian music educators during these years, it is the frustration expressed about the extreme difficulty of preparing generalist teachers to teach music in the classroom. This was not a new issue; the failure rates experienced by teachers trying to pass the Singing Teachers' Certificate in the nineteenth century must have caused the same kind of frustration among those interested in music education.[1] What was different now was an increasing capacity to carry out a discussion in an open and professional forum, in the expectation that solutions might be found and policies altered. It is with aspects of this discourse amongst music educators, particularly during the 1960s and 1970s, that this chapter is concerned.

The 'vicious cycle' in music education

At the end of the 1960s, in the context of a survey about music in schools around Australia, Bartle commented on the problems faced by teacher education:

> In every state and from practically every college which trains primary teachers a common complaint was made by music lecturers; the majority of students entering teachers' college have no knowledge or background of music education from secondary school. That many secondary music teachers say the same thing about pupils graduating from primary school and that numbers of primary teachers just out from teachers' college do little or nothing about the subject of music emphasises the fact that primary school, secondary school and primary teachers' college seem to be working in watertight compartments, with much duplication of subject matter.

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[1] An account of this issue, see Robin S. Stevens 1978, Music in state supported education in New South Wales and Victoria, 1848-1920, unpublished PhD thesis, University of Melbourne, part 3.

> It takes but little thought to realise that any breaking into the cycle of apparently inadequate music education must come either from the teachers college (or similar institution) or from intensive in-service training courses. [2]

The following view, quoted from a college lecturer in Bartle's survey, reflected the frustration experienced by college lecturers in the face of this dilemma. The cycle of incompetence in music was described as being 'much poor and patchy [music] teaching in the schools, giving us poor quality students to train in very limited time, who become poor quality music teachers'.[3]

The lack of confidence in the music area amongst college students was considered to be a consequence of this cycle. Bartle suggested that one role of the colleges was therefore to 'enthuse' the trainees to want to teach music, and applauded the efforts of some colleges which were, presumably like Burwood Teachers' College, attempting to attend to the content of their courses as a means of dealing with this problem:

> A lack of attention to the fostering of this positive attitude in primary student teachers in the past is, in my view, one of the prime causes of the generally poor state of music at primary levels at the present day. This view seems to be shared by the majority of teachers' college lecturers in courses being given to general trainees, for new techniques and approaches are being used intended not only to give background information on music but also to allow for successful participation in music making by students. For many students this is their first such experience. [4]

At a more fundamental level, Bartle questioned the underlying assumption that it was appropriate in any case for all generalist teachers to take music:

> The question that should be raised is whether we are spending too much time and effort in trying to make all students musically literate instead of concentrating on working at greater depth with those who show their undoubted interest in and talent for taking music in primary classes.[5]

Bartle was indicating a perception which grew in strength during the next decade that attempts to equip generalist teachers to teach music through pre-service teacher education were doomed to failure, fuelling the argument for employing specialist teachers in primary schools.

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[2] Graham Bartle 1968, op. cit., p. 211-2.
[3] ibid., p. 219.
[4] ibid., p. 212
[5] ibid., p. 219.

Collins Report, 1975

In 1975 the Education Department, concerned about the state of music in Victorian primary schools, produced a report based on data collected by District Inspectors of primary schools. It included the views of the District Inspectors themselves, school principals, and classroom teachers.[6] The report gathered responses to nine questions around issues presumably considered by the District Inspectors to be significant. By including principals and district inspectors as well as class teachers, the report had access to a broad range of views, encompassing policy issues at departmental and school levels as well as the practical perspective of classroom teachers. To the extent that principals and district inspectors could influence the stature of music in schools in general and in regard to the level of encouragement offered to teachers in their music work, their views are of interest to this study.

In relation to the status of music in primary schools, principals noted the value of music in society and supported the consequent role of the subject in the school curriculum. They considered, however, that 'the status of music education is positively correlated with the skills and expertise, interest and enthusiasm of the classroom teachers'.[7] While teachers in infant classes were thought to be competent, those in upper grades were not: 'very few teachers research, or implement music education programs'.[8] Where there was no skilled teacher, status for music was low, and music activities were 'limited to singing and ABC broadcasts'.[9]

There was a level of consensus among teachers concerning the value of music as an integrated part of the school curriculum, but the report indicated some confusion between the role of music for enjoyment, and its enrichment role. Few schools had sequential music programs.[10] District Inspectors, who had an interest in fostering curriculum development at the school level, wanted a new music course, developmental in design, and flexible enough to implement regardless of staff changes. They considered that school-based music specialist teachers would best be able to instigate and implement such programs.[11]

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[6]Education Department of Victoria 1975, *Collins Report*, also known as the *District Inspectors' Report*, 1975, op. cit..
[7] *Collins Report*, from copy in Boadle, op. cit., p. 220.
[8] ibid.
[9] ibid., p. 221.
[10] ibid., p. 231.
[11] ibid., p. 223.

In regard to the issue of whose responsibility it was to teach music–the class teacher, or specialist music teachers–teachers on the whole did not want to give up the role entirely to specialists: 24% thought specialists should be entirely responsible, 12% thought the class teacher should be responsible, and 64% thought the responsibility should be shared between both.[12]

When asked to rank objectives for music programs, teachers thought that encouraging a positive response in children was the most important, followed by the development of singing skills. Developing instrumental skills and developing perceptive listening skills were ranked equal third. Developing 'musical discrimination' came next, then stimulating creative activities. The lowest priority was accorded to teaching music reading.[13] As a consequence, in relation to breadth of activities offered, singing was 'adequately and predominantly taken', while there were 'few creative music-making attempts'.[14]

School principals considered that the success, indeed the existence, of music in the classroom depended on the enthusiasm, the confidence and the competence of classroom teacher.[15] The report found, however, that music was considered to pose something of a special problem for the generalist teacher, particularly in upper grades, demanding more skills in relation to both method and content than most teachers could demonstrate. The reasons for the dilemma in which schools found themselves were thought to be wide-ranging: inadequate basic teacher training, the lack of guidelines to implement programs, the absence of a current course, the necessity for teachers to have skills to expand and extend programs, and in-adequate in-service education activities, not based on school-based needs.[16]

The issue of in-service education in music for the generalist classroom teacher was discussed in detail. Despite the greatly increased levels of in-service activities in Victoria during the 1970s, the report was sceptical about its effectiveness. On the whole, the district inspectors and principals considered that demand from teachers for such courses was not high, and that most of the in-service education currently available was designed more for the teacher with good skills in the area already. They would have preferred well co-ordinated, continuous sessions based on the needs of

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[12] ibid., p. 224.
[13] ibid.
[14] ibid., p. 227.
[15] ibid., p. 225.
[16] ibid.

particular schools, run by a school's music co-ordinator or by a school-based music specialist.[17] The report made some recommendations to address some of these problems: a vast increase in the provision of specialist music teachers, compulsory in-service education, a reassessment of initial teacher-training courses, and greater communication between schools to share information.[18]

This report expresses a level of frustration about the state of classroom music in schools, from the point of view with those required to develop, implement and oversee such programs. The picture which emerged was not encouraging: teachers were underskilled, lacking in confidence, and inadequately supported through training. They were supporting the traditional vocal approaches of the previous syllabus documents, while largely ignoring modern approaches. In giving a low priority to teaching music reading skills of any description, teachers appeared to be rebelling against a fundamental tenet of the 1956 *Course of Study*, and of many teachers' college courses. At a policy level, inspectors and principals advocated school-based programs, supported at a school level in response to particular school needs. This stance provided fodder for a case for music specialist staff appointed to particular schools, rather than a reliance, as had been the case until now, on assistance from specialists outside the school. Curiously, however, teachers had enough regard for the role of music in their classroom, despite the difficulties they experienced at a practical level, to be unwilling to delegate all of the responsibility for music to someone else. Such ambivalence is part of the discourse of the time. Two research projects undertaken by teachers' college music education lecturers took up many of these issues.

Two investigations of the effectiveness of music in pre-service teacher education: Hogg and Boadle

Research projects undertaken by Noela Hogg in 1974 and by Brian Boadle in 1978 provide insight into the capacity of pre-service teacher education to prepare generalist classroom teachers to teach music. Their work indicates which questions contemporary teacher educators considered needed to be asked. Their data provided information about the relationship between training and teacher practice which is not available any other way, and their findings form part of the debate of the 1970s

[17] ibid., p. 231. See chapter 9 of this study for a further investigation of in-service education provision.
[18] ibid., p. 230.

regarding music in teacher training. For these reasons, both studies are discussed here in some detail. Hogg's study is discussed first, providing a basis of comparison for a discussion of Boadle's findings.

In 1974 Hogg undertook a research project involving teachers in their first year of teaching as generalists in Melbourne metropolitan primary schools.[19] These teachers had been amongst the last to graduate with the three-year Diploma of Teaching (Primary) from Victorian colleges and all had studied a compulsory music method subject designed to prepare them to teach music in their classroom. The focus of Hogg's research was to explore the relationship between the teachers' levels of competence–both as perceived by themselves and as observed by the researcher–and the background they brought to teaching, both from their home background and from their preparation at teachers' college. One-hundred and fourteen teachers were surveyed, and fifty-one of these were observed teaching music in their classroom.

The aspect of this research which is of particular relevance to this study relates to the effectiveness of the initial teacher training course as a means of providing teachers with the kinds of personal resources to be competent music teachers. Her observation of fifty-one lessons, while necessarily a fragmented and probably strained example of what happened in classrooms, provides a useful way of verifying the teachers' own perceptions of their skills. Since the sample group was drawn from eight Victorian teacher training courses, the data encompassed the full range of approaches to teacher education at the time, both the innovative and the more conservative.

One of Hogg's contentions was that the variety of classroom music activities a teacher could provide, and the time spent on music in the classroom, depended on the teachers' perceived level of competence in music making, on the grade level involved, and on the support available from a specialist music teacher, (such as a visiting Music Branch member). The finding was that variety depended more on the perceived competence of the teacher and less on support from a specialist. The time given depended more on the level taught than on perceived competence or on support from a specialist, lower grades being given the most time.[20]

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[19] Noela L. Hogg 1978, An investigation of first year primary teachers' perceived and observed levels of music competence in relation to their home, school and college music backgrounds, unpublished MEd thesis, University of Melbourne.
[20] ibid., p. 17

Another contention was that Diploma of Teaching (Primary) graduates, having studied a compulsory music subject in college, would show evidence of adequate long-term goals in music, appropriate behavioural objectives, an awareness of the enjoyment to be gained from music-making, and a knowledge of instruments and of available resources. Her finding was of an overall lack of ability to implement a music program, and that apart from singing and some rhythmic work, there was little support for any of the above contentions.[21]

Hogg asked teachers about what they had studied in their college course, (or perhaps more accurately, what they recalled of that work). For her purposes this was more useful information than relying on course content as described in a handbook, which, like any curriculum or syllabus, will never be followed to the letter. She consulted the most commonly used texts from the teachers' colleges at the time as a means of ascertaining what skills were considered to be essential for teaching music, and surveyed the teachers according to those categories: melody instruments, harmony instruments, tuned percussion, non-tuned percussion, voice, and vocal method.[22] According to her review of the 1971 to 1973 handbooks for the eight colleges from which the cohort had graduated, all covered these aspects of music education. The teachers were surveyed regarding their perceived competence in accordance with these categories of skills. The following selection of Hogg's figures indicates the extent to which the skills the colleges thought they were providing actually were taken up by these graduates in their classrooms.

Hogg found that the data regarding the teachers' perceived competence indicated that the activities given most prominence in teacher training were the use of non-tuned percussion instruments, presumably used largely as a means of teaching about rhythm, the use of recorder because of its value as a means of teaching music reading, tuned percussion, and methods of classroom singing. The only one of these activities which appears to have been particularly successful in developing sufficiently confident levels to be useful in a classroom music program is non-tuned

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[21] ibid., p. 185

[22] See Hogg , op. cit., ch. 5 for this process. The texts used were: B R. Swanson c. 1969, *Music in the Education of Children*, Belmont, California; R. E. Nye & V. T. Nye 1957, *Music in the Elementary School*, Englewood Cliffs, New York; B. Bergethon & B. Boardman 1963, *Music Growth in the Elementary School*, Holt, Rinehart & Winston, New York; Robert Garretson 1966, *Music in Childhood Education*, Appleton, Century, Crofts, New York; Richard Addison 1967, *Children Make Music*, Holmes McDougall, Edinburgh; and Frank Higgins 1964, *Music Education in the Primary School*, Macmillan, Melbourne.

percussion. In the other three areas well represented in the training courses, approximately one third of the cohort did not consider themselves to be adequately equipped to use the skills.[23]

Hogg observed fifty-one of the sample group teach a music lesson. Her only stipulation was that the lesson should include music-making, so that she could observe the use of the skills discussed above, and to observe the development of understanding of musical concepts: rhythm, pitch and melody, harmony, sound quality, form and structure, and creative work. For all teachers in the cohort, singing was the main activity or the only activity chosen for this lesson. The most common conceptual area covered, and the most successfully taught, was rhythm. Twelve used non-tuned percussion, eight used tuned percussion. Nine were confident guitarists, only two used recorders, and then only to give a starting note for a song.[24] Thirteen covered harmony by via guitar, twelve covered sound quality, usually using non-tuned percussion. Six did creative work: two through rhythm, two through ostinati patterns, and two developed soundscapes. None discussed form or structure, and only eight referred to notation, either conventional or non-conventional.[25]

Hogg's evaluation of the effectiveness of the music teaching skills she observed was disheartening. Of the nine guitarists, for example, four sang in a key different from the one in which they played, and three were playing poorly tuned instruments. Only three of the non-tuned percussion lessons were really successful.[26] Although all of the cohort used singing, the quality of the skills involved was disappointing. Only twelve consistently gave a starting note, some repertoire was not at a suitable pitch, there was some confusion between volume and pitch, and those five who used the booklets and tapes from the Music Branch's *Sounds Fun* or *Sounds Great* series had difficulty managing the class while using the tape.[27]

This was a startling revelation of just how difficult it was to develop a sense of competence in the basic skills of music teaching in a cohort of generalist primary teachers. Since, presumably, all the teachers in the sample had passed at least the compulsory music subject in their teachers' college course in order to graduate, they

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[23] See Hogg, ch. 5 for a discussion of this data.
[24] ibid., p. 172-4.
[25] ibid., p. 150
[26] ibid., pp. 173-5.
[27] ibid., pp. 176-8. See chapter 12 of this study for a discussion of the *Sounds Fun*, *Sounds Great*, and *Sounds Magic* series produced by the Music Branch during the 1970s.

well may have had, initially at least, a higher level of competence than they themselves thought, and that they now were able to demonstrate. The fact that teachers of senior classes felt less competent to use their skills than those teaching lower classes suggests that there may have been an element of nervousness in front of a class which drained confidence in what is, after all, a performance subject. The process of teaching in front of a researcher may also have un-nerved some, causing them to choose a safer version of what otherwise might have been attempted, or to make mistakes. Nevertheless, the poor variety and the poor quality of the skills observed was marked.

Hogg suggests that an explanation for the lack of variety might have been that the provision of equipment for classroom music programs was inadequate. For example, 13% had no access to non-tuned percussion instruments, 23% had no access to tuned percussion instruments, 93% had no autoharp, and 57% had no notated song material other than ABC song books or their own collections.[28]

Above all, and of particular relevance to this study, Hogg's work showed that pre-service training clearly was not dealing adequately with the lack of musical competence among trainee teachers, was not providing essential skills such as how to find a starting note for a song, or skill and conceptual development in areas other than rhythm.[29] She concluded that teachers did see the value of music, especially for enjoyment. They would take singing with their class, regardless of what they perceived to be their own level of competence in this activity. Her data did not support the assumption underpinning many contemporary college courses that using classroom instruments at college would develop a range of music skills or conceptual development in teacher trainees.[30]

In 1977 and 1978 Boadle undertook a survey of graduates from Burwood State College of Victoria in their third year of teaching in primary schools.[31] These teachers had, like the teachers in Hogg's survey, completed the three year Diploma of Teaching (Primary). Boadle's work took up the issue of the ability of the generalist teacher to teach music.

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[28] Hogg, op. cit,, p. 184.
[29] ibid., pp. 184-5.
[30] ibid., p. 187.
[31] Brain H. Boadle 1978, Music teaching in Victorian State primary schools in relation to teacher training, unpublished MEd thesis. University of Melbourne.

His survey of students in the 1970s was an effort to ascertain what Burwood graduates were teaching their classes, and, in the light of his critique of the 1956 *Course of Study* and of what he considered to be its limiting influence on teacher training, whether the broader approach taken by the Burwood staff was reflected in the teaching of their graduates. Boadle asked the cohort about a range of music activities which he expected them to be teaching, given the nature of their training. His findings can be compared, cautiously, to those of Hogg's, while taking into account some significant differences in the nature of the two surveys and in the sample groups. One significant difference between the two sample groups was that while Hogg's were graduates from all eight of Victoria's teacher training institutions, Boadle's were all from Burwood. In addition, Hogg's cohorts were inexperienced, in their first year of teaching; Boadle's were more experienced, being in their third year of teaching. While discussing Boadle's work, comparisons will be drawn where appropriate with Hogg's work, to see what the two projects together indicate about the efficiency of initial teacher training in resourcing teachers to teach music in their classrooms. This process will also provide the opportunity for some concluding discussion.

One significant finding from both studies was that singing was widely used by nearly all teachers in both surveys; just over 96% of the Burwood graduates reported using singing in their programs, a preference which is also evident in the fact that all teachers observed by Hogg chose to use singing for their observed lesson. In Boadle's sample, 84% relied on radio or television to teach songs.[32] Regardless of whether teachers were trained at Burwood, where the influence of the singing tradition was, according to the evidence of the course descriptions, less significant, or from Toorak, where singing had maintained its central position for much longer, they clearly were implementing classroom programs which were based on singing.

However, as the *Collins Report* had already noted, this was singing for enjoyment, perhaps with percussion embellishment. Singing did not play the same role in the music program of these teachers as that intended by the 1956 *Course of Study*, which, it is worth remembering, was still the only official syllabus document in the Victoria. It was not singing intended to teach music reading or the theory of music, unless quite incidentally. In any case, the *Collins Report* indicated that teachers

[32] ibid., p. 64.

gave low priority to music reading skills. This was singing closer in function and style to the traditions of community singing, rather than the tradition of using the voice as a carefully trained musical instrument. In Boadle's sample 47% thought the college needed to teach students how to improve the tone of singing, and 91% thought they needed to know how to teach a song properly; Hogg's survey found high levels of perceived inadequacy and actual incompetence in vocal work, but all the same, in spite of their anxiety about their own skills, these teachers were all singing with their classes.

The teachers in Boadle's survey had been trained at Burwood in a program with a strong instrumental component, in a tradition going back to the leadership of Limb when the college first opened. By the 1970s, subject descriptions indicated that the Orff Schulwerk approach to music was used extensively, as a logical extension of the kind of views expressed at Burwood since the 1950s. The assumption was that a wider array of activities would achieve a better level of musical conceptual understanding and of competence in musical skills than had been possible in the singing-based approach. Nevertheless, many of the teachers in Boadle's survey, like those in Hogg's, had no access to an appropriate collection of instruments, and overall, many were using only non-tuned percussion, usually as a means of developing rhythmic work.[33]

Recorders, as we have seen, were used widely throughout the college system in generalist classroom music subjects as a replacement for the traditional sight-singing approach and as an aid to the teaching of songs. Boadle's survey, like Hogg's, reflects an unwillingness on the part of graduates to use their recorders in their classrooms: only 20% of Boadle's sample group reported using the recorder.[34] Boadle suggested that students had not understood the educational use of recorder, particularly its value as a way of teaching music reading.[35]

It is possible to offer several explanations for the rejection of recorder by generalist classroom teachers reported in Boadle's study. Most colleges taught descant recorder in their compulsory music subjects; since this instrument plays one octave higher than its music is, by convention, written, using it as an aid to teaching a song-for example, in giving a starting note-causes pitch-matching problems. The treble or

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[33] ibid., p. 58-9.
[34] Boadle noted that some of the sample group were teaching infant classes, and so might have considered that the recorder was not appropriate. He also points out that 22.56% thought that recorder was used at their school, but not by them.
[35] ibid., p.68.

alto instrument would be more appropriate for this purpose, but college courses usually reserved treble recorder tuition for elective subjects. In addition, unless the song material being taught was in the keys of F, C, G, and perhaps, D major, the fingering difficulties would have been beyond all but the most skilled players. Without doubt, teaching a class how to play the recorder is an efficient means of teaching everyone how to read music. It is not an easy task, however, requiring a level of skill and confidence on the part of the teacher which it seems the sample group on the whole did not have. Even for the confident and skilled, having a class playing with good tone is difficult, and requires advanced knowledge of the instrument and advanced teaching skills. It is perhaps not surprising that generalist teachers neglected this instrument, despite its having been taught in every college course during the 1970s.

Creative work appeared to have fared better amongst the teachers in Boadle's sample than in the cohort in Hogg's study. Between a third and a half of the Boadle sample reported having used a range of creative activities, ranging from working with body-percussion and non-tuned percussion which was the most common activity, to melodic work, in which 20% used the pentatonic scale for improvisation or composition. This figure dropped to just over 7% for the more demanding diatonic scale work.[36] Less structured forms of sound exploration were more strongly represented in the Burwood group than in the group trained in colleges across the system: more than one third used non-tuned percussion to build a descriptive composition, and one fifth used them for non-descriptive creative work. In Hogg's study, only six of the fifty-one lessons observed included creative work, and in content these reflected the higher levels of confidence in rhythmic activities; only two did soundscapes. These findings support those of the *Collins Report*. On the whole, creative work, in which conceptual development might have been facilitated, failed to gain a foothold. Hogg makes the point that creative work was usually only attempted by teachers who had a strong, traditional music background.[37] Less experienced and less confident teachers had failed to understand the potential of this kind of work.

Since the design of the two studies was different, it is not possible to make definitive comparisons between them. However, what they both do show is that,

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[36] ibid., pp. 59-60.
[37] Hogg, op. cit., p. 198.

regardless of the emphasis of the initial teacher training, whether reflecting an interest in instrumental work, as at Burwood, or reflecting a more traditional approach such as at Toorak, it was singing and easy, non-tuned rhythmic embellishment that most of these teachers turned to once they were in schools. Both researchers came to the disheartening conclusion that the contemporary college courses, regardless of their content, were not successful in preparing the generalist teacher to take music in their classroom. In this, both studies in general confirm the findings of the *Collins Report.*

Their respective recommendations indicate different responses to the considerable predicament they perceived music in teacher education to be in. Both, as the *Collins Report* recommended, sought to reconsider the nature of initial training courses. Boadle concluded that the time available in teachers' college courses was simply inadequate to rectify the lack of skills and experience the students brought to the course. He consequently recommended that students should train in fewer curriculum areas in order to be able to specialise in one, effectively removing the generalist teacher from the system, along with the attendant problems faced by the generalist wanting to be competent in every area of the curriculum. This was a solution similar to that recommended by Bartle in 1968.

Hogg, on the other hand, took a more radical stand. Rather than abandoning the notion of generalist training in music for all students in training, she suggested that college courses should endorse what it was that teachers, according to her research, wanted to be able to do well: to use singing effectively as the basis of their classroom music program. Hogg had found that teachers did indeed need assistance in this: 'It is ridiculous', Hogg remarked, 'that almost a quarter of the present survey could not sing in tune, or did not know if they could sing in tune'.[38] The college curriculum needed, therefore, to include a good repertoire of songs which were well learnt, along with vocal training, which would allow teachers to be confident about their use of their own voices. In addition, the curriculum should provide tuition in the method of teaching a song, and in the embellishment of songs. Melody instruments should be used to learn songs through notation, and the elements of music should be approached through the singing lesson. In addition, in a recommendation which saves this list from sounding reactionary, Hogg suggested that a core music subject should also

[38] ibid., p. 193.

'come to terms with some of the major trends in today's serious music and must also prepare for an understanding of tomorrow's music'.[39]

To an extent, Hogg was endorsing the assumption underlying the 1956 *Course of Study*-that singing was the most appropriate way to teach music to the masses, whether students in teacher training or children in their school classrooms. She was not, however, assuming that this was the only way. Students who were able to study more than the compulsory core music subject would be in a position to gather more skills and confidence in a wider number of activities, particularly if they came to the course with the advantage of music-making provided from their home background. Neither was she advocating a return to the technical vocal methods of the traditional vocal approach, but rather using instrumental work to embellish and assist in a singing program to develop some basic skills and knowledge. Given the overwhelming nature of the evidence from her research regarding singing, this appears to have been a pragmatic point of view which paid attention to the realities in the schools, particularly in relation to the level of support in resources for instrumental-based programs. Hogg's recommendations regarding generalists should be put into the context of further recommendations in which she put the case for continued and extended support for the development of music specialists in primary schools, both through in-service education and through full-time study-leave opportunities for teachers to undertake a fourth year of study specialising in music education.[40]

In the context of the long-term development of music training for generalist teachers, there are several points arising from these two studies which seem to be significant. Firstly, there is a sense of frustration that, even after wresting the college curriculum away from the requirements of the 1956 departmental course, and designing new subjects, college courses were not particularly successful in preparing generalists teachers to teach music in their primary school classes. This frustration fuelled the debate regarding the wisdom of using generalist teachers to teach music rather than specialist music teachers.

Secondly, it is ironic from an historical point of view that singing, which had been painted as the *bête noir* of music education by many college music educators, and had been deliberately cut down to size in the new orthodoxy in their college

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[39] ibid., p. 198.
[40] ibid., pp. 103-209.

courses, nevertheless persisted against the odds in school classrooms. Teachers perhaps simply returned largely to the practices according to which they had been taught as children. In both studies, the issue of how different aspects of the music curriculum was supported in schools with appropriate resources is given less emphasis than would appear appropriate with the wisdom of hindsight. Activities which required expensive equipment were bound to be slow to take hold in schools, and activities which required teachers to be able to read music in order to make use of available resources would be unsuccessful. Neither of these restraints applied to singing. Singing, after all, was admirably resourced in Victoria, through the provision of *School Paper* songs and the ABC singing broadcasts; all generalist teachers had access to suitable songs and song material which did not require them to be skilled musicians or to be able to read music. Unless other activities could compete with this, they could not hope to be as popular.

It is curious that in this discourse, the significance of the fact that any skills-based program, whether vocal or instrumental, would be problematic is ignored. Boadle had considered that the reliance on the skills-based sight-singing in the 1956 *Course of Study*, at the expense of a broader and less teacher-directed curriculum, had been a cause of its failure.[41] The new style of college music curriculum, such as that developed at Burwood Teachers' College, certainly did not expect teachers to be able to sight-sing, but the kind of skills which the new courses required of students-to be able to read music through instrumental work-involved similar difficulties. As had been the case with the earlier vocal courses, these skills were also very difficult to impart in the short time available during teacher training, and were likewise demanding on the skills of the teachers in their own classrooms. The marked degree to which Hogg's respondents felt themselves to be incompetent in a range of musical skills supports this analysis. With this level of anxiety, teachers were unlikely to be able to undertake the kind of teacher-directed instruction with their classes that such work tends to require. In retrospect, it seems that any skills-based program, whether vocal or instrumental, was unlikely to meet the expectations of music education lecturers.

In the absence of an appropriate survey of young teachers using the traditional approach, according to the 1934 syllabus for example, it is impossible to say with

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[41] Boadle, op. cit., p. 20.

certainty whether the new teacher training music subjects nevertheless were more successful than the traditional approach outlined in the official 1956 and the 1934 course documents. It does seem clear that there was, in spite of the disappointingly narrow base of the programs run by the two survey groups given the breadth of possibilities they had been shown in college, more variety in the kinds of activities offered in classrooms than had been the case in earlier years. It is less reasonable to speculate that the standard of music literacy was any better, nor that the quality of singing was better.

Debate about the role of generalist classroom teacher in music education

That ordinary classroom teachers could, with appropriate training and support, teach music along with all other aspects of the curriculum had been a fundamental assumption in music provision in Victoria since the latter part of the nineteenth century. The policy of supporting generalist teachers rather than providing specialist teachers to take all music was a fundamental tenet of music education provision in Victoria, but it was a stance which was losing support. From the late 1960s many music educators were taking advantage of the forum provided by professional music education organisations to debate the wisdom of this assumption. This debate is only relevant to this study in that the perceived difficulties experienced by teacher training institutions in preparing generalist teachers in music provided fodder for the debate. A detailed discussion of the debate itself is outside the scope of this study, but several examples will suffice to show that this was indeed considered to be an important issue in which the preparation of teachers was considered to be a major influence.

The Australian Society for Music Education, at its first national conference in 1969, passed a resolution supporting specialists in primary schools throughout Australia.[42] Bridges, writing ten years later, reviewed the series of national reports into music education produced during the 1970s: Bartle's *Music in Australian Schools* for the Australian Council for Educational Research in 1968; *Music in Australia: Needs and Prospects*, by Roger Covell for Unisearch in 1970; *Education and the Arts* from the Joint Schools Commission and Australia Council in 1977; *Music in Kindergarten, Infant and Primary Schools*, from ASME and the Australian Council for Education in 1975, and the Victorian Education Department's *Curriculum Services Inquiry* in

[42] Australian Society for Music Education 1969, 'Resolutions arising from the First National Conference as adopted by the First General Assembly of the Australian Society for Music Education' in *Report*, First National Conference, Brisbane, 17-21 August, p.189.

1976. A review of these documents confirmed what Australian music educators already knew:

> In all these reports there is a consensus that, despite pockets of excellence, the classroom teaching of music is inadequate and ineffective, particularly during the critical learning periods of early and middle childhood. The reports stress the lack of confidence and competence in music teaching and comment on the fact that large numbers of teachers have little or no commitment to music as part of the educative process. Most see it mainly as entertainment.[43]

The predominant issues were that generalist teachers were poorly supported and that teacher education failed to prepare students adequately or to provide them with the self-confidence in music they needed to teach the subject. In contrast to the resolution from the 1969 ASME conference, however, Bridges was not an advocate of specialist teachers in primary schools, since she considered that music should be presented sequentially as part of the daily class program, and that, in any case, there would never be enough specialist teachers to staff every school. Instead, she reiterated the role of teacher education as the main means by which teachers can be supported to teach music in schools, and exhorted colleges to reconsider their courses.

In Victoria in 1976, the Music Branch submission to the Education Department's *Curriculum Services Inquiry* supported the establishment of positions for specialist music teachers in primary schools, although the individual submission of McMahon, the Supervisor of Music, did not. By the end of the decade, tagged music positions on larger primary schools signaled the end of the official policy of expecting classroom teachers to take their own music and the debates over this issue largely ceased.[44]

Summary

During the late 1960s and 1970s, music educators in Australia found a professional voice. Lecturers in teacher education were now encouraged to undertake higher degrees by research. Professional bodies such as the Australian Society for Music Education and the Association of Music Education Lecturers provided the opportunity for debate. Some of the threads which ran through the discourse which developed in this environment have been discussed here.

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[43] Doreen Bridges 1979, 'Music in teacher education: problems, perspectives, prospects and proposals', in *Proceedings*, Association of Music Education Lecturers & Australian Society of Music Education National Conference, 'Music in Teacher Education', May 14-16, p. 7.

[44] For a discussion of this issue, see Ferris 1993, The provision of music in state primary schools, Victoria, op. cit., chapter 8.

By the 1970s the only official music syllabus was no longer considered current; to all intents and purposes, the content of teacher training courses provided a de facto preactive curriculum for new graduates. There is little support, however, for the proposition that generalist classroom teachers found the skills and content of their initial training any easier to implement than they had found earlier official courses. Furthermore, at a time when the constraints of a conservative curriculum could be left behind, there was surprising adherence to the traditional models, both by some teacher educators, and by some classroom teachers who, on graduation, returned to the practices of their own schooling.

In 1968 Bartle had suggested that the answer to the cycle of incompetence in music education clearly lay in teacher education, both pre-service education and in-service education. Much of the discourse of these years, however, suggests that pre-service education had failed to be the panacea Bartle had hoped for. There was a level of disquiet during the 1960s and 1970s, among teachers, school administrators and those responsible for music education in teacher training, regarding the capacity of pre-service teacher education to support and prepare general classroom teachers. This scepticism fuelled the argument around Australia for specialist teachers as part of the establishment staffing of each school.

By the 1970s, support for classroom teachers through in-service education had vastly increased. In-service education was generally supplied by the Education Department rather than by the tertiary teacher education sector, and it is to the work of the Education Department in the support of generalist classroom teachers through in-service education that this study now turns.

CHAPTER 9

MUSIC IN-SERVICE EDUCATION

Introduction

Throughout the time of this study, primary teachers had access to in-service education to support them in the task of teaching music in their classrooms. The part played by the Music Branch to support classroom teachers in music throughout the period of this study will be examined. The more formal in-service education courses will also be discussed, noting the significant increase in activity in this field during the 1970s. Finally, the nature of in-service education in relation to the two contentions of this thesis will be discussed.

The role of the Music Branch field staff in the provision of in-service provision

Teachers employed as members of the Music Branch were involved in the most extensive and prolonged effort to support classroom teachers in the task of teaching music. While the role of these itinerant music teachers was never described as in-service education, it is clear that this was in fact the nature of their work. Developed by Lane during the 1920s in the context of a flurry of more formal in-service education sessions designed to qualify classroom teachers to teach singing, the role of members of the Music Branch had been to demonstrate to classroom teachers the recommended methods of teaching music according to the official syllabus.[1] In particular, they provided a model of good teaching practice for classroom singing. Branch members worked as itinerant music teachers, visiting a circuit of schools throughout the year. Class teachers were expected to stay in the room to observe the lesson, and were to 'follow-up' the session before the next visit, according to the instructions provided for them by the Music Staff member. In practice, these were singing lessons, run according to the vocal style of the official syllabus.

Throughout the period of this study, Music Branch staff attended training at the central office of the Music Branch in Carlton one day each week during their first year. Training covered vocal work, music theory and the skills required by the course

[1] Murphy, op. cit, p. 128.

of study. By the end of that initial year, they were expected to hold the Singing Teachers' Primary Certificate.[2]

Barbara Praetz, who joined the Music Branch in 1956 immediately after graduating from teachers' college, recalls the nature of her work in a city inspectorate during her first year:

> The schools I visited were north, south, east and west of my home, and entailed much travelling time by public transport. My tools of trade consisted of a tuning fork, a Curwen modulator, a Pan recorder, together with my work program and the course of study. A timetable was arranged according to the direction that grades 3-6 were entitled to 30-minute lessons, and [preparatory grade to grade two] received 20-minute lessons. If the school had a large number of classes, it often meant alternating each week between two classes.[3]

The 1956 *Course of Study* had just been distributed to schools, and Music Branch staff were required to adhere strictly to the course content and methodology in their lesson design and delivery. Praetz described the procedure:

> The set formula for grades 3-6 was as follows: breathing and voice exercises preceded by a known song, new song, sol-fa work from modulator. Ear and rhythm tests, sight reading, finishing with a known song. One became used to timing sections—after seven minutes it was time for the new song.[4]

The records of fortnightly lessons given by the visiting Music Branch member in Judith Knopp's grade one class at Eaglehawk Primary School in 1962 suggest that this routine was similar in infant classes, but without the work from the modulator. The notes Knopp transcribed into her work program from that of the itinerant Music Branch member's, show that follow-up work was provided in breath and voice exercises, pitch and melody, rhythm, ear training, rhythmic interpretation, and songs.[5] The songs were those chosen by the Music Branch to be printed on the back page of the monthly edition of the Victorian *School Paper*, or the current songs from the ABC's school singing sessions, chosen either by the Music Branch in the years when those broadcasts came from Victoria, or from equivalent repertoire chosen in other States.[6] Teachers who had the benefit of visits from Music Branch members were

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[2] Barbara Praetz 1995, 'Reflections on a Career in Music Education', in *Counterpoint*, newsletter of the Victorian Schools' Music Association, no. 2, April, p. 28.
[3] ibid., p. 27.
[4] ibid.
[5] See appendix F.for a copy of Max O'Laughlin's Work Program for 10 weeks, transcribed by Judith Knopp at Eaglehawk Primary School in 1962. Held in researcher's personal collection.
[6] See chapter 11 of this study for a discussion of the way in which these broadcasts were presented, and of the repertoire used.

expected to spend extra time each week undertaking the 'follow-up' work left for them, rather than take the ABC singing broadcasts.[7]

Irwin saw this demonstration function of her field staff as a means of training classroom teachers in the approved methods of teaching music; it also offered, in the mid-1950s, a strategy for implementing the new 1956 course in schools. The initial training provided to Music Branch members during their first year with the Branch, and Irwin's practice of annual visits to each Branch member in the field to watch them teach, helped to maintain the currency of this course and its methods, at least amongst the Music Branch staff.[8]

The strategy of using Music Branch members to give demonstration lessons in the hope that class teachers would benefit had some critics. Bartle, in the context of his Australia-wide review of music in schools in the 1960s, remarked that the difficulty in this strategy was that it was not clear who had the final responsibility for the work done with the class:

> Where itinerant teachers are used to take some of the music lessons of each class, a situation occurs in which there is a divided responsibility for the subject, and this is unsettling for the children.[9]

It is significant that the concept of sharing the responsibility for music between the specialist itinerant teachers and the generalist classroom teacher, on which the system relied, was seen by Bartle as being a divided responsibility rather than a shared responsibility. While sharing the task suggests co-operation and mutual learning leading to the integration of music into the normal life of the classroom, divided responsibility suggests a lack of communication and a lack of common approach. Bartle's study suggests that the latter was the more realistic representation of the situation, and that in fact, only those few teachers with musical skills did 'follow-up' the work of the itinerant, choosing instead to use the remaining allocation of time for music for the ABC schools' singing broadcasts.[10] In addition, it could be argued that the inherent unreasonableness of expecting a generalist classroom teacher to emulate the skills of an expert music teacher must have undermined this strategy as a means of supporting teachers. Presumably those teachers who were able to 'follow-up' the

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[7] Praetz, op. cit., p. 27.
[8] Ferris 1993, The provision of classroom music education in state primary schools, Victoria: 1970 to 1980, unpublished MEd Studs minor thesis, Monash University, p. 28.
[9] Graham Bartle 1968, op, cit., p. 233.
[10] ibid., p. 27.

work left for them in an appropriate way did not need the assistance of the Music Branch staff in the first place.

Irwin's continued trust in the 1956 *Course of Study* into the 1960s caused conflict for Music Branch members who had the task of presenting music at the school level as a desirable and creditable part of the curriculum. The prevailing styles of teaching were changing in primary schools during the 1960s; the opening section of the Minister's Report for 1969 to 1970 makes reference to 'the spirit of inquiry which has moved curriculum trends from the traditional and static to the lively and progressive approach found in schools today'.[11] In this context, the prescriptive, teacher-directed nature of the music course was problematic. There was a risk that, at the very least, music would be perceived as being conservative, and at the worst, irrelevant. Anecdotal evidence suggests that although Branch members kept an eye on the need to demonstrate their capacity to teach music in a way that would satisfy Irwin during her annual visit, by the 1960s they often broadened the base of their teaching style and content. Influenced by the climate of change in which they worked daily and by the natural inclination of all teachers to start changing a course almost as soon as they begin to teach it, they were not following the official course with complete dedication. Praetz reflected on this process:

> For the next four years I worked in the Caulfield Inspectorate with weekly visits to five schools. The 1956 Course of Study was still in operation, and I guess my teaching experienced had widened, but it was not long before the boundaries of the course began to stretch. Now I had a car and was able to transport more gear such as a record player with records, and small glockenspiels. Music appreciation was encouraged, and songs were being enhanced with the addition of simple percussion, and melodic or chordal accompaniments.[12]

Helen McMahon, who followed Irwin as Supervisor of Music from 1970, confirms that while the official policy throughout the 1960s was that the staff would adhere to the requirements of the 1956 course in their teaching, and that staff were expected to demonstrate that they had been teaching this way, nevertheless Irwin, towards the end of her career, did not actively discourage members of her staff from instigating changes, although she refrained from embracing such changes publicly.[13]

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[11] *Report of the Minister for Education for the year 1969-1970*, Education Department of Victoria, Melbourne, p. 5.
[12] Praetz, op. cit. p. 28.
[13] Ferris 1993, The provision of classroom music, op. cit., p. 29.

In country districts Music Branch staff tried to reach as many teachers as possible. In addition to regular visits to larger schools, in many country districts staff took advantage of monthly gatherings of the one-teacher 'rural' schools to take music sessions, and to demonstrate both content and teaching methods. The annual district singing festival was usually organized by the Music Branch staff, giving their work with schools added impetus and a public presence.[14]

More senior members of the Music Branch were expected to take a leadership role in their Inspectorates, including running specific in-service activities. By the 1960s, as well as teaching lessons in their circuit of schools, Music Branch staff were working in a more consultative fashion, responding to the requests and particular needs of individual schools, in some cases producing resource materials to supplement the vocal work required by the 1956 *Course of Study*.[15]

By the 1970s, the in-service education component of the role of Music Branch staff was specifically recognized and supported by McMahon. In 1974 the brief for the position of 'Assistant with Responsibility', an experienced teacher responsible for the work of the Music Branch in an Inspectorate, read:

> Under the direction of the Supervisor of Music to carry out duties including:
> 1. Assisting schools in the planning and implementation of music education.
> 2. Organisation of in-service programs in music education.
> 3. Advice and practical demonstrations in the facets of music education.[16]

In 1976 the following clause was added:

> 4. To promote activities which encourage music education within the inspectorate.[17]

Music Branch staff were now more actively involved in both the development and the delivery of in-service education at a local level. During the 1970s, this role was greatly enhanced as the in-service activity in every area of the school curriculum in Victoria increased.

During this time of increased funding for teacher development, the Music Branch was able to provide in-service in response to requests from individual schools. To support their sessions with schools across Victoria, George Latham and Geoff

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[14] For a brief description of the diverse quality of District Music Festivals, see G.S. 1977, 'Parlando: the scene today', in Education Department of Victoria, *The Educational Magazine*', vol. 34, no. 1 pp. 10-11.
[15] Praetz, op. cit., p. 28.
[16] *EGTA*, 25 September, 1974, p. 518.
[17] *EGTA*, 7 July, 1976, p. 350.

Hansen developed a resource booklet of music activities for generalist classroom teachers. In recognition of the need for a new syllabus document, the booklet was called *A New Programme for Teaching Music*, and catered for levels one and two.[18] More than one hundred simple activities were explained with the aid of sketches and diagrams, in an informal and accessible style.[19] The document was designed to develop an understanding of the elements of music–rhythm, melody, harmony, tone colour, dynamics, tempo and form–through a range of activities. Activities were varied and singing was given no particular prominence. They included movement, singing, creative work, playing instruments, and listening.[20] The design of the program reflected the trend pioneered in Victoria by Higgins ten years earlier, now well established in pre-service education, and anticipated the structure of the 1981 *Guide to Teaching Music in the Primary School.*

Although the booklet provided activities for levels one and two only, Latham and Hansen had intended to produce materials for levels one to six. Acknowledging that schools found it difficult to provide sequential programs for music across all grade levels, the booklet was designed to suit all levels; teachers were instructed to start at level one, choosing appropriate activities to suit their class from amongst those offered. This approach was in direct contrast to the careful sequential design of the 1956 course, which was still theoretically the official syllabus, but represented a pragmatic response to the realities of provision in schools. Attempts to find funding to develop this document into a fully-fledged course failed, [21] but it served a useful purpose in supporting in-service activities.

Music Branch Resource Centre

In 1970 the Music Branch, as part of the newly created Special Service Division, moved into a new building. The Music Branch had very little to move from its cramped headquarters in the old primary school in Queensberry Street, Carlton, into the new building next door. The list seems incredibly meagre when compared with the resources built up over the following few years. There was a grand piano, (which was

[18] George Latham & Geoff Hansen n.d., c. 1974, *A New Programme for Teaching Music*, Victorian Education Department Music Branch, Melbourne.
[19] See appendix G.
[20] See appendix H.
[21] For an account of this attempt, see Murphy, op. cit., p. 168.

on loan from Government House), a small library collection housed in one cupboard, a couple of reel-to-reel tape recorders, a set of Dolmetsch recorders, and little else.[22]

During the early years of the 1970s the Branch established a music resource centre for teachers on the fourth floor of the Special Services Division. A collection of texts, song books and curriculum materials was developed to form the start of the Music Branch Library. The Record Library built up a collection suitable for school use. Schools with limited budgets for music could preview material, and material which was too expensive to purchase could be borrowed. The Resource Centre in a sense represented an extension of the work now being carried out by Music Branch field staff in assisting teachers to develop their own programs and activities. In the years following Irwin's retirement, when the constraints of her insistence on the 1956 course content had been lifted, the capacity to support schools with materials to suit a broader range of activities was clearly an important strategy.

Formal in-service education courses: 1934 to 1970

As well as attempting to educate class teachers through regular demonstration lessons, the Music Branch ran more formal in-service activities. By 1934 the Music Branch had an established tradition of running 'vacation schools' and Saturday morning classes, for primary school teachers.[23] In general these were to prepare teachers for examinations in either the Elementary Singing Certificate or the Singing Teachers' Primary Certificate, by taking teachers through a program of 'voice training, ear training, reading at sight and choral practice, and in some instances including 'talks on the appreciation of music'.[24] In 1944 the Education Department advertised Saturday morning classes for primary teachers, with the intention of offering them also in the regional centres of Ballarat, Bendigo and Geelong.[25] The Music Branch continued, as late as 1950, to undertake the training and examination of teachers still training as 'student teachers' for the Elementary Singing Certificate as a part of their registration requirements.[26]

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[22] This is according to the recollections of McMahon. See Ferris 1993, The provision of classroom music, op. cit., p. 34.
[23] Murphy, op. cit., pp. 128-9.
[24] *EGTA*, 29 October, 1934, p. 330.
[25] 'School Music: Classes for Teachers' advertised in *EGTA*, 12 May, 1944 These classes were available to teachers for a fee, lectures taking place in the late afternoon and early evening.
[26] *EGTA*, 25 January, 1950, pp. 11-2.

Some in-service education sessions during the 1930s and 1940s were offered by non-departmental bodies, sometimes offering a broader curriculum than the vocal music offered by the Music Branch. In 1934, Mrs S .R. Kelson, whose credentials were that she had 'specialised in music' at the Faraday-Street Training School in Carlton, advertised classes in musical appreciation, 'with the approval of the Director of Education'. These were to deal with 'the eight distinct phases of music for children - rhythm, percussion-band work, singing, play-way theory, history and stories, handwork, appreciation of masters, and ear work'.[27] The University of Melbourne also appeared to have an interest in running in-service sessions, usually for secondary school music teachers, but was happy to accept interested primary teachers.[28]

Vacation Schools in a range of subjects, particularly in 'specialist' subjects continued throughout the 1950s and 1960s. In the first week of the term one vacation in 1950, for example, the Music Branch ran a course which incorporated 'class-teaching methods, including sight reading, musical perception, and the appreciation of music.' The intention was to encourage generalist classroom teachers: 'This vacation school is being arranged not only for teachers who already have some musical expertise but also for those who feel that they are unable, without guidance, to teach the normal music curriculum in schools.' There were two classes, one for those wishing to sit for the Elementary Singing Certificate and the other for those wanting to undertake the more advanced Singing Teachers' Primary Certificate.[29]

A similar vacation school offered in 1954, designed to qualify teachers in one or other of the singing certificates, also offered teachers instruction in the new *Course of Study, Music.*[30] In the context of the vocal orientation of this syllabus, instruction was now to be offered on the playing of recorders 'and their use in for teaching school songs and for giving voice exercises'. Demonstration lessons were to be arranged, covering various aspects of the music curriculum.[31] The content of the vacation

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[27] *EGTA*. 20 November, 1934, p. 376. There is no indication of whether or not this class actually ran.
[28] In 1951 a 'Refresher School in Music' was advertised as a project of the University of Melbourne, the Teachers' Union, the Catholic and Registered Schools and the Education Department. It was to be conducted by the Music Standing Committee under the direction of Sir Bernard Heinze. *EGTA*, 21 December 1951, p. 540.
[29] *EGTA*, 25 January, 1950, p. 72.
[30] The 1956 *Course of Study,* was a slightly revised version of the 1954 course. The course is generally referred to as the 1956 *Course of Study.*
[31] *EGTA*, 25 January, 1954, p. 17. It is likely that recorder sessions were introduced by Frank Higgins who pioneered the use of recorders on the Branch at the time See Jill Ferris 1998, 'A reflection on the role of the recorder in Victorian State Primary Schools since 1946', in *Australian Journal of Music Education,* no. 1, pp. 68-9, and Murphy, op. cit., pp. 154-156.

schools, with their emphasis on the vocal skills, remained the same through to the 1960s.[32] The intention was to support the delivery of the content specified in the official curriculum. There was no expectation that content could be negotiated with the teachers. The impetus for change in content and style was coincidental with the appointment of McMahon, and the sudden increase in funding for in-service education in the early 1970s.

Formal in-service education courses: 1970 to 1981

The 1970s saw an unprecedented rise both in the demand for in-service and in the capacity of the Education Department to meet that demand. The context in which the demand for in-service education flourished was explained by the Director of Primary Education at the start of the 1970s:

> Today, courses are no longer prescriptive, and the school curriculum - the sum total of the child's activities and experiences at school - is the responsibility of the school principal, working within the guidelines supplied by the courses of study. In order to implement the new concept of curriculum it became obvious that new methods of teaching and learning were necessary, and the last few years have seen a most significant growth in the in-service training of teachers. [33]

Teachers were now expected to interpret curriculum and syllabus documents rather than simply follow them, a role for which many had not been adequately prepared during their pre-service education courses. The absence of a current and viable music course of study made the difficulties more acute in that field. In her report for 1970 to 1971 McMahon noted a rise in the number of in-service sessions organised as a result of requests from the inspectorates as distinct from those instigated and advertised by the Music Branch.[34] This rise in calls for assistance may have reflected a level of confusion amongst teachers regarding course requirements for music. Since there had been no new music syllabus during the 1960s, many teachers would have been aware of the dichotomy between what was required by the now out-dated official 1956 syllabus and the training they had received in their pre-service training.

At the end of the 1970s, McMahon pointed out that the fundamental policy which had controlled the Education Department's in-service work during that decade was that attendance at in-service session should be voluntary, and that in-service

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[32] The *EGTA* notice in 1960 referred teachers to the 1955 *EGTA* notice for information about the content and structure of the school. *EGTA*, 25th January 1960, p. 15.
[33] *Report of the Minister of Education for the year 1970-1971*, p. 28.
[34] ibid., p.73.

education should be seen as a shared responsibility between the Department and teachers.[35] The trend towards school-based and voluntary in-service education was given an enormous boost by the findings of the *Karmel Report*, the *Schools in Australia: Report of the Interim Committee for the Australian Schools' Commission*, published in 1973.[36] Teacher-development was identified by this report as being a major educational need throughout Australia.[37] The *Karmel Report* recognised the potential effectiveness of in-service education activity being initiated by teachers themselves, in response to needs which they could identify at a school-level.[38] This concept supported the policy of the Victorian Education Department, and the emerging practice of bodies such as the Music Branch.

As a consequence of the *Karmel Report*, for the first time Commonwealth funding was injected into the school sector for in-service education in all aspects of school curriculum. From this funding the Victorian In-Service Education Committee, (VISEC), was established. With a budget of $2.3 million, through the *States Grants (Schools) Act* of 1973, VISEC was able to administer the funds from the Australian Schools Commission and oversee the in-service education activities for teacher development made possible by that funding.[39] This structure, in place by 1974, was provided for all Divisions of school education and for both state and non-state school systems. A second structure, the State In-service Education Committee, (SISEC), administered formal in-service education activities and courses which were funded by the Victorian State government, through the usual on-going channels.

VISEC and SISEC were parallel organisations: VISEC, using money from the Australian Schools Commission, dealt with activities which were initiated by the schools and by the inspectorates as well as those activities initiated by organisations such as the Music Branch in response to specific school needs, while SISEC administered other activities which were generally funded by the Education Department and initiated by such bodies as Teacher Education Branch and the Special

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[35] Helen McMahon 1979, 'Music In-service Education in Victoria', in *Proceedings*, National Conference of Australian Society for Music Education & Association of Music Education Lecturers, *Music in Teacher Education*, University of Melbourne, May 14-16, p. 55.
[36] Australian Schools' Commission 1973, *Schools in Australia: Report of the Interim Committee for the Australian Schools' Commission*, Australian Government Printing Service, Canberra. This report is generally referred to as the *Karmel Report*.
[37] ibid., p. 119.
[38] ibid., p. 123.
[39] *Report of the Minister of Education for the year 1973-1974*, Education Department of Victoria, Melbourne, p. 14.

Services Division. Music Education activities were provided through both channels during the 1970s.

VISEC allocated funds to regional in-service education committees which, in turn, allocated funds according to local need. In 1976, for example, $700,000 was allocated for use in regions, in grants ranging from $37,000 to $80,000. Local Teachers' Centres were developed to house collections of resources for teacher use, to act as bases for consultative activities, as venues for in-service activities, and as meeting places for teachers.[40] Activities funded by VISEC at school or district level provided significant opportunities for music education. The Music Branch field staff, particularly those working in inspectorates as music advisors, were now more able to reach groups of interested teachers, in response to requests, at district and school level. The voluntary nature of teacher participation ensured that those who attended sessions were there because they could see the need for a particular kind of assistance, and were willing to do something about it. The availability of funding to schools to replace staff who attended sessions during school hours, and the funding for travel to and from activities, removed the difficulties which had limited the accessibility of in-service activities in the past.

A further impetus to the burgeoning of in-service education in Victoria came from the decision of the Teachers' Tribunal that, in order to be eligible for promotion, teachers would need to undertake further study.[41] A series of subjects relating to the primary school curriculum was set up through the Hawthorn Teachers' Centre in Melbourne under the auspices of SISEC, including, from 1974, a subject called 'Music Education'. During the 1970s thousands of teachers studied subjects as a means of gaining Certificate A or Certificate B status.[42] The demand rose sharply from five hundred subjects undertaken in 1970 to seven thousand in 1972,[43] and by 1974, a total of 6,834 teachers were enrolled to study 9,304 subjects.[44] While it is

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[40] *Report of the Minister of Education for the year 1975-76*, Government Printer, Melbourne, p. 46.
[41] *Report of the Minister of Education for the year 1971-1972*, Government Printer, Melbourne, p. 22.
[42] In the context of rapidly escalating teacher qualification levels, these teacher certificates offered teachers with a two-year initial training an opportunity to up-grade their qualifications.
[43] *Report of the Minister of Education for the year 1971-1972*, Government Printer, Melbourne, p. 22.
[44] *Report of the Minister of Education for the year 1974-1975*, Government Printer, Melbourne, p. 14. Music. classes were run at metropolitan centers, including the Mirabooka Teachers' Centre, and in major country centers. There appears to be no record of how many teachers undertook 'Music Education'. It is reasonable to assume that they were run with sufficient numbers to warrant the cost of paying the lecturer involved.

stretching a point to suggest that participation in teachers' subjects was entirely voluntary, there was nevertheless a choice to be made among the available subjects, and those who chose music were there because of a preference for that subject. They were a receptive, if slightly captive, audience.

The content of the 'Music Education' course was broad:

> The course aims to deepen the quality of a teachers' understanding of the nature and value of music, the importance of design in music; [sic] and to be able to relate music to man's historical development, contemporary society, and to other areas of human endeavor. This in turn will help him to communicate to children the nature of the art of music, and aid in their participation in the unique experiences music contains. There is no music prerequisite for the course.
>
> Four areas are included:
> (i) Research and Development. This area aims to give the classroom teacher professional stimulus and practical reference in school music. A study and evaluation of recent research and approaches to music education will be undertaken.
> (ii) Practical and Theoretical. Vocal and instrumental work to the level of classroom competence. Theory in sufficient depth to perform the practical work efficiently. Basic folk guitar will be taught.
> (iii) History of Music. A brief study of the development of music from primitive times to the present, through the musical literature of the different eras.
> (iv) Philosophy and Aesthetics of Music Education.[45]

In many districts, Music Education courses were run by teachers who were either experienced Music Branch members, or who had been members of the Branch.

In addition to this increased activity in in-service education, SISEC also organised funding through the Department of Education and Science in Canberra for several so-called 'continuous' courses in music education, run over thirty days and open to both state and non-state school primary classroom teachers. Funding was available to the schools for replacement teachers. The thirty-day 'continuous' course, run over six consecutive weeks during the school term, was designed to provide classroom teachers with an introduction to and overview of current music education practices. In a move which was either realistic about the ability of pre-service education to prepare classroom teachers, or dismissive of the efforts in this regard, there were no expectations that participants should have prior musical experience. The selection criteria for the 1977 course simply stated that participants should:

> (a) be a practising classroom teacher during 1977;
> (b) have had at least three years of teaching experience;

[45] *EGTA*, October. 1977, p 583.

> (c) have the approval of both school Principal and District Inspector or Regional Consultant.[46]

The *Gazette* notice which advertised the course in 1977 outlined its scope:

> The courses aim to provide...teachers...with professional stimulus and practical reference to the teaching of music and to equip these participants with the necessary techniques and materials for stimulating the creative processes which lead to the development of children's musicality. The program will consist of a practical survey of some of the more recent approaches to music education - Schafer, Orff, Kodály and Dalcroze. Participants will be involved in workshops involving practical experiences in choral, instrumental, appreciation, movement, and creative work, with study also available in areas of curriculum planning and structure.[47]

This was a very comprehensive program, and although in thirty days there was much that could not be covered, it was an opportunity for teachers to develop understanding and skills in music education unlikely to be developed in any other way. Lana Malone, who was responsible for the design and implementation of this course, commented that since the course was not designed for qualification purposes, teachers attended because they wanted to learn how to approach music in their own classrooms. She described the pragmatic underlying philosophy of the course in this way:

> They *want* to teach music, but feel inadequate. As there is no music prerequisite, many cannot read music and as a result have never taken an active part in music making. As each day is music oriented the students are already stimulated and ready to participate in each new session. At the end of the thirty days each will have been involved in a multitude of musical ideas and approaches, thus giving the opportunity to choose an approach for himself.[48]

Indeed, the advantages of a continuous course for motivated classroom teachers were many. Teachers had the opportunity to concentrate on one curriculum area, had access to expert lecturers, and could develop a support network of colleagues also interested in music education. This last point was particularly significant since the participants in such courses were perhaps the only teacher from their school staff with any interest or experience in music.

Principals who had agreed to allow a staff member to attend such a course would expect to see some results at a school level. In inspectorates serviced by the

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[46] Lana Malone 1977, 'Music Education–Thirty day Course' in *Australian Journal of Music Education, no. 21, October, p. 50.*
[47] *EGTA*, 3 August, 1977, p. 452.
[48] Malone, op. cit., p. 50.

Music Branch, field staff were available to help these teachers undertake more responsibility for the development of music programs in their school. The ripple effect of the 'continuous course' would have had the potential, in at least some schools, to break down the gap between what was needed to develop music in schools, and the personnel available to do it.

During the 1970s, the Music Branch ran some of the funded formal in-service programs. For example, five-day residential workshops were organised for classroom teachers, to provide the experiences and advice that would allow them to develop sequential programs, including an introduction to the approaches of Kodály, Orff and the American Silver Burdett series,[49] which might form a basis for a class program. Held at the coastal resort of Lorne, in pleasant and comfortable accommodation, these conferences were a far cry from the Saturday morning and vacation schools which they replaced and were a testimony to the extraordinary level of funding available for such purposes during the 1970s.

This was a comprehensive program of formal in-service education, run on the initiative of the Music Branch. The Education Minister's *Annual Report* for the year 1978 to 1979 indicated that in-service education sessions were very popular:

> In excess of 1,000 teachers from all teaching Division as well as music consultants and instrumental and vocal specialists have participated in the in-service activities [of the Music Branch] focusing in the planning, implementation, and development of school music programs. [50]

Marie Hibberd, an experienced member of the Music Branch field staff, made some observations at the end of the 1970s regarding the efficiency of in-service education provision during that decade. She commented that the problem of how to help those with no background in music had emerged as a major factor for music in-service education. She also pointed out that in-service education needed to encourage the continuity of a child's musical growth, whereas such programs had, until that time, tended to give teachers a repertoire of activities and basic skills without giving them the knowledge to develop a program further. The extent to which music should be isolated from other curriculum areas was also considered a significant issue: the running of discrete in-service activities might be creating an inappropriate isolation

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[49] The Silver Burdett series, imported from America particularly during the 1970s, was an attractive option for Victorian schools, reflecting the elements-based curriculum design favoured by some pre-service teacher training. See chapter 7 of this study.

[50] *The Report of the Minister of Education for the Year 1978-79*, Government Printer, Melbourne. p. 42.

for music. Finally, Hibberd pointed to the lack of co-ordination between pre-service and in-service education programs, which could result in inefficiencies in provision.[51]

McMahon, also reflecting on the role of in-service education during her years as Supervisor of Music during the 1970s, pointed out that in-service education should ideally 'build on and extend from pre-service'. [52] In reality, however, this was a very difficult policy to implement, since, as has been seen from the discussion of course content in teacher education pre-service courses, teachers entered the profession with diverse musical backgrounds. McMahon also suggested that the emphasis on what she called 'how to' courses–those which dealt with program improvement, often through the use of specific approaches or methods–might need to be supplemented in future by greater emphasis on personal musical development for teachers. She also suggested that the more stable work force predicted for the 1980s might have different needs from those of the teachers of the 1970s. Teachers may be become more able to identify their own curriculum needs, may require more choices in programs and may not always want to start at the beginning.[53]

From these reflections it is possible to glean some understanding of the nature and significance of music in-service education from the perspective of two people involved at the time. Hibberd's identification of the difficulty of helping teachers with no background suggests that, in spite of the increases in activity during the 1970s, the 'vicious circle' discussed so often by music educators was still a phenomenon to be reckoned with. On the other hand, McMahon's reflection on the nature of the next stages of in-service indicate some level of progress, or of evolution.

Addressing an audience of Australian music educators at the end of the 1970s, Bridges reflected further on the effectiveness of the kind of in-service education strategies discussed above. She also argued that well-structured in-service education, in conjunction with advice from consultants and with pre-service teacher education, was likely to be a more successful means of supporting generalist classroom teachers in music than pre-service education alone:

> One only really learns how to teach by teaching, and however helpful a pre-service course may have been in equipping a person for the teaching profession, it is after practical experience in the field that guidance, consultation, refreshment and the stimulation of new ideas have most meaning and purpose. It would seem that a properly regulated scheme of on-

[51] Hibberd, op. cit., p. 58.
[52] McMahon, op. cit., p. 54.
[53] ibid., p. 55.

> the-job advisory service co-ordinated with inservice courses is one of the best ways of remedying some of the deficiencies we all recognise. To be of real value, inservice education needs to be much more planned and continuous than most of the present, largely ad hoc arrangements. There could be a strong link between inservice courses, the consultancy and curriculum development services of education departments [sic] and lecturers in colleges and music institutions.[54]

While Victorian formal in-service education for music during the 1970s may not have been as efficient in its planning and implementation as Bridges was advocating, in-service activities did have a significant impact on the provision of music education in primary schools in the 1970s. The policy of asking schools to organise a curriculum suitable for their own situation within broad parameters set down centrally and the opportunity for schools and district inspectorates to apply for funding to help facilitate the development of such programs, went a long way towards changing the attitude that only the Music Branch and the Branch field staff should or could be responsible for music education in the classroom. Now a number of the musically able or interested generalist classroom teachers were being prepared to take responsibility for what happened in classroom music at school level. The availability of funding as a consequence of the *Karmel Report* allowed the policies spelt out by the Education Department early in the decade to be implemented with unusual alacrity. This abundance of funding was an extraordinary feature of the 1970s, and music education certainly benefited from these unusual circumstances.

Nevertheless, the increased activity in in-service education did not necessarily convince either school principals or the District Inspectors that the provision of classroom music education had improved during the 1970s. The *Collins Report*, released in 1975, examined the value of the expansion of in-service education programs. The report suggested that, on the whole, most of the in-service education currently available was designed more for the teacher with good skills in the area already: 'teachers capable in music teaching benefit greatly from in-service education programs, incapable teachers do not'.[55] This contradicts the observations of Malone cited above, by suggesting that even the thirty-day courses were not sufficiently sustained to overcome the inherent difficulties of equipping generalist classroom teachers to teach music. This report also suggested that the most appropriate in-

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[54] Doreen Bridges 1979, 'Music in teacher education: problems, perspectives and proposals' in *Proceedings*, Second National Conference of ASME & AMEL, pp. 10-11.
[55] Education Department of Victoria 1975, the *Collins Report*. This document is currently not available in archive collections. Printed as an appendix in Murphy 1995, op. cit., p. 230.

service education would be that delivered at school level by a school music coordinator or school based music specialist.[56]

Yet more generalist classroom teachers were reached through in-service education during the 1970s than had previously been possible. McMahon's observation that most of the work done was still at the introductory stage was intended as a warning that while music was getting started, other areas of the curriculum were further developed. Even so, the impact of the in-service education activities of the 1970s helped the small number of Music Branch field staff music encourage a number of generalist class teachers to become involved in music education. The Music Branch, in response to the findings the *Collins Report*, was funded to develop a new curriculum document for music at the end of the decade. It was published as *A Guide to Music in the Primary School* in 1981.[57] Teachers who had benefited from in-service education during the 1970s would have been in a better position to utilise the 1981 document than had been the case when the 1956 document was produced.

Eventually the Graduate Diploma in Music Education offered by the State Colleges of Victoria replaced some of the functions of the in-service education activities of the 1970s, and the unprecedented levels of funding for in-service education gradually evaporated. The impetus given to all areas of the curriculum through in-service education was significant, and removed the notion that professional training ended with pre-service training. Ever since, teachers have been obliged to pay attention to the need to keep up with current trends in curriculum, either through formal courses or professional development at various levels.

Summary

Throughout the years covered by this study, the level of commitment by successive Supervisors of Music to in-service education indicate that they by no means expected that the pre-service training supplied to all teachers would be all that they required to sustain their work in music. Furthermore, the belief that it was in-service education that could make good the shortcomings in the background and training of classroom teachers was particularly resilient. The Music Branch's role was pivotal in providing the staffing for the majority of this work. Teachers attending the

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[56] ibid., p. 231.

[57] Education Department of Victoria 1981, *A Guide to Music in the Primary School*, Melbourne. See chapter 6 of this study for a discussion of this document.

five-day residential conferences at Lorne run by the Music Branch during the 1970s and those attending Saturday morning classes during the 1930s were benefiting from the same kind of strategy, although the former were the beneficiaries of far more generous conditions due to unprecedented funding.

The gradual shift towards equipping teachers through in-service education to take responsibility for negotiating their own music programs according to the needs of their school, within broad parameters established by curriculum guides, is perhaps the most significant aspect of the way in which in-service education developed during the years of this study. The capacity of the Music Branch to maintain tight control over content, repertoire and techniques of teaching could not be sustained in such circumstances. The role of the Music Branch field staff had been, until 1970, to uphold the orthodoxy of the official syllabus with its emphasis on vocal music and the traditional, culturally élite repertoire on which it relied; the break with this practice from the start of the 1970s was only possible as the culture of curriculum development in schools changed. Teachers who had attended in-service courses during the 1970s were, at least in theory, in a better to position to make their own choices about content, style and repertoire than had ever been the case before. Inevitably, any kind of preferred notion of what counted as suitable was now more broadly conceived.

The tendency for the content of in-service education activities to act as an alternative curriculum to the official, preactive document for classroom teachers seems clear. In some instances, such as in the role played by Music Branch field staff in schools until the 1970s, the official syllabus was reflected quite closely. In other cases, however, in-service education marked a shift away from the official course, in the process highlighting the increasing irrelevance and isolation of that document. It is inconceivable, for example, that a teacher undertaking the Music Education course for Certificate A, with its range of possibilities, would have returned to the 1956 *Course of Study, Music* for assistance; rather, the material used during that course would have become the de facto course document in that teacher's classroom. The attempt by the Music Branch in-service education team to develop a new course of study from the materials they used to support their activities in schools is a clear indication of the way this process worked; teachers needed a relevant document in which they had recently been trained.

The extent to which teachers were sufficiently well prepared by the flurry of in-service activities during the 1970s to deliver their own programs in their classes both efficiently and confidently is outside the scope of this study, but by the time the 1981 *Guide to Music in the Primary School* was published, a cohort of teachers had already been trained through in-service education to work with the kind of material it presented, a circumstance which was unprecedented in primary classroom music education in Victoria.

The following section of this thesis examines the nature of the resources which were available to classroom teachers to support the music curriculum.

CHAPTER 10

VICTORIAN EDUCATION DEPARTMENT RESOURCES TO SUPPORT CLASSROOM SINGING: *SCHOOL PAPER* SONG COLLECTIONS 1934 TO 1968

Introduction

Throughout the period of this study, Victorian teachers have been able to make use of songs provided specifically for use in Victorian primary schools. The three resources for singing material examined in this study are the songs printed in the monthly *School Paper* published by the Education Department of Victoria, the song series, *Sounds Great, Sounds Fun* and *Sounds Magic*, produced by the Education Department of Victoria's Music Branch during the 1970s in part to replace the role of the *School Papers* in the dissemination of songs, and the songs taught in the Australian Broadcasting Commission's singing broadcasts for schools.

The *School Paper* songs and the *Sounds Great, Sounds Fun* and *Sounds Magic* series were Victorian Education Department publications under the direct and complete control of the Victorian Supervisor of Music. Although the Education Department's Supervisors of Music had no direct control over the school music broadcasts delivered into Victoria by the ABC as the national public broadcaster, they did frequently influence the content of the sessions broadcast in that state, and directed Victorian primary schools to use them.

These three sources of song material each form a particular collection of song repertoire which, as is the way of all collections, involved an element of choice, of inclusion and of exclusion. A collection of songs for schools, by virtue of its being a collection, embodies a particular approach to and philosophy about singing in schools. *Sounds Fun, Sounds Great* and *Sounds Magic*, a series produced consciously as a coherent entity over a short period of time, provides insight into the views of a particular group of people in a particular educational context at a particular time. The ways in which the *School Paper* songs and the ABC broadcast songs operate as collections over many years is less easily discerned, but nevertheless provide insight into how choices and preferences changed over time. A collection spread over years may yield both a sense of the coherence stipulated by the context in which the

material is produced, and a sense of the modifications and innovations introduced in order to respond to changing external circumstances.

Each of these resources was widely used in Victoria, and was sanctioned by the Education Department for use in the state-supported schools. In the case of the *School Papers*, use in schools was mandatory; use of the broadcast singing sessions was encouraged by the Education Department, particularly for those schools without access to visiting music staff, and the *Sounds Fun, Sounds Great* and *Sounds Magic* series was actively promulgated by the Music Branch.

The Victorian School Paper

Members of the Victorian Education Department Music Branch recall that Irwin, as Supervisor of Music, was in the habit of insisting that every child in the state should be able to read the *School Paper* from the front cover to the back cover.[1] Since for most of the seventy-two years of publication, between 1896 and 1968, the back cover of the *School Paper* carried the words and music of a song, this remark reflected Irwin's persistent belief in the value of teaching all children in the state how to sight-read songs, just as they were all taught to read in the usual sense, as a matter of course. The remark also illustrated the significance for music education in Victoria of the monthly *School Paper*, as the purveyor of suitable songs for use in schools.

The first editor of the Victorian *School Paper* from its inception in 1896 was Charles R. Long. Writing in 1922, Long recalled the process by which the Victorian publication was established:

> The practice of supplying reading matter each month instead of making use of an ordinary reading-book had (it is thought) its origin in South Australia, where the head of the Department (Mr J. A. Hartley) issued the first number of the Children's Hour in March, 1889. A few years later, the South Australian paper was brought under the notice of the [Victorian] Minister - Mr. Peacock - who, having had inquiries made concerning its preparation and use, instructed the Board of Examiners to issue a publication for the third class.[2]

The initial editions appeared in 1896 for third class or grade three children, followed in June of the following year with editions for the fourth grade, and in the

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[1] Interview with Belle Farmer, member of the Music Branch of the Victorian Education Department from 1958 to 1962, 18 February, 1997.

[2] Edward Sweetman, Charles R. Long & John Smyth 1922, *A History of State Education in Victoria*, Critchley Parker for Education Department of Victoria, Melbourne, p. 125. The section from which this extract is taken was written by Long.

following September with editions for first, fifth and sixth grade.[3] Throughout the period of this study the *School Paper* appeared in three editions: for grades three and four, grades five and six, and grades seven and eight, published monthly from February to December. Every child in the state bought a copy at the start of each month, and threaded it into a special *School Paper* cover. Smyth reported that in 1922 over 200,000 copies of each month's edition were being produced; all schools in the Victorian state system were required to use them, and until the introduction of the *Victorian Readers* in the late 1920s, the *School Papers* were prescribed reading material.[4] The price per issue remained one penny.[5] They initially provided resources to schools hard put to find suitable material any other way.[6]

Long remained the editor of the *School Paper* from its inception in 1896 until 1925. Throughout this time he developed a tone, focus and style which largely was maintained throughout the publication's life. The aims of the *School Paper* was reported as being the following:

> From the beginning, three aims have been steadfastly held in view by the editor: (1) To give the children acquaintance with the great prose and poetic works of our literature; (2) to make them acquainted with the classic stories of the ages; and (3) to develop in them an understanding love of Victoria, of Australia, of the British Empire, and through these of humanity.[7]

Early editions included many selections from the repertoire of the 'great' writers and poets of the English literary tradition: Shakespeare, Milton, Tennyson, Keats, and Browning were all represented. Eventually some of the more esoteric classical material was replaced with Australian stories and poems, presented alongside the British and Empire material.

Musgrave argues that the texts used by Victorian schools, including the *School Papers*, have played a part in developing a sense of national identity.[8] He explores the ways in which such texts played a part in developing such an identity, 'a mental

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[3] In Victorian schools Third Class children were approximately seven years old. The term 'class' was eventually replaces with the term 'grade'.
[4] The *Victorian Readers*, in eight volumes, for grades one to eight, were first published by the Victorian Education Department between 1928 and 1930. New editions of all but the grade five and six books were revised during the 1950s.
[5] Sweetman, Long & Smyth, op. cit., p. 283.
[6] Blake, op. cit., p. 1059.
[7] Sweetman, Long & Smyth, op. cit., p. 283. The section from which this extract is taken was written by Smyth.
[8] P. W. Musgrave 1996, *To be and Australian? Victorian School Textbooks and National Identity 1895-1965*, Paradigm Papers, no 1, The Textbook Colloquium, Monash University, Melbourne. Musgrave takes as his starting point the work of C. Anderson 1983, in *Imagined Communities*, Verso, London.

construct which has to be learnt, whether consciously or otherwise'.[9] As well as introducing children to Australian literature, as a part of their cultural heritage, by 1945 the *School Papers* had developed a tradition of presenting, each year, what Musgrave refers to as the 'Australian Heritage Calendar'. The February issues now included material related to Australia Day; Anzac Day was covered in April issues; in May, Empire Day was celebrated, particularly in the early issues, as well as the Coral Sea Battle; the September issues marked Air Force Commemoration Day, and Armistice Day, later referred to as Remembrance Day, was celebrated in November. These events were, for the most part, observed by the adult community; clearly the *School Papers,* both the texts and songs, along with other official school texts, were a tool by which children could be educated into the values and heritage of their society. Indeed, Musgrave suggests that schools had a particular role to play, and that the texts which were provided for them by the Education Department played an important part in this process:

> Schools clearly can be of importance in this process of what is sometimes called the maintenance of hegemony. Control of teachers and their training and of the content of what they teach, especially in the various social studies, are crucial here.[10]

The emphasis given to these events varied over time, but the tradition of bringing the issues which lay behind such events to the attention of children was well established through the agency of the *School Papers.*

The *School Paper* was, then, a powerful and significant tool by which to distribute song material to schools. The publication was carefully controlled to present only material which was considered appropriate and was mandated text material, at least during the first twenty years-a circumstance which gave the songs a very particular kind of orthodoxy. Furthermore, if the *School Papers* were instrumental in shaping the attitudes and values of generations of Victorian children, this was a powerful framework in which to provide song material.

The questions to be posed in relation to these song collections are these: how and where were the boundaries established regarding what kinds of songs were considered suitable for inclusion in these collections? Did these boundaries shift over time, and if so, in what ways did they shift and to what pressures or influences were they responding? What was the relationship between the syllabus and the sanctioned

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[9] ibid., p. 2.

song collections? That is, what did the syllabus documents say about suitable song material, and to what extent were their expectations implemented through the sanctioned song collections? In recognition of Musgrave's theoretical work regarding Victorian school texts, the data will be considered according to categories and themes which appear throughout the collection: folk song and national identity, patriotic song, Anzac Day songs, songs of the 'Great Composers', and composed children's songs by Australian song writers. Within each category, analysis of broad trends is supported by detailed analysis of representative material.

Folk songs and national identity

As discussed earlier, the 1934 *General Course of Study for Elementary Schools* instructed teachers to ensure that children had a 'knowledge of the folk songs of the English-speaking and Continental peoples with the intention of engendering a 'sincere love for music'. Such songs were to 'suitable', and lessons should be designed to 'aid in the cultivation of an appreciation of worthy songs'.[11] Lane had also stipulated, in Elijah's text *The Principles and Techniques of Teaching in Elementary Schools*, that song lists 'should have folk and traditional songs well represented'; their worthiness was guaranteed by virtue of the fact that they had stood the test of time.[12] Irwin expressed a similar point of view in the 1956 *Course of Study*, and was at pains to reiterate the suitability of this genre as a means of developing an appreciation of fine music.[13] The index of all *School Paper* songs from 1896 to 1976, compiled by the Music Branch, indicates that this repertoire was the mainstay of the collection throughout its entire history.[14] The nature of the choices made within this broad genre, however, should provide some insight into the changes in thinking over time about what counted as being 'appropriate' songs for children.

At the start of this study, the folk songs of the English-speaking world were well represented in the *School Paper* listings for grades three and four and for grades five and six.[15] The 1934 lists included three traditional English folk songs which had as

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[10] ibid., p. 1.
[11] *General Course of Study*, 1934, op. cit., p. 511.
[12] Elijah n.d ., op. cit., p. 478.
[13] ibid., pp. 59-60.
[14] Music Branch, Education Department of Victoria, *Schoolpaper Songs 1896 – 1976*. A copy is held in the collection of the State Library of Victoria.
[15] See *School Paper* song listings for 1934 and for 1956, grades 3/4 and grades 5/6, appendix I.

their setting the English countryside, and English country life: 'Come Follow Me',[16] 'Robin Hood and Little John',[17] and Strawberry Fair'.[18] Cox points out that for English music educators, such as Somervell, one of the attractions of folk songs for schools lay in their capacity to extol the virtue of a simple country life, steeped in the traditions of the English heritage. For English children, this genre was thought to establish the kind of national p[illegible] and sense of identity to which Musgrave refers. As a part of the Victorian *School Paper* song lists, however, these songs functioned differently. Far from establishing a sense of Australian identity through the exploitation of the archetypal Australian rural setting, Victorian school children would have been expected to understand that these songs were a part of the historical heritage of Victoria, as a former British colony and as a member of the British Empire. Moreover, since each of these songs was a traditional song with a long history, the content was also removed from the experience of contemporary children. This repertoire had been used in Victorian schools in the past as a matter of course; indeed, 'A Southerly Wind' which is included in the 1934 collection for grades three and four was also part of the program of the Denominational Schools concert presented by George Allan in Melbourne in 1854.[19]

Musgrave's category of 'patriotic descriptive geography' in Victorian school texts included any aspect of the presentation of Australia as a place which differentiated it from other places, particularly Britain.[20] In this he has included flora and fauna, issues to do with seasons, the land, and the divide between the city and the bush, all issues he considers aspects of the environment relevant to a child's perception of national identity. The 1934 listings included examples of Australian

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[16] 'Come Follow Me' has been published many times for use in schools, including: E. Mason n.d., *British Songster*, McDougalls, London, specifically recommended by the English Board of Education for use in schools; E. Mason n.d., *Songs Old and New*, McDougalls, London; J. Curwen n.d., *Graded Rounds and Catches*, Edition 6079, J. Curwen & Sons, London. It appeared in the *SP* issues five times, including in 1930, 1934 and 1936.

[17] 'Robin Hood and Little John' was printed in *British Songster*, op. cit., specifically recommended by the English Board of Education for use in schools. It was used in the *SP* for the first time in 1916, and another eight times until 1956.

[18] This version of this traditional fair song from Devon has been 'sanitised'. The original words of 'Strawberry Fair', as recorded by Baring-Gould in Devon in 1891, were, as he put it, 'indelicate', prompting him to rewrite them. The revised words reflect the idyllic, idealised version of country life; the original words reflect the true 'folk' music of rural people. In the revised form, the song had been popular in schools. Refer to the editorial notes for this song in Roy Palmer (ed.) 1979, *Everyman's Book of English Songs*, J. M. Dent &Sons Ltd., London. 'Strawberry Fair' appeared in issues of the *SP* eight times, from 1925 to 1961.

[19] See chapter 4 of this study.

[20] Musgrave, op. cit., p. 9.

songs, which reflected an idealised version of rural life in Australia. 'Springtime in Australia', for example, with words written by a local school teacher, H. A. Berry, to an existing melody which he had arranged for the purpose, dealt with the concept of seasons and climate.[21] The words of the song placed the age-old idea of spring being a time of rejoicing and thanksgiving into a self-consciously Australian setting: 'In the tea-tree near the slip rail, the wren trills his lay', and 'Where the wattle's golden tresses are glowing, Emblem sweet of our dear Austral land', and 'In the gully by the water the bellbirds are ringing, All the bush greets the morning and all hearts are gay'. The words invited the singer to imagine an Australian rural setting. But 'shy buds' which are 'peeping', the songs of the brown thrush, the fairy snow-drops and the leaping of young lambs all carried the resonance of a gentler English country-side rather than the realities of the Australian bush, and the waltz-like melody with its bright rhythm had the feel of an English folk melody. This was, at best, an equivocal attempt to differentiate the experience of spring in Australia from that in England; the inclusion of representative Australian flora and fauna did not negate the Englishness of the song as a whole.

'Bright are the Glories' also celebrated nature and the natural cycle of the seasons. The words suited Australian circumstances; the notion of the fountain's waters being stilled by summer, and replenished by winter rains was apt for local conditions.[22] The significance of the seasonal cycles to country people, particularly in Britain and Europe, where the coming of spring after a harsh winter brings a lifting of the spirits, carried a poetic symbolism with moral and religious overtones. In this song, the singer was exhorted to be grateful for such riches. The message of

the song was apparent, but the attempt to modify the words to suit Australian children caused a poetic dislocation which to modern ears suggests a self-conscious attempt to affirm the Australian landscape as an appropriate vehicle for an age-old British and European sentiment.

'A Rainy Day' dealt with the special significance of rain in the Australian climate:[23] 'Have you ever stopped to wonder where the world would be, If the sun

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[21] See appendix J.

[22] 'Bright are the Glories' appeared in the *SP* first in 1897; the 1934 printing was the last. There seems to be no evidence of its original source, but given the tendency to overstate the 'Australian' content in songs with adapted words, it is likely that this is, in fact, British.

[23] 'A Rainy Day', words and music by Mrs Bene Gibson Smythe, was printed in A. B. Lane (ed.) 1933, *Special Day Songs*, Imperial Edition 320, Allan & Co., Melbourne.

were shining continually'? Children were reminded to be grateful for the rain, even though it meant that they could not go out to play. While the coming of winter rain held a similar significance in the Australian seasonal cycle as the spring thaw in Britain, the arrival of rain was clearly less enticing for Australian children than the arrival of spring was for their English counterparts; the didactic tone of this song was perhaps designed to overcome this difference in experience and understanding. The imaginative addition of 'little people in the clouds' who provided the rain ensured, however, that although the song was didactic in tone and intent, it avoided the religious and moral implications of songs such as 'Bright are the Glories'.

Australian flora was used in these songs merely as a marker to establish an Australian setting, as the lines quoted above from 'Springtime in Australia' indicate. Australian fauna, on the other hand, held a fascination for white settlers, and this fascination with the peculiarities of animals such as kangaroos, koalas and kookaburras was exploited in songs written for Australian children. Two such locally composed children's songs included in 1934 lists were 'The Lyre Bird' from *Songs of the Bush for Children*, [24] and 'The Kangaroo Song' from *Bush Songs of Australia*. 'The Lyrebird' referred to the lyrebird's extraordinary power to mimic any sound it hears, both natural and man-made. 'The Kangaroo Song' was popular for many years:[25] 'Old Bumpety Jumpety Hop and Go One' whisked flies with his tail, and boxed the ears of the wood-cutter's cheeky dogs. Its melody was robust and full of bumpy rhythms, unlike the elegance of traditional English melodies on rural themes, and the words, particularly with the reference to the ubiquitous Australian bush flies, reflected an Australian content. Even this song, however, in spite of its Australian content and its larrikin tone, resonated with a British heartiness in the 'So we all cry "Haroosha!" for Hop and go one', and the contingencies of rhyming forced the use of 'the wood' rather than 'the bush'.

This particular repertoire was rare in the lists after Irwin took over as Supervisor of Music. In 1956, for example, the only song of this kind was 'Solemn Mister Mopoke', a song which set the mopoke owl's call, a descending two-note call so

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[24] 'The Lyre Bird', written by Isabelle Langland, was printed in I. Langland c. 1920, *Songs of the Bush for Children*, E.A. Vidler, Melbourne.

[25] 'The Kangaroo Song' in Annie R. Rentoul, Ida Rentoul Outhwaite & Georgette Petersen 1924, *Bush Songs of Australia*, George Robertson & Co., Melbourne. This song appeared the *SP* six times between 1926 and 1946. See appendix K.

evocative of the Australian bush, exactly as if it were a cuckoo call.[26] Again, the Australian content was weakened by the way in which it was expressed musically, in this case by the use of an established melodic convention which carried with it a reminder of the cuckoo's call in English woods.

In spite of the use of this Australian repertoire, a review of the *School Paper* listings from the 1934 indicate that Lane had a clear preference for the gentle and polite songs from the British traditional folk song repertoire.[27] These were the songs, often sanitised for innocent ears, which described a life long past in a rural community.[28] In this regard the songs provided in 1934 were representative of the listings throughout the 1930s and 1940s, although by the late 1930s more songs from Europe were being introduced, always in English translation. Thus, in 1935, ten of the eleven songs for grades five and six were traditional songs, six of them cited as being English. In 1936, the grade five and six list, still predominantly traditional, was broader, and included 'The Maple Leaf for Ever', Canada's national anthem, 'Santa Lucia' from Italy, and 'On Merry Christmas Morning' from France, while the grade three and four listing included the 'Maori Canoe Song' from New Zealand' and 'The Fairy Glade' from Germany. Australian folk material was rare: 'Waltzing Matilda' appeared in 1940 for grades five and six.

When Irwin replaced Lane as Supervisor of Music in 1942, she initially maintained the reliance on traditional British folk songs. During the 1950s, however, Irwin's choices reflected an increasing acceptance of the folk songs of many countries. She continued to choose more songs from Europe, including central European countries such as Poland, and from Scandinavia. Other more exotic countries were introduced, as the lists during the 1950s and 1960s indicate:

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[26] See appendix L. 'Solemn Mister Mopke', music by O. G. Campbell Egan, words by Helen Noakes, is printed in the 1956 *SP* for gradesthree and four, in the March issue. The composer was a prominent music educator in Western Australia. The source for the song was O. G. Campbell Egan & Helen Noakes 1924, *Percy Platypus*, Allans and Co, Melbourne. It appeared in the *SP* twice only: in 1956 and in 1968.

[27] This preference is also reflected in the songs included in publications edited by Lane for Allans music publishing house in Melbourne at the time. See for example A. B. Lane (ed) n.d., but prior to 1942, *Southern Cross Song Book*, Allan & Co., Melbourne. Lane's editorial status is justified by his role as Supervisor of Singing for Victorian schools. Also A. E. Floyd and A. B. Lane (eds) 1931, *The New Song Book: Melodies Old and New*, Allan & Co., Melbourne, and Alfred B. Lane (ed.) 1936, *Allan's [sic] School Songs*, Allan & Co., Melbourne.

[28] See Georgina Boyles 1993, *The Imagined Village: Culture, Ideology and the English Folk Revival*, Manchester University Press, Manchester, for an account of the folk revival in England in the early and mid-twentieth century, including an account of the distance between the idealised folk culture of the revivalists and historical reality.

Mexico '	The Dance'	June 1958	Grades V/VI
Ukraine'	Message of Spring'	October 1951	Grades V/VI
Jamaica	'The Sailor'	August 1959	Grades III/IV
China	'The Purple Bamboo'	November 1957	Grades III/IV
	'A Chinese Fairy Tale'	April 1959	Grades III/IV
		June 1968	Grades III/IV
Chile	'Perica'	October 1963	Grades V/VI
Japan	'Haru Ga Kita'	September 1966	Grades V/VI
	'Cherry Blooms'	September 1963	Grades V/VI
Indonesia	'Jump Little Dog'	October 1968	Grades V/VI
	'Candle Dance'	August 1968	Grades V/VI
Philippines	'Planting Rice'	February 1965	Grades V/VI

These songs, although from countries further removed from the traditional English and European model were still usually in the familiar pastoral style. In line with the suggestions made in the 1956 *Course of Study, Music,* such songs could be used to supplement a Social Studies lesson. [29] While such repertoire was conservative musically, it did reflect in a small way the reality in Victorian schools. During the 1950s and 1960s immigration from countries other than Britain increased dramatically, particularly from Italy and Greece, and in Melbourne primary school classrooms patterns of immigration were clear, as 'New Australians' added diversity to the cultural background of the school population.[30] The 1956 Melbourne Olympic Games reinforced the impact of this broadening awareness of a wider international community, particularly from Europe.

The most important shift in content within the traditional folk song genre in the 1960s involved the introduction of songs from the United States of America, and, eventually, from Australia. Percy Jones, a member of staff at the University of Melbourne Conservatorium, in the early 1950s collected and arranged a book of Australian folk songs. *The Burl Ives Folio of Australian Folk Songs* was responsible for making a repertoire of folk songs relating to Australian circumstances popular for the first time.[31] This collection was essentially designed for community singing, but proved popular in schools throughout the 1960s and 1970s. The *School Papers* used 'The Drover's Dream' in February 1962, 'A Nautical Yarn' in June 1962, and 'The Dying Stockman' in April 1963, all for grades five and six. These songs were

[29] 1956 *Course of Study, Music,* op. cit., p. 48.
[30] For an explanation of immigration in Australia at the time, see Geoffrey Bolton (ed) 1990, *The Oxford History of Australia: The Middle Way 1942-1988*, Oxford University Press, Melbourne.
[31] Percy Jones (collector and arranger) c1953, *The Burl Ives Folio of Australian Folk Songs*, Sydney.

attractive and lively ballads, narrating the stories of early white settlers, and in content are equivalent to songs in the English tradition, telling of heritage and history. A decade had passed after their publication before the songs from Jones' collection were used in the *School Papers*. Since they were the first Australian folk songs to be made available, the delay in using them indicates a reluctance to depart from the songs which had been 'tried and true' in schools, reflecting an essential conservatism in school music culture. Furthermore, the absence of any Aboriginal material, apart from the lone example, an anglicised 'Picaninny's Lullaby' for grades three and four in July 1965, reflected the monumental apathy among the white education authorities about the place of indigenous culture in the overall history of Australia.

Similarly, while American repertoire was available in Melbourne as early as 1949, when Irwin had submitted a requisition for the nine books in the Silver Burdett 'New Horizon Series',[32] ten years went by before this repertoire was accepted. From then on, American folk songs appeared regularly for all primary school levels:

'My Home's in Montana'	August 1960	Grades III/IV
'Pick a Bale of Cotton'	May 1964	Grades III/IV
'Hush'n Bye'	April 1965	Grades III/IV
'Round the Campfire'	February 1960	Grades V/VI
'Bury Me Not on the Lone Prairie'	July 1963	Grades V/VI
'American Indian Canoe Song'	June 1966	Grades V/VI
'Some Folks Do'	March 1968	Grades V/VI

These are more robust in style than the more gentle pastoral songs characteristic of the 1930s and 1940s. The more lively choices were more likely to appeal to children's interests and tastes. Often faster and more rhythmic, these songs complied with Irwin's requirement that songs should have lively rhythm,[33] and the content and musical style was more in line with the musical culture, including that of America, with which children had contact through radio and, from 1956, television.

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[32] Victorian Public Records Office: VPRS 10537/34 (1949 - 1955). Requisition memo from Irwin, Supervisor of Music, dated 12th December, 1949.
[33] 1956 *Course of Study, Music,* op. cit., p. 18.

Patriotism

In Musgrave's framework, one of the ways in which texts provided by the education authorities helped form a new sense of identity in Victorian schools was through the presentation of aspects of history, including the notion of patriotism.[34]

Loyalty to Australia

Crowley has pointed out that the fact of Federation in 1901 did not automatically guarantee national loyalty. This was, after all, a federation of existing states, all formerly separate colonies of Britain. As a result, in the early days of Australia as nation, its citizens held loyalties at several levels, and a sense of national identity was not necessarily paramount: 'Loyalty to colony or to city transcended loyalty to the newly-established federal government. Parochialism was rampant'.[35] Consequently there was no strongly developed sense of an Australian identity. Crowley suggests that Australians described themselves in the context of their British origins, as Scottish Australians, or Irish Australians, or even as a species of Australian or colonial Briton. As has already been noted, one aim of the *School Paper*, established while Federation was being planned, was to develop in school children a love of Victoria, of Australia, of the British Empire. The order of priority, as Musgrave suggests, shifted after Federation, and by the 1930s the *School Papers* had already spent three decades encouraging national loyalty as a first priority, without loosing the old ties to state and to the Empire.[36]

Given the transition of Australia from British colony to independent nationhood, albeit within the British Empire, the expression of patriotism through song may well reflect the complexities of the changing relationships between Australia and Britain. 'An Australian National Anthem',[37] 'God Bless Australia'[38] and 'Australia, Land of Ours: An Anthem',[39] all from the 1934 *School Paper* listings, were representatives of a startling number of patriotic songs written after the Federation of

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[34] Musgrave, op. cit., 16.
[35] F. K. Crowley 1974, '1901 - 1914', in *A New History of Australia*, ed. F. K. Crowley, Heinemann Educational Australia, Melbourne, p. 261.
[36] Musgrave, op. cit., pp. 19-20.
[37] 'An Australian National Anthem', words by J. Bunton Stevens, music by Dr. J. Summers. Dr Summers was a prominent figure in Victorian music education in the nineteenth century as Inspector from 1878. The song appears seven times in *SP* issues, during the 1930s and 1940s only.
[38] 'God Bless Australia' was set to the melody of 'Adeste Fideles'. It appears only twice in the *SP*, in 1930 and 1934.
[39] 'Australia, Land of Ours' by Dudley Glass, 1925. It appears in the *SP* five times, during the 1920s and 1930s only. See appendix M.

the colonial states into the Commonwealth of Australia in 1901.[40] 'An Australian National Anthem' is a hymn, and was printed in the *School Paper* with a four-part chorale style piano accompaniment. There was nothing in the melody to differentiate it from a traditional English religious song, but the reference in the words to Australia as a land of freedom and of plenty suggested a sense of a new land, reflecting the expectations of new settlers. The words of 'God Bless Australia' also referred to a land of plenty and prosperity; setting the words to the melody 'Adeste Fideles', provided a certain hubris, and brought with it an immediate emotional and musical power. 'Australia, Land of Ours' was printed in the April issue for grades five and six. This issue also included an article and a poem about Anzac Day, which was celebrated on the twenty-fifth of April.[41] While the song was clearly patriotic, it was not specifically an Anzac song. Rather, it expressed the pride Australians should have in a land of promise, where 'toil's reward is won, On wide and fertile pastures beneath a radiant sun'. The heritage of the pioneers was honoured: 'For where they fought old Nature, your soil in plenty flowers'. This appealed to 'the geographic' as a means of distinguishing an Australian identity, and as a cause for pride and patriotism.

During the 1930s, the *School Papers* continued to print songs about Australian national pride, in the interests of strengthening commitment to a new nation, barely thirty years old.[42] 'Advance Australia Fair' appeared in February 1938 for grades five and six. 'Unfurl the Flag' presented to grades five and six in April 1937, was in some ways representative of these songs, both in word content and in musical style. The words allude to the notion of Australia as the promised land, and to the manliness and diligence which was to be rewarded with such plenty:

> Rejoice in fruitful teeming soil,
> In fleecy flocks and noble kine;

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[40] The State Library of Victoria holds a comprehensive collection of patriotic songs composed largely between 1900 and the 1950s, including many from the 1930s. An early example was the Paling's album of national patriotic songs published in Sydney, between 1914 and 1918. Most of these early national songs are now unknown; 'Waltzing Matilda', arranged by Marie Cowan in 1900, and 'The Song of Australia', by Carl Linger, and published in 1858, are two well-known exceptions. See Warren Bebbington (ed) 1997, *The Oxford Companion to Australian Music*. Oxford University Press, Melbourne, pp. 575 & 525.

[41] The Australian and New Zealand Army Corp is referred to by the acronym 'Anzac' or 'ANZAC'. The Anzac tradition began during the First World War, and has, since then, provided a focus for an Australian sense of identity. For an explanation of this tradition, see John Rickard 1996, *Australia: A Cultural history*, Longman, London, chapter 5.

[42] 'An Australian National Anthem', used in the 1934 lists for grade three and four children, appeared again in 1938 and 1940 for grades five and six.

Rejoice in fruits of manly toil,
For honest labour is divine.
Unfurl the flag that all may see
Our proudest boast is liberty. [43]

The melody, a march in common time, had the rousing dotted rhythms on the fourth beat of each bar calculated to drive the melody forward with energy. The words 'Unfurl the flag', at the end of the chorus rise to a climax on high E flat. The style is unmistakably martial.

'Australia, Land of Ours: an Anthem' was used in April, 1934 for grades five and six and again in February, 1938, for grades three and four. This was the song which had been adopted by the Education Department for use in schools, but this was the last time this song was used in the *School Papers*.[44] This song also refers to Australia as the promised land wrested from the wilderness by noble (white) pioneers: 'For where they fought old nature, your soil in plenty flowers, And we shall mould your future, Australia, land of ours!'[45]

The notion that school songs should be used to stir feelings of Australian national patriotism in school children, while still evident in the *School Paper* collections of the 1930s, appeared, after a short boost of popularity immediately prior to the war, not to have survived the war years. The exception was in relation to Anzac Day celebrations, an issue which will be discussed later in this chapter. The reasons for the demise of this genre are not clear; perhaps it was considered inappropriate to burden children with overt patriotism during the war when so many children had family members in the armed forces. After the war, the increasing availability of song material written for children, along with Irwin's preference for a livelier repertoire, as indicated in the 1956 course, would have made the florid style of the patriotic repertoire appear increasingly archaic.

Loyalty to Vict[illegible]

Along with attempts to build patriotism towards Australia as a nation, echoes of nineteenth century pride in Victoria as an independent colony were evident in the 'The Melbourne Centenary Song' in 1934, and again in 1935 with 'Sunny Victoria', sung to

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[43] 'Unfurl the Flag', *SP*, grades five and six, 1937, April, verse 2. See appendix N.
[44] Mention is made of the Education Department's preference for this anthem in a letter to Mr. A. N. Presswell, who had submitted a patriotic song to the Department for use in schools. Memo to Mr. A. N. Presswell from the Acting Secretary, 10th February, 1937. VPRO: VPRS 10059/P1, Unit 166.
[45] 'Australia, Land of Ours: an Anthem', words and music by Dudley Glass, verse 2.

the rousing English folk melody, 'John Peel'.[46] The words of 'Sunny Victoria' were in the rural tradition, evoking the beauty of the bush by reference to Australian flora and fauna: tree-ferns by a waterfall, wattle, tee-tree, bright parrots, magpies and kookaburras. The martial style of 'John Peel ' as a melody sat strangely with the rural words, but presumably suited the purpose of rousing patriotism towards Victoria.

This kind of Victorian patriotism was not celebrated again through the song choices in the *School Papers*, although Musgrave identifies other *School Paper* materials up to the end of the 1940s designed to remind children about their Victorian state heritage, including the material printed in 1950 to prepare for the celebration of the centenary of the establishment of the state of Victoria in 1851.[47]

Loyalty to Britain and Empire

The sense of being in some way an Australian-Briton was reflected in the level of loyalty encouraged towards the British Empire. According to Musgrave, text book materials in Victoria used the celebration of Empire Day as a means of reflecting the relationship of Australia to Britain and the British Empire in general.[48] From 1905 Empire Day was celebrated on the twenty-fourth of May, Queen Victoria's birthday. Rickard claims that initially Empire Day was a way of promulgating a new style of imperialism, and in Australia developed from the British Empire League which was promoting the Boer War. The intention had always been to introduce children to imperial citizenship,[49] and the *School Paper* reinforced the imperial connection through articles, poems, pictures and, at times, songs. Front cover pictures on the May edition frequently carried pictures of the royal family, or of people from other–and for Australian children–more exotic members of the Empire.

The *Education Gazette and Teachers' Aid* carried instructions from the Education Department to schools regarding the appropriate ways to observe Empire Day. In 1934 the message from the Minister started with the admonition (printed in italics) that Empire day was to be taken seriously:

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[46] 'Sunny Victoria', words by Gilbert M. Wallace, tune 'John Peel', *SP* Nov 1935 grades three and four.
[47] Musgrave, op. cit., p. 20. In 1951 a series of School Festivals, held on thirty different dates around the state, celebrated both the Jubilee of the Federation of Australia and the centenary of the establishment of Victoria. The massed singing repertoire did not include songs reflecting loyalty specifically to Victoria. See VPRO: VPRS 10537/34 (1949-1955). Circular from Irwin, dated 4 July, 1951, in file relating to the 1951 Jubilee and Centenary Festivals.
[48] Musgrave, op. cit., p. 23.
[49] Rickard 1996, op. cit., p. 113.

> *Empire Day is not to be regarded as in any sense a school holiday.* The morning meeting should be devoted to definite class teaching in such subjects as reading, recitation, history, geography and singing; the subjects and the treatment of the subjects being appropriate to Empire Day. The afternoon meeting should include a public ceremonial, the parents being present, and a suitable programme of addresses and patriotic songs being arranged. [50]

By 1944 the *Gazette* carried more detailed suggestions about appropriate activities, after repeating the initial instructions exactly as printed ten years earlier. For example, the singing of the National Anthem, and the saluting of the flag should be 'carried through impressively'.[51] The 1954 Empire Day notice carried a 'Message For Pupils' from the Right Honourable, the Earl of Gowrie, the President of the Empire Day Movement. The president clearly intended to harness for the Empire's cause the interest generated by the coronation of Elizabeth II the year before and the highly successful recent Royal Tour of Australia. The tour was the first by a reigning monarch, and Australians were enchanted:

> The young Queen Elizabeth, "radiant" throughout the taxing schedule, was received with extraordinary rapture. While politicians and functionaries (and their curtsying wives) jostled at huge receptions, balls and garden parties to bask in the magic of royalty, a huge popular chorus of devoted subjects thronged the streets. Menzies hailed "a second Elizabethan era in British history" in which Australian would share. [52]

Rickard's observations may be acerbic, but clearly the atmosphere of public support for the new Queen in the early 1950s provided an opportunity too good to miss for the president of the Empire Day movement. His message for the pupils was enthusiastic in its support for royalty, in contrast to the administrative tone of the earlier instructions from the Education Department, and the emphasis was on the development of the notion of a Commonwealth of nations, with a popular young queen at its head. 'On this day, which she celebrates in her own home', he wrote, 'her thoughts will embrace a far-flung "congregation of nations."

Empire based texts were presented regularly in the May, Empire Day issues of the *School Papers*. Front covers carried pictures relating to the Empire, and the back cover carried songs throughout the period to support school Empire Day celebrations. These songs reflected the changing nature of loyalties to the Empire. During the 1930s, the only songs which seemed to relate specifically to Empire Day issues were

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[50] *EGTA*, 23 April, 1934, p. 99.
[51] *EGTA*, 20 April, 1944, p. 110.
[52] Rickard, op. cit., p. 205.

for grades five and six: 'Rule, Britannia' in 1935,[53] and 'The Maple Leaf Forever' the national anthem of a fellow member of the Empire, in 1936. Throughout the 1940s and early 1950s Empire songs were provided for the younger children in grades three and four, but apart from two exceptions, not for grades five and six.[54] The repertoire of Imperial songs was meagre, and the songs tended to be printed for the grades three and four in rotation, and not necessarily each year. Perhaps it was expected that teachers would continue to use songs to help celebrate Empire Day even if there were no song presented for that year; it would have been presumed that teachers knew suitable songs from past years:

Empire Day Songs for grades three and four, 1940s and 1950s.

1944	'Children Sing Together'
1945	'The Brave Flag Flying'
1946	'Children Sing Together'
1949	'The Brave Flag Flying'
1950	'Children Sing Together'
1952	'The Brave Flag Flying'
1953	'Coronation Song'
1954	'Children Sing Together'

These songs were adult in concept, both in word content and in their musical style. They were patriotic hymns, traditional in style.[55] 'The Coronation Song' was related specifically to the British monarchy, and supported the frequent pictures of the royal family carried by the *School Papers*. 'The Brave Flag Flying', written by an Australian composer, was focussed entirely on the glories of the Empire:

May the brave flag flying
Tell our love undying,
For our King and Empire too.
Far across the world it flies unfurled
That honoured old red, white and blue.
United her children stand
Held fast to the Motherland,
With our purpose ready
And our courage steady
For the task that we have to do,

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[53] 'Rule, Britannia' was regularly used in the *SP* between 1899 and 1920, but rarely used after that.
[54] The only Empire Day songs for grades five and six during this period were 'Flag Song', music A. E. Floyd, words Veronica Mason, from O. G. C. Egan n.d., *School Songs* 2, from *Part Song Series, No. 76*, published by Allan and Co. Ltd, Melbourne, and 'Hymn for the Commonwealth', music Monda G. Myers, words W. Austin Bevan, no attribution cited.
[55] Russell describes the influence of the music hall patriotic repertoire in Edwardian England, and suggests that it ran parallel with a patriotic sentiment in schools at the time. The *School Paper* songs in Victoria in the 1930s may carry some resonance from this slightly jingoistic tradition. See Dave Russell 1997, *Popular Music in England, 1840-1914*, Manchester University Press, Manchester, 2nd edn, pp. 163-4.

While it stands for right, it stands for might,
That gallant old red, white and blue. [56]

The melody, marked to be performed in 'march time', amply reinforced the military tone of the words. The reference to 'Motherland' was unambiguous; the red, white and blue of the Union Jack was to symbolise all that was worthy in the heritage of members of the British Empire. The reference to the 'motherland' in 'Come, Children Sing Together' is more ambiguous: 'She is strong and brave and faithful, She will hold us by the hand' could refer equally to Britain or to Australia, but the reference to other members of the Empire 'across the sea', who are 'just like you and me' suggest that the reference was to the latter, as a member of the Empire. After 1954 the use of this category of song material disappeared.

The Anzac tradition and *School Paper* songs

The celebration of Anzac[57] Day has been a powerful and complex public manifestation of Australian national patriotism, and the function of singing in this tradition is relevant to this study. The scope of the Anzac story makes it impossible to do it justice here, but since Anzac songs cannot be appreciated without some understanding of this context, it is important to explain the significance of Anzac Day in the Australian 'heritage calendar', to use Musgrave's term.

Anzac Day commemorates the landing by the Australian and New Zealand Army Corps on the beaches at Gallipoli, on the twenty-fifth of April, 1915, during the First World War. The planned strategy had been to relieve the pressure the Turks were putting on the Russians, Britain's allies, with the intention of opening up the Dardanelle Straits for allied shipping. The attack was a terrible failure; the Anzac troops spent eight months in appalling conditions, dug into the hills behind the coast, under constant fire from the Turkish lines. An attack on the Turkish holding at Lone Pine succeeded, but the operation as a whole was unsuccessful, partly because of the failure of the British attack on Suvla Bay. The toll on Anzac troops was terrible: 7, 594 Australians died, and 19, 500 were wounded. Eventually the Anzacs were

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[56] 'The Brave Flag Flying', music and words by Bene Gibson Smyth, from A. B. Lane (ed.) 1933, *Special Day Songs*, Allans and Co., Melbourne.
[57] The Australian and New Zealand Army Corp is referred to by the acronym 'Anzac' or 'ANZAC'.

evacuated in November.[58] It is an irony that a military failure should have sparked a legend which has resonated through Australia's history until the present day. In a discussion of the place of Gallipoli in Australia's history, Turner remarks that regardless of the nature of the event itself, the Anzac soldiers had served to symbolise the maturity of a new nation.

After the Gallipoli campaign, reports filtered back to Australia which painted the Anzac soldiers in a glowing light. Masefield, for example, described the Anzacs as 'the finest body of young men ever brought together in modern times. For physical beauty and nobility of bearing they surpassed any men I have ever seen'.[59] White has suggested that the Anzac's story captured the imagination of Australians because this kind of perception of the soldiers built on the nineteenth century interest in the Australian 'type'.

> The digger emerged [from the First World War] as the national hero. He held a special place in the national identity because he could be seen as the fulfillment of all the hopes that had been invested in "The Coming Man", the ideal expression of the Australian "type"...[The] digger soon came to stand for all that was decent, wholesome and Australian.[60]

Furthermore:

> The national pride of a newly inaugurated nation demanded that he be a hero. As a hero he was expected to display the conventionally heroic qualities of the day, the qualities of the idealised "New Man", the boy scout, the Boys' Own Paper mixture of independence, manliness, honesty, curiosity, wholesomeness, a certain ordinariness and decency. It was inevitable that these qualities would be discovered in the digger at his baptism of fire.[61]

This essentially masculine Australian type therefore was destined to be celebrated in Australia as a part of the national ethos. With the power of the Anzac story behind it, an Anzac Day celebration was quickly established. By 1927 Anzac Day was a gazetted public holiday in every state in the country. Memorials sprang up in all cities and in every country town, and a dawn service on Anzac Day was established as a part of the historical heritage calendar for the whole community.

This was the context for the practice of providing Anzac material–stories, poems, articles and sometimes, songs–in the *School Papers* each April. The Anzac

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[58] For an account of the Gallipoli campaign, see Ian Turner 1974, '1914 - 1919', in *A New History of Australia*, ed. F. K. Crowley, Melbourne, Heinemann Educational Australia, Melbourne, pp. 320 - 323.
[59] John Masefield, 1916, London. Quoted in Richard White 1981, *Inventing Australia*, Allen & Unwin, St. Leonards, NSW, p. 129.
[60] White, ibid., p. 125.The use of the term 'digger' for Australian soldiers developed mythic connotations after the war; for a description of this phenomenon, see Rickard, op. cit., pp. 123-5.
[61] White, op. cit., pp. 127 - 8.

tradition provided an opportunity to encourage the kind of loyalty and national pride which had been part of the *School Paper's* initial charter. The Victorian Education Department required state schools to celebrate Anzac Day, and the *School Papers* and radio broadcasts provided the most convenient way of disseminating suitable material for teachers to use. Each year the April issue of the *Education Gazette and Teachers' Aid* carried instructions regarding the appropriate ways in which such celebrations should be carried out. Since Anzac Day was a public holiday, schools could not take part in the dawn service at the Melbourne Shrine of Remembrance on Anzac Day. The Melbourne Legacy Club consequently undertook to arrange an Anzac Eve commemoration in Melbourne, to be attended by representative children and teachers from all schools. In 1934 schools were informed through the *Gazette*:

> The Melbourne Legacy Club is again organizing a special Anzac Day commemoration ceremony at Parliament House steps on Tuesday, the 24th of April, at 3 p.m. The Department has granted permission to the Club to arrange with head teachers for the attendance at the ceremony of parties of pupils (up to ten) accompanied by a teacher. Pupils who attend the ceremony under supervision should be marked present for the afternoon on the school rolls. [62]

By 1944 head teachers were asked to make sure that the representatives teachers and children sent to the combined schools' Anzac Eve ceremony knew the words and music of the songs involved in the ceremony. In the interests of involving children from country schools, the ABC broadcast the ceremony live over Melbourne's regional station, 3LO. In the event of a country school not having its own wireless set, teachers were advised to borrow one, or to take the children to a public hall which had a set. The program was advertised in the *Gazette* to allow the schools to prepare adequately:

> A descriptive narrative of the ceremony and its significance will be given by Professor Browne.The following programme has been arranged:
> 1. Flag to be lowered to half-mast.
> 2. "Marche Funebre" (Chopin): Massed Bands.
> 3. "Advance Australia Fair" (*School Paper*, Grades VII and VIII, April 1944)
> 4. Address: Mr. T. M. Cosh, President, Legacy Club, Melbourne.
> 5. Broadcast description of the ceremony at the Rock of Remembrance within the Shrine by Professor G. S. Browne.
> 6. "Largo" (Handel): Massed Bands.
> 7. "There'll Always be an England" Massed Bands.
> 8. "Land of Hope and Glory" (Elgar): Massed Bands.
> 9. One minute's silence. (Beginning and end will be indicated by a bugle note.) Repeat after the President "Lest We Forget".

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[62] *EGTA*, April 1934, p. 100.

10. The Last Post.
11. "Reveille." (Flags to be hoisted to mast-head on first note of "Reveille".)
12. "The Star Spangled Banner": Massed Bands.
13. National Anthem: Massed Bands.
14. Pupils at the Shrine file past the Rock of Remembrance. (Members of the public may follow schools, but must not mingle with the pupils.)[63]

Again schools were asked to ensure that participating pupils knew the words and music involved. Including 'The Star Spangles Banner' in such a ceremony is not as odd as it might at first appear, a point to which this discussion will return.

Ten years later, in 1954, the songs included in this ceremony were 'God Save the Queen', 'Land of Mine' and Kipling's 'Recessional'. In 1964 the songs were 'Land of Mine', 'O Valiant Hearts', and 'God Save the Queen'. Of these songs, 'Land of Mine' and 'O Valiant Heats' were part of the *School Paper* collection for primary schools; 'God Save the Queen' was also standard primary school repertoire.

In addition to the combined schools' Anzac Eve ceremony, the intention was that schools would arrange their own ceremonies for their students. In 1944 schools were advised to carry out a ceremony on the afternoon before Anzac Day 'as a fitting preparation for the larger ceremony' to be held on Anzac Day itself. 'The ceremony should be simple and impressive. There should be short addresses, readings, poems, and songs dealing with the Anzac spirit.' Teachers were asked, while placing emphasis on the 'great principles of duty and sacrifice as exemplified so magnificently on that historic occasion', to lay equal emphasis on the 'benefits of peace'.[64] The *School Paper* was a vehicle for the dissemination of the songs which could be used in school-based ceremonies. The following songs were printed for grade five and six children between 1934 and 1968 when the *School Papers* ceased production:

'We Would Remember Them'	1935, 1939, 1942, (and for grade III and IV in 1962)
'Flag Song'	1948
'Ave Australia'	1949, 1950
'Land of Mine'	1958, 1961, 1965
'O Valiant Heart'	1964, 1966

Grades three and four children were rarely provided with Anzac songs: 'We Would Remember Them' was printed in 1954, 1967 and 1968, and 'A Song for Anzac Day' in 1962. Of the sixty-four years between 1934 and 1968, grade five and six teachers were provided with an Anzac song only eleven times. The repertoire was

[63] *EGTA*, April 1944, p. 110.
[64] ibid.

small, and since schools were expected to celebrate Anzac Day each year, presumably teachers were expected to know songs from previous years. These songs were powerful in their imagery, and had the solemn strength of hymns of their kind. Bene Gibson' Smyth's 'We Would Remember Them' (also called 'Anzac Day') captures the innocence of the Australian boys who signed up for the Great War, with no idea of the horrors they would have to face:

> We would remember them today
> Who from their homeland sailed away
> So blithely and so willingly
> To give their lives for you and me.
> Father guard their sleeping.[65]

'O Valiant Hearts', emphasised the nobleness of sacrifice in war:

> Through dust of conflict and through battle flame,
> Tranquil you lie, your knightly virtue proved,
> your memory hallowed in the land you loved. [66]

The melody, slow moving and rhythmically serene, was presented in four-part chorale style, with expressive dynamics marked throughout. In style these songs were essentially in the same mould, both in terms of lyrics and music, as the old Imperial repertoire they largely replaced, but they were unmistakably designed to suit an Australian context. These were the songs used by the rest of the community at Anzac Day services. They were adult songs, with a powerful and solemn intent. This may explain why on the whole, in primary schools it was grade five and six children who were exposed to these songs, rather than grade three and four children. Since many children in the schools throughout the time of this study would have lost members of their families, perhaps parents or grandparents, at Gallipoli, this sensitivity is understandable.

Eventually, the Education Department recognised the convenience of using the broadcast ceremony for school observations, rather than expecting schools to arrange a special ceremony. In 1964, head teachers were reminded that each department in the school should hold an Anzac commemoration service: 'Where it is not possible to participate in the broadcast service', they were asked to seek the assistance of returned servicemen in their community.[67]

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[65] 'We Would Remember Them', words and music by Bene Gibson Smyth, from A. B. Lane 1933, *Special Day Songs*, Allans Co. Pty. Ltd., Melbourne. *SP*, three and four, 1967, April. See appendix O.
[66] 'O Valiant Hearts', music, Henry Kripps, words Sir John Arkwright, *SP*, April, 1966, p. 48.
[67] *EGTA*, 23 April, 1964, p. 98.

As a curious footnote to this story, the only significant interruption to the provision of Anzac material occurred during the Second World War. Musgrave points out that the *School Papers* paid less attention to Anzac Day during the war years in the selection of stories and articles, particularly after 1942, when the dramatic entrance of the United States of America into the war after the Japanese bombing of Pearl Harbour radically altered the war for Australia.[68] From this time Australia was depending for assistance on the USA, with the Japanese already bombing Darwin in the north of Australia. In addition, the fall of Singapore in 1942 shook white-Australian's sense of invulnerability. The traditional war-time alliance with Britain was consequently disturbed. This ambivalence in Australia's attitude to its defense allies was reflected in the Anzac Eve ceremony for schools in 1944, which included 'The Star Spangled Banner', played by the massed bands, along with 'There'll Always be an England' and Elgar's 'Land of Hope and Glory'.[69] Anzac songs, with their reminders of the last war must have seemed inappropriate to a country again embroiled in conflict, and did not resurface in the *School Papers* until 1948. Nevertheless, despite the lack of emphasis on Anzac material, the role of the British Empire was not ignored. Children in grades three and four were provided with songs to help them celebrate Empire Day throughout the war-years.

While Anzac Day was commemorated each year in both the community and in the schools, the celebration of Armistice Day to mark the end of the First World War was generally marked in schools simply with a two-minute silence. Armistice Day had not captured the public's imagination with the same kind of power engendered by the Anzac tradition. The *School Papers* carried a special song for Armistice Day in it November issue for grades five and six in 1935, but this was the only example during the time of this study. While songs were required to support Anzac Day ceremonies, this was not the case for Armistice Day.

The power of the Anzac tradition in the general community in Australia, ensured that Victorian schools, like all schools around the nation, were required to take part in ceremonies which needed songs to support them. Even after the general patriotic song repertoire had gradually vanished from the *School Paper* lists after the Second World War, a patriotic song repertoire therefore continued to support the

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[68] Musgrave, op. cit., p. 26.
[69] *EGTA,* 20 April, 1944, p. 110.

commemoration of Anzac Day. The Anzac tradition, a specifically Australian phenomenon, engendered a sense of loyalty to Australia as a nation which, although part of the British Commonwealth, was nevertheless independent of Britain. The nature of this kind of patriotism in the years after the war appears to be reflected in the song repertoire used to support it; the old patriotic songs with references to Imperial and British loyalties vanished. Nevertheless, the song repertoire appears to be of the same kind. As was the case with Australian folk song used in the place of English folk song, the style of words and melody appeared to have been transferred from the old repertoire to a new context. Younger children were on the whole not expected to use this repertoire, but for older children the grand and sombre style of the Anzac songs was an echo of the old notions of what counted as suitable school song material, governed by an adult view of what was appropriate.

Songs of the 'Great Composers'

Another category of songs deemed suitable, particularly for older primary school children, were the songs of 'The Great Composers'. Always in English translation, these were almost exclusively chosen from Mozart and the Romantic composers. A review of the songs used between 1934 and 1968 show that this kind of repertoire was particularly common during the war years, eventually virtually disappearing from the *School Paper* collection by the mid-1950s. The following list, organised according to composers, shows how strong the preference was for the European composers whose vocal music reflected the views of nature and of those who lived close to nature which characterised the Romantic Movement:

Grades five and six, 1934 - 1968

Mozart:	
'The Minuet'	June 1939
'The Sturdy Blacksmiths'	August 1939
	June 1945
	June 1953
'Lullaby'	October 1938
	July 1942
'Looking for Spring'	August 1943
'A Boat Song'	November 1943
	April 1948
	October 1954
'Away with Melancholy'	November 1944
	November 1949
'The Apple Tree'	May 1950
	April 1954
	August 1964

'In the Greenwood'	February 1947
'Sunshine and Shadows'	July 1951
Schubert:	
'Who is Sylvia'	October 1934
'The Linden Tree'	June 1936
'The Merry Peasant'	July 1941
'A Greeting to Spring'	November 1943
'Summer Evening'	February 1944
'The Wandering Miller'	June 1944
Schumann:	
'The Merry Peasant'	August 1938
'The Open Air'	September 1946
'All Hail Thou Lovely Laughing May'	June 1949
'Happiness'	August 1950
	October 1957
Brahms:	
'George the Blacksmith'	July 1943
Haydn:	
'The Seasons'	August 1944
	September 1948
	September 1953
Auber:	
'The Fisherman's Chorus'	April 1946
Handel:	
'See the Conquering Hero Comes'	September 1934

A similar sifting through the grade three and four lists reveals that the Great Composers repertoire was rarely used for the younger children after the end of the 1930s.

The strategy of having older children sing, in unison, songs of the Great Composers or Great Masters, as a means of developing musical taste was one inherited from English music educators, particularly Somervell, early in the century.[70] These melodies were, of course, musically impeccable. The word content matched the gentle, pastoral style of the songs chosen from the folk genre during the 1930s and 1940s, although by the 1940s the folk song content was starting to acknowledge the idea that children might find songs of a more robust nature more attractive. The songs

[70] Gordon Cox 1993, *A History of Music in Education in England 1872-1928*, Scolar Press, Aldershot, p. 103.

of the Great Composers appeared to continue the pastoral word content of the folk song choices, but now from a fine music genre. During the war years of the early 1940s, interest in fine music flourished in Melbourne, largely through the enterprise of Bernard Heinze and the ABC; the number of classical songs in the *School Paper* collection during these years may have been part of the same war-time phenomenon.[71] They did nothing to develop a sense of Australian identity, but rather suggested that the a fine musical identity was linked with Britain and Europe, and was not contemporary.

Certainly the notion of appropriate song choice proposed by the 1934 course document supported the Great Composers repertoire during the 1930s and 1940s. Irwin's list of suggested song repertoire in the 1956 course document indicated a shift towards songs reflecting the interests of children. The more pastoral repertoire, both from the traditional folk genre and from the 'Great Composers' collections, now seemed somewhat conservative, and from the mid-1950s, few songs from that repertoire were chosen for the *School Papers.*

Composed Children's Songs by Australian Composers

Interspersed with the traditional folk songs from Britain and Europe in the *School Paper* collection are many songs which are notable because they were written by local and usually contemporary composers. During the twentieth century a body of literature specifically for Australian children had developed. The same desire to celebrate Australian childhood prompted local musicians to compose songs which reflected the Australian identity to which Musgrave refers. For the *School Papers* there was an extensive range to choose from; many music teachers in Victoria had tried their hand at writing for children, particularly for those in the younger grades.[72] The following lists from the *School Paper* shows that there were some favourites which appeared frequently, while others were less successful:

Grades three and four

'A Rainy Day'	Bene Gibson Smyth	Allan & Co	July 1934
'Kangaroo Song'			August 1934
'Kookaburra'	*Bush Songs of Australia*	Allan & Co	October 1935

[71] Jill Ferris 1995, ' "The concert halls were crowded": a study of Melbourne's wartime interest in fine music and some implications for school music', paper presented at Xth Annual Conference of ASME, Hobart, 29 June–2 July.

[72] The State Library of Victoria holds an extensive collection of albums of children's songs written in the first half of the twentieth century. Usually these were published by Allans & Co in Melbourne, or Palings in Sydney.

'Silver Wattle'	G. L. Talbot		September 1936
'The Streamlet'	Mus. Ruby Bilston Wds. Campbell Egan		November 1937
'Song of the Frogs'	Bene Gibson Smyth	Allan & Co	February 1936
'Clang Clang'	Mus. Ina Mornament from *Nine Australian Children's Songs*	Allan & Co	April 1953
'Song of the Bell Bird'			October 1957
'Tic-a-Tac'	Ina Mornament from *Odds and Ends*	Allan & Co	
'Frog and Mouse'			October 1963
'Click Beetle'	from *Some Australian Songs for Children*	Paling & Co	
'Fairy Counterpane'			November 1958
'Solemn Mister Mopoke'			March 1968
Grades V and VI			
'The Lyre Bird'			May 1934
'Bell Birds'	Dr. S. McBurney *The Australian Progressive Songster*	Angus & Robertson	October 1937
'Ant's Harvest Song'	Wds. W.L.W. from 'For a Rainy Day', a State Savings Bank Cartoon Film		July 1940
'Rain'	Mus. Mirrie Solomon Wds. Jane de Burgh *Gum Trees - Seven Australian Songs*		July 1940
'The Bell Birds'			October 1936 October 1945 October 1949 October 1961 September 1967
'Kookaburra'	*Bush Songs of Australia*	Allan & Co	April 1951
'My Fiddle'	*Primary Melodies*	Allan & Co	March 1946
'Song of the Bell Bird'			October 1957

As the titles suggest, these songs are predominantly cast in the same mould as the traditional folk-songs. In this chapter there has already been a discussion of the ways in which 'Solemn Mister Mopoke', 'The Lyre Bird' and 'Kangaroo' attempted to accommodate the features of the Australian bush in an essentially British folk song style. The ambiguity of this process is an intriguing example of a process which acknowledges the identity and environment of Victorian children, in line with the kind of concerns about identity discussed by Musgrave, while wanting to maintain the kinds of expectations about what counted as being appropriate songs for use in schools. On the whole, these songs vanished from the *School Paper* collection by the end of the 1950s, presumably for the same reasons as the songs on which they had initially been modeled were no longer used.

Summary

How, then were the boundaries of what was considered suitable for the *School Paper* song collections established, and how did these boundaries shift over time? For some of the collection, their status as 'high-brow' music was clear. The songs of the Great Composers were intended to introduce children to the high-art music of the adult community. The majority of the collection, however, was chosen from folk music, a genre with a claim to having a high cultural status which is more complex. English music educators had accorded the more refined examples of the folk genre the status of suitability and worthiness; these were songs which would ground children in their national cultural heritage. Victorian music educators followed this lead, but were conscious that the folk music of another country, even of Britain, was not entirely appropriate for their schools, particularly at a time when Australia was learning how to be a nation. Their attempts to translate the British folk genre into an Australian idiom, only partially successful, reflected this concern. The *School Paper* collection indicates that folk music, of the more refined kind, and generally firstly from Britain then from Europe, and only belatedly from America and from Australia, was accepted in Victoria as the orthodox educational view of high-brow music, likely to lead children to appreciate 'the best' in music as adults.

Patriotic songs, with their resonance of nineteenth century views of music as a social modifier, were a small but significant part of the collection. The strength of the Anzac tradition allowed this category of song to be carried through the entire collection. These songs were ceremonial, and were therefore accorded a different kind of orthodoxy.

The *School Paper* collection was embedded in the music education system in Victoria. Class teachers had access to it and were expected to use it, Music Branch field staff taught it, in-service and pre-service teacher education used it. The tight control the Supervisors of Music had over the choice of repertoire in the collection ensured that these resources did not stray from the views enshrined in the official, preactive syllabus documents for which they had been responsible, even in the last years of the *School Papers* when the collection appeared conservative and narrow in the context of the music in the community. Under these circumstances, there was little opportunity for classroom teachers to re-negotiate for themselves what kinds of songs counted as being suitable. The following chapter investigates the work of the ABC in presenting singing broadcasts to support classroom teachers.

CHAPTER 11

AUSTRALIAN BROADCASTING COMMISSION RESOURCES TO SUPPORT CLASSROOM SINGING

Introduction

This chapter will investigate the role of the Australian Broadcasting Commission in supporting primary classroom teachers with resources for the singing component of the music syllabus. The chapter begins with an account of the status of the wireless as an educational medium in the years at the start of this study, followed by an explanation of the organisational structure of the ABC and its program planning committees. A representative range of school singing sessions broadcast by the ABC during the period of this study will be reviewed, and the ways in which the collections supported Victorian primary classroom teachers in the task of teaching the official music syllabus will be discussed. The structure and presentation of the broadcast sessions is discussed, particularly regarding the style and method of teaching adopted. Finally, conclusions will be drawn regarding the contentions proposed at the start of the study in relation to the data presented in this chapter.

The ABC and educational broadcasting: 'as remarkable as powered flight'

In 1934 the wireless was a still a relatively new phenomenon, a startling and radical innovation in technology. Inglis, in his history of the ABC, describes community response to early wireless broadcasting:

> Wireless was a remarkable as powered flight, and more mysterious. The very word expressed the amazement of a generation whose grandparents and parents had assimilated the earlier miracles of telegraph and telephone. How *could* sound travel except through wires?[1]

Victorians had been quick to adopt the new technology; of the approximately 130,000 Australians who held listeners' licences in 1926, more than half were Victorians. Inglis suggests that the geography of Victoria, which allowed most of the

[1] K. S. Inglis 1983, *This is the ABC: The Australian Broadcasting Commission 1932 - 1983*, Melbourne, Melbourne University Press, p. 7.

population access to the transmitters, may partly account for this level of participation.[2]

Educational leaders soon recognised the potential of the wireless.[3] The earliest sustained effort to use the wireless for educational purposes came from the Australian Broadcasting Company's[4] 'Education Hour', and was produced in Victoria, in 1929. The third program in this series was a talk called 'Characteristics of Composers', delivered by Dr A. E. Floyd. Lapsley suggests that these early broadcasts were not popular and that the ABC was inclined to blame their failure on conservatism amongst teachers:

> In every country where broadcasting first established itself the conservative element in educational circles looked upon the suggestion of using wireless as an accessory to their activities as nothing short of heresy.

and, pointing to the practice overseas:

> Even yet there is not a full realization of the advantages of wireless in education in this country, but at no late date it is hoped that the broadcasting services will be as freely used in schools here as in some of the overseas countries.[5]

Contemporary photographs reflect the odd nature of this new educational enterprise; groups of children sat cross-legged on the mat in front of the box-like Bakelite wireless set, for all the world as if it literally were the teacher. Given the traditional expectation that one teacher would guide his or her children through all subjects in the curriculum, it is understandable that some teachers were sceptical.

Like the BBC, the ABC made an effort to gain the co-operation of teachers in the planning and evaluation processes, in line with the 1927 Kent Experiment in Britain, although Lapsley remarks that in Victoria the process was not rigorous.[6] Perhaps as a result of this cooperative process, when the ABC attempted a second series of experimental broadcasts for secondary schools in 1931 in Victoria, including

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[2] ibid., p. 9.

[3] Cox indicates a similar and earlier interest in music education broadcasting in the BBC. See Gordon Cox 1996, 'School music broadcasts and the BBC 1924-47', in *History of Education*, vol. 25, no. 4, pp. 363-366. Early advocates of the wireless for educational purposes in Victoria were Dr. George Browne from the Melbourne Teachers' Training College and Dr. Gordon Wood from the Commerce Faculty at the University of Melbourne, ibid., p. 14.

[4] The Australian Broadcasting Commission was established as a national broadcaster in 1932, replacing the Australian Broadcasting Company. For an account of the early history of broadcasting prior to 1932, see Inglis, ibid., ch. 1.

[5] ABC *Year Book*, 1930, quoted in Blake, op. cit, pp. 1184-5.

[6] Tony Lapsley 1998, 'The origins of educational broadcasting in Australia', in *Australian Journal of Educational Technology*, vol. 14, no. 1, pp. 6-7.

some broadcasts in Musical Appreciation, they were, Lapsley suggests, more successful.[7] State Education Departments supported the new enterprise, and undertook to maintain wireless sets, share the costs and administration of broadcast booklets, pay broadcasting license fees, provide courses on Aural and Visual Aids at teachers' colleges, and, in some cases, including Victoria, prepared and issued the broadcast booklets which accompanied the broadcasts.[8] The ABC provided funding, administered the system of committees, provided studios and both production and technical expertise.

Organisational structure of the Australian Broadcasting Commission: the role of 'men and women of high academic standing'

After calling a series of conferences in 1933 to which state education authorities were invited, the newly established Australian Broadcasting Commission set up a system of honorary committees in each state, 'comprising men and women of high academic standing'.[9] The State Education Advisory Committees, as they were called, were responsible to the Federal Education Advisory Committee, and at both levels operated with a series of subject sub-committees. Generally the State Advisory Committees met three or four times a year, to review the progress of existing programs, pay attention to the responses coming in from 'listening schools', to consider ideas for new series, and keep an eye on developments in other states. The chair of the state committee was a member of the Federal School Broadcast Advisory Committee, which met once or twice a year. At federal level, the committee was responsible for matters such as copyright, the implications of new technology, legislation issues, consideration of which programs would best operate at national level, and also reviewing the work of the state committees.[10]

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[7] ibid., p. 7. Subjects broadcast were: 'Australian Problems', 'English Language and Composition', 'French', 'Science', 'Musical Appreciation' (for secondary classes), 'Intermediate Geography', 'English Literature', 'Mathematics and Physical Science' and 'Intermediate History'.

[8] NAA (NSW): ABC; SP 1036/1,ABC Federal Education Department, box 3, Assistance Given by State Education Departments, 1948-59, 'Federal School & Youth Broadcasts Advisory Committee, 1953, July 8'. In 1936, Victorian teachers were directed to a pamphlet prepared by R. R. McKay of the Melbourne Teachers' College with advice regarding costs of sets, which ranged from eleven pounds for a four valve set suitable for a city school, to fourteen to eighteen dollars for five valve sets for country schools. See ABC 1936, *School Broadcasts*, p. 3.

[9] ABC 1933, *Annual Report and Balance Sheet*, p. 17.

[10] ABC 1979, *The Role of ABC Educational Broadcasting*, ABC, Canberra, p. 8. Also referred to as the *Gilmour Report*.

The ABC established a system which enabled planning committees to respond to the opinions of their audience in schools about specific broadcasts:

> By far the best way of ascertaining the effectiveness of the School Broadcasts is for each listening school to answer questions and make suggestions on a questionnaire card. These cards will be sent each term to every school which has registered with the Australian Broadcasting Commission, and it is hoped full use will be made of them. The information is of the very greatest value to the broadcasting authorities.[11]

This information was designed to influence the deliberations of the committees, and from time to time broadcasts booklets carried explanations of what changes had occurred in response to listener opinion.[12]

An advisory committee system such as this, operating at federal and state level, was considered to be a significant aspect of the ABC's organisation and planning processes. Frank Watts, writing as the ABC's Director of Education, in 1971 observed that:

> This hierarchy of advisory committees at federal, state and subject level is vital to the formulation of policy, the determination of topics and the devising and production of programs. The ABC could not function effectively in its school broadcasting without its guidance.[13]

The final responsibility for management of the ABC as a national broadcaster lay at federal level, but there was never any intention of dictating to the states what should be developed or delivered at a local state level.[14]

State subject sub-committees were responsible for the development of programs. At this level, representation was sought from a committee of those most likely to have expertise to contribute, chaired by the state's ABC Supervisor of Education. The function of this group was to develop the aims, structure and content of each program. This group met regularly, and reported to the state Advisory Committee.[15] In 1950 the Victorian Education Department appointed a liaison officer to work with the ABC and the schools which received the programs, and through the committees, to provide advice on educational matters.[16]

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[11] ABC 1936, *School Broadcasts*, p. 3.
[12] ibid., p. 1. In 1936, for example, the ABC moved to year-long planning for its sessions rather than the term-long syllabus which had been used up to that date.
[13] Frank Watts, 'Radio and Television in Australian Schools', in *Education News*, Department of Education and Science, Canberra, 1971. vol. 13, no. 5, p. 29.
[14] ibid., p. 28.
[15] ibid.
[16] ABC 1950, *Annual Report and Financial Statement*

By the 1960s, the level of representation on state subject sub-committees was broad. The Victorian committee for 1963 and1964, for example, which had responsibility for 'Let's Have Music', 'A Time for Music', and 'Singing Together' on radio, and the television program 'Discovering Music', consisted of the following people: two ABC representatives, two experts in both primary and secondary curriculum, six practising teachers from primary and secondary schools from registered, Catholic and state schools, and a rural school teacher.[17]

In the early days of education broadcasting, however, the notion of representation had been narrower. The concept of inviting 'men and women of high academic standing' which had governed the ABC's selection of committee members in 1933, reflected the style of the ABC at that time, and appears to have established a tradition which influenced the music planning committee in Victoria during the 1930s and 1940s. From the start, the membership of Victoria's Music subject planning committee represented the most influential of the music educators in the state. Early in the 1940s, the music subject committee members were: Miss Julia Flynn (Chief Inspector, Secondary Schools), Mr J. Sutton Crow (Conservatorium of Music, University of Melbourne), Dr Percy Jones (Director of Music, Catholic Schools), Mr A. B. Lane (Supervisor of Music, Education Department), Miss Sylvia McConkey (Music Director, Presbyterian Ladies' College), and Mr A. Wright Denniss (Music Director, Associated Grammar Schools).[18] State primary school teachers were not represented directly on the committee at this time; presumably Lane, as Supervisor of Music, was to represent their interests. The committee selected the songs for singing broadcasts, other than the *School Paper* songs already chosen by the Music Branch. Suggestions sent by schools through the report forms were taken into consideration, although presumably the extent to which they were acted upon depended largely on the degree to which they supported the policies and opinions of this energetic and influential committee.

The ABC's committee system, which governed the development of policies and planned the programs for music, right down to the details of the structure and content, was clearly a significant feature of this important sanctioned curriculum resource in Victoria. That the Education Department had to work within this framework, with its

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[17] NAA (Vic): ABC Vic Branch, B2114/2, Correspondence files, multiple number series, 1953-1974. File 2/5/2, Victorian State School Advisory Committee, Planning and Appraisal Committees, 1963-4.
[18] ABC 1941, *Schools Broadcasts,* foreword to 'Singing and Music Making'.

broader planning base provided by the representative nature of the committee membership, meant, for example, that the choice of songs for singing broadcasts was not the sole prerogative of the Supervisor of Music as was the case in the *School Papers*. While the early committees had relatively élite membership, the ABC's process of gathering reports from 'Listening Schools' at least provided an opportunity to hear what the schools were saying about song choices, for example, and to evaluate the usefulness, attractiveness and relevance of programs accordingly.

ABC Singing Broadcasts for Schools

Introduction

During 1941 Heather Gell undertook a review of the use of broadcasts in schools, on behalf of the ABC. She observed a range of music broadcasts, emanating from Victoria, New South Wales, South Australia and Queensland. She visited schools to observe the way in which they were implemented in classrooms, and reported on the strengths and weaknesses she noted. Gell's brief report, written in idiosyncratic style, appears to have been circulated internally within the ABC at federal and state level.[19] As will be seen in a later discussion, Gell was critical of much of what she observed. Of most significance to this study was her perception that there was a discrepancy between the enthusiasm shown by teachers for singing broadcasts and that of their classes. The broadcasts, she claimed, were popular amongst teachers, but were dull and the children bored.

Gell appeared to have been sensing some of the fundamental issues which continued to exercise the mind of the ABC's music advisory committees throughout the years of this study. In 1941 the wireless was still a relatively new medium in Australia. Although the potential of the wireless for teaching music, including singing, were well recognised, and was not lost on classroom teachers, it was less clear how best to use this new technology as a teaching tool. Gell's observations indicated that it was not sufficient for the presenter to teach as if in a real classroom; the classes were now an audience and the presenter a performer in a fundamentally new way. The effort to understand the nature of the medium, and how best to use it, is

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[19] NAA (NSW): ABC; SP285/2, Session files, box 32, Music in Schools 1941-1946,'Report by Miss Heather Gell'. This report was tabled at the Federal Music Advisors Meeting, 5 September, 1941, NAA (NSW): ABC; SP285/1, Federal Youth Education, box 1, Advisory Meeting, Federal Music 1941.

consequently part of the story of the ABC's singing broadcasts as 'sanctioned' resources to support classroom teachers, and forms part of this discussion.

This section will firstly determine the extent to which broadcasts were used in schools by classroom teachers in order to establish their relevance as a resource. An examination will be made of the stated function and aims of singing broadcasts for schools. A review will be made of the song lists from a representative broadcast series and the characteristics of the collection they form, comparing it to *the School Paper* collection. Finally, as far as possible, and using Gell's report as a starting point, there will be a discussion of the ways in which songs were taught through the medium of the wireless.

The most enduring and most successful of the ABC's singing broadcasts was one that, under successive titles, catered for children in primary grades. This session therefore provides the most appropriate representative material for a review of singing broadcasts as a resource for primary classroom teachers.

The popularity of singing broadcasts in schools: 'Too good to be missed'

Teachers responded to early broadcasts with enthusiasm. In 1938, a 'Report on School Inspection in the Western District' in country Victoria found that of the schools which already had wireless sets, all were using them, particularly for singing:

> All the country schools were very keen on the music lessons, particularly those lessons which incorporate singing. The average country school teacher does not like to teach singing, and has a very small knowledge of music, and as a result the broadcasts are particularly valuable.[20]

It appears that teachers were quick to realise that the new wireless technology supplied them with the means to teach singing without the necessity of having to actually sing themselves, if they preferred not to. More than forty years later, this enthusiasm persisted. In 1961 an explanation offered for the popularity of the 'Singing Together' session for upper primary classes echoed the same sentiments:

> Not all teachers are good singers themselves, some admit to being tone-deaf; not all school rooms have piano's [sic] or other musical instruments. Under such circumstances, the practical help that can be given by an experienced teacher and musician with the help of a choir, instrumentalist and singers, is obviously too good to be missed.[21]

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[20] NAA (Vic): ABC; B2111, Correspondence files: alpha/numeric series, 1938-1948, Report on School inspection in the Western District, 28 February, 1938.

[21] NAA (NSW): ABC; C3012/1, ABC Education Department files, box 3, Papers on ABC Broadcasts/Telecasts 1960 [sic], Radio and Television as an Enrichment of the Teaching in Primary and Secondary Schools, Sydney, 1961, p. 10.

Figures gathered by the music planning committees from 'listening schools' over the years indicate an enduring support for singing broadcasts; indeed, in many years, the only sessions taken more frequently by schools were those for 'Health and Hygiene'.[22] This level of support was maintained throughout the 1940s. In 1949 the Education Liaison Officers' report noted that more than 50,000 primary school children were listening to 'Health and Hygiene' and 'Songs and Singing', with 'lesser numbers' using other sessions regularly.[23] The percentage of schools equipped with radio sets reported to be taking 'Singing and Listening' during the 1950s gradually declined, falling to 54% in 1961, before rising again to 69% by 1969.[24]

By 1973, 98% of all state schools in Victoria were equipped with radios, with an average of just over five sets per school. The most popular programs were 'Let's Join In' for infant classes and the senior primary singing session, 'Singing and Listening', followed by 'Let's Have Music' for lower primary, and then Health and Hygiene sessions and Social Studies sessions.[25] By the end of the 1970s, the popularity of the 'Let's Sing' booklets for senior primary classes, produced under a range of titles, and supported by tape cassette recordings of the songs, was such that in 1978 an extra print run of 20,000 copies was required, taking the total number distributed for that year to 720,000.[26]

Clearly classroom teachers, who were required to teach singing as part of the curriculum for their classes, turned to the ABC's singing broadcasts and material for

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[22] Reports from schools between July 1940 and June 1941, for example, show that eighty-three per cent of listening schools took singing broadcasts, a figure second only to 'Health and Hygiene'. NAA (Vic): ABC, B2111, Correspondence files, alpha-numeric series, 1938-1948, Reporting on School Broadcasts 1941-1948, Monthly Panel Reports on School Broadcasts.

[23] This figure represented 81% of those schools in 1949 equipped with radio sets, supporting 'Songs and Singing', a slight drop from the previous year. NAA (NSW): ABC; SP285/1, Federal Youth Education, box 3, Visits to Schools - Inspectors' Conference - Demonstrations etc., ABC (Vic. Branch) Youth Education Department, Broadcasts to Schools – 1949, Education Liaison Officers' Report, Section Two: Primary School Broadcasts.

[24] The figures are as follows: 1957, 74%; 1958, 76%; 1959, 73%; 1961, 54%; 1967, 69%; 1970, 62% These figures are compiled from two sources: for 1955, 1957, 1959 and 1961, from Liaison Officer's Annual Report, NAA (Vic): ABC; B2114/2,Correspondence files, multiple number series, 1953-1974, file 2/5/2, Discussion - Group Conference Papers, Effective Use of Radio and Television Broadcasts for Schools, 17 October, 1962. Figures for the other years are found in NAA (NSW): ABC; C3012/1, ABC Education Department files, box 5, Federal Schools Broadcasting Advisory Committee Agenda and Working Papers, 1962-1975, FSBAC Agenda and Working Papers, Melbourne, 24 and 25 June, 1971, p. 49.

[25] NAA (NSW): ABC; C3012/1, ABC Education Department files, box 5, ABC Education Department FSBAC, Supplementary and Working papers, 21 and 22 June 1973, Survey of Program Usage: Primary Schools, 1972, p. 92.

[26] NAA (NSW): ABC; C3012/1, ABC Education Department files, box 5, FEBAC Agenda & Working Papers, June 14-15, 1978, Melbourne, p. 77.

support in this task. The nature of this resource is therefore a significant part of the story of supporting music education in Victorian state primary school classrooms.

Statements about the purpose and aims of ABC singing broadcasts: enjoyment, worthwhile songs and good singing

For many years the Victorian music planning committee used the ABC school broadcast booklets to explain to teachers what it was they were hoping to achieve through singing broadcasts. These statements rarely changed from year to year, and were somewhat didactic in tone. In 1944 the introductory section to the 'Singing and Music Making' section of the broadcast booklet, designed for nine to thirteen year old children and developed in Victoria, states:

> The purpose of this series is three-fold — to give children the enjoyment and satisfaction of singing together, to introduce them to a wide range of worthwhile songs, and to help point the way to good singing.[27]

The same statement, supporting the views of the Education Department music syllabus documents,[28] was repeated in 1948 and 1949, and through to 1957, whenever the Victorian committee had the responsibility of developing the program content for that broadcast. The formula was modified in later booklets by omitting the last comment regarding the development of good singing, and by 1961 the entire statement had been removed from the booklets. When, however, a special sub-committee of the Victorian State Advisory Committee on School Broadcasts met in June 1962, with the brief to plan the ideal 'Singing Together' broadcasts for Victorian schools, these three statements were reiterated, along with an additional aim to make use of as many strategies as possible 'to stimulate the children's musical interest and knowledge'.[29]

In line with the initial intention, stated by the ABC in its first annual report in 1933, the early music committees took the opportunity, when it presented itself, to reinforce the notion that broadcasts were intended to support the work of the teachers in schools, not to replace it. In 1941, for example, the ABC Victorian Music Sub-committee commented that the purpose of broadcasts was 'to supplement and not supplant or merely emphasise that which is supplied by teachers in their own lessons.'

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[27] ABC (Vic Branch) 1944, *Schools Broadcasts*, Introduction to 'Singing and Music Making'.
[28] For an account of view about singing in music syllabus, see chapters 5 and 6 of this study.
[29] NAA (Vic): ABC, B2114/2, Correspondence files, multiple nuber series, 1953-1974, file 2/5/2, Report of Special Committee Appointed by the State Advisory Committee on School Broadcasts, to Plan the Ideal "Singing Together" Broadcasts for Victorian Schools, 26 June, 1962.

With this view in mind, and the final wry acknowledgement of reality notwithstanding, the committee considered that:

> Broadcast lessons should give something new, even an entirely new approach to that already absorbed by teachers in their training days. The common bond is music itself, and a new outlook should be welcomed by any Department of Education worthy of the name. There will be no progress otherwise. All this, providing teachers can be found who know the subject and who can teach.[30]

There seems no doubt, however, that while the rhetoric of the ABC and of its music sub-committee was that the broadcasts were to supplement the work of teachers, the reality was that for many teachers, the broadcasts provided the only singing teaching undertaken for the week.[31]

Nineteen years later an internal ABC report by John Hosier into ABC singing broadcasts again noted the policy of expecting teachers to use the broadcasts merely as supplements to their own practice in singing teaching.[32] During 1959 and 1960 Hosier spent a year with the ABC as a visitor from the BBC where he was a Schools' Broadcast Officer. Working to terms of reference established by the Federal Advisory Committee, he wrote in the light of his experience in the BBC, and as a result of discussions with Australian music educators during interstate visits, and of his knowledge of broadcasts including observations of sessions with children in schools.

Hosier acknowledged that some teachers were sufficiently competent to meet their responsibilities to teach singing without resource to broadcasts at all, while others would at least be able to use the sessions competently, and supplement them with their own appropriate follow-up work. He conceded, however, that there were other teachers who would have difficulty doing even the appropriate preparation or follow-up work. Hosier considered that teacher training colleges assumed that teachers graduated with sufficient skills to teach a song, with or without the assistance of a broadcast; Hosier suggested that this was not a realistic assumption. Furthermore, he pointed out that the state Supervisors of Music had told him that even teachers who were perfectly capable of taking their own music were using the broadcasts 'out of laziness'. Even teachers who had developed skills and confidence through their use of the broadcasts were 'quite content to go on using the radio crutches instead of

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[30] NAA (NSW): ABC; SP285/1, ABC Federal Youth Education, box 1, Federal Music Advisory Meetings 1941. Minutes of Music Sub-committee, 26 September, 1941.
[31] Graham Banks 1968, *Music in Australian Schools*, Australian Council for Educational research, Melbourne, p. 59.

standing on their own two feet'.[33] Consequently, Hosier thought that, in designing broadcasts, the presenters and planners should not assume any preparation or follow up would take place, and should therefore make sure that all those aspects of singing which class teachers were likely to find most difficult, such as rhythm and pitch, were taught very carefully during the broadcast itself. He acknowledged the universal problems posed by the unwillingness of teachers everywhere to teach singing, and accepted that the broadcasts should be able to help these people, but suggested, sensibly enough, that the planning committees should drop the pretence that the broadcasts were supplementary in function.

Terrence Hunt, Supervisor of Music in New South Wales and presenter of 'Singing Together' sessions also took a pragmatic position on this issue. In 1965 he commented that school broadcasts generally fell into two categories: those designed to expand upon work already covered by classroom teachers, and those designed to teach material which otherwise would not be taught. Singing broadcasts, he considered, fell into the latter category, since classroom teachers lacked the necessary skills:

> It is only a relatively small percentage of Primary teachers who in the early years of their teaching, have been able to acquire sufficient skills in reading music to be able to teach songs other than those they have learned by rote themselves. Many teachers who can handle their own singing are often very limited as to repertoire because they can't read. [34]

Nevertheless, even if teachers were not sufficiently skilled to teach singing without the aid of broadcasts, this did not excuse them, in Hunt's view, from the role of assistant to the broadcast presenter. He insisted that, as a presenter of singing broadcasts for the ABC, he relied on class teachers fulfilling a range of tasks to prepare children for the session, such as learning the words of the song to be taught through strategies such as verse speaking, noting features of the melody such as sequences or difficult leaps, noting rhythmic patterns, and using French time-names to learn the rhythms involved. During the broadcast session, teachers were to participate with the class, encouraging attention and concentration, writing information on the board as it arose, and noting any difficulties. Following-up sessions involved ensuring

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[32] NAA (NSW):ABC; C30121/1, ABC Education Department files, box 3, Papers on ABC Broadcasts 1980s (file 1), 'ABC Schools Music Programmes: A Report by John Hosier', 1959-60.
[33] Hosier, ibid., p. 2.
[34] Terrence Hunt 1965, ' "Singing Together"—the use of radio in teaching singing in the upper primary school', in *Proceedings*, Australian UNESCO Seminar, Music in Schools, Sydney, 20-29 May, 1965, p. 206.

that suggestions the presenter made were attended to, and that the class sang the new song frequently enough to consolidate the presenter's teaching. Perhaps most challenging was the task of finding the correct starting note, even without using a tuning fork and modulator, which Hunt knew most teachers would not do:

> The classroom teacher must also manage in some way or other to ensure that satisfactory starting notes are given when rehearsing songs – maybe from a chime bar or a pitch pipe or failing all else by getting a good pupil to give a starting note.[35]

In Victoria, the official Education Department policy also continued to be that class teachers take an active role in broadcast sessions. Class teachers were not encouraged to look upon broadcasts as a form of replacement for their own teaching, but were to regard them as a resource to assist their own teaching: as a model for a good vocal tone, as a source of ideas for different methods of teaching, and as a source of different approaches to a song. They were advised, through the 1956 *Course of Study, Music*, not to take the singing broadcast every week, but rather to concentrate on fewer songs, well taught.[36] Preparation for a singing broadcast was the same as that expected before a singing class taken by the class teacher: the music and the words of the song had to be on the blackboard, (even if the class had access to the broadcast booklet), along with a staff modulator showing the key of the song and the position of the pillar tones. A sol-fa modulator was also required, along with a C tuning fork. The teacher was then ready to assist actively in the teaching of the song as the need arose by, for example, pointing to notes, to words, or to the staff modulator as the key was pitched. Following the session, the song was to be revised, and any difficulties which had arisen during the session dealt with. This was a more rigorous form of participation, reflecting Irwin's belief in the capacity of classroom teachers to play a suitable part in the process, and had teachers undertaken this kind of role, the broadcasts would have served an in-service education function.

Hunt, like Hosier and Irwin, recognised the potential of broadcast sessions to operate as in-service training for classroom teachers. He understood that many teachers did not view the sessions in this way, but he optimistically suggested that,

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[35] ibid., p. 211.
[36] Education Department of Victoria 1956, *Course of Study, Music*, p. 67.

with the assistance of Teachers' College lecturers, District Inspectors and In-service education courses, this circumstance was beginning to change by the mid 1960s.[37]

ABC school singing broadcasts were, at least according to the rhetoric of the ABC's early policies, to support the singing component of existing official preactive state curriculum by providing a repertoire of worthwhile songs, the opportunity for children to enjoy singing together, and to assist teachers in the business of training children to sing well. It was not the intention to replace the work of the teachers; increasingly, however, the ABC recognised that, since many classroom teachers lacked the skills to teach singing successfully, they were themselves choosing to use the broadcasts this way. Broadcast design needed, therefore, to address the deficiencies in teacher training. The ways in which this was attempted is discussed in a later section.

ABC senior primary broadcast song repertoire

Introduction

The ABC considered that one function of singing sessions was to provide classroom teachers with a wide range of suitable and worthwhile songs. As was the case for the *School Paper* songs, the songs chosen for singing broadcasts over many years form a particular kind of collection, and provide an opportunity to examine both the nature of the collection as a whole, and the shifts and changes in the chosen repertoire over the years between 1934 and 1980. There will be an investigation of the song repertoire in the most representative and most widely used ABC singing broadcast sessions used by primary classroom teachers, and a discussion of the nature of the collection as a resource for classroom teachers.

'Morning Music for Schools' 1934

When the 1934 syllabus was introduced, Victorian primary classroom teachers had access to 'Morning Music for Schools', a series of ABC radio music sessions designed to support the Victorian music syllabus, broadcast at the start of each school day. The presenter was Frederick Earp, lecturer at the Melbourne Teachers' College.[38]

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[37] Hunt, op. cit., p. 206.

[38] Earp had initially come to Melbourne from Birmingham as a singer for the Williamson-Melba Grand Opera Company, and had later spent nine years as Music Master at Melbourne High School. ABC, 'Morning Music for Schools', in *Popular Educational Talks* booklet, September – December 1934, 3LO and 3 AK, Melbourne, p. 4. Copy held at the ABC Document Archives Office, Gore Hill, Sydney.

Monday sessions, 'How to read Music', dealt with tonic sol-fa and staff notation, and aimed to teach children to sing simple tunes at sight. Tuesday sessions, 'The Singing of Songs', taught songs from the Victorian *School Paper*. On Wednesday, the program dealt with 'Great Composers'. Thursday's session continued the music reading work from Monday, and on Friday, 'Learning to Listen, Listening to Learn' dealt with a range of musical knowledge in relation to musical appreciation.[39] 'Morning Music for Schools' moved through material over the year remarkably quickly, particularly considering that the series was designed for beginners in music: by second term, for example, music reading sessions expected children to be writing a song, and the study of scales included work on modes and the minor scale. That the technical nature of much of the material ran the risk of boring children was not lost on the presenter: one session carried the title, 'Some dry-as-dust names'.[40]

The song collection from the Tuesday broadcast, 'The Singing of Songs' in 1934 taught songs selected exclusively from the *School Paper*, choosing songs from 1933 grade three and four, grade five and six, and grade seven and eight issues in a cycle of successive weeks throughout the year. Grades three and four children were taught 'Cradle Song', 'Marching Song', 'Anzac Day', 'Butterfly', 'Linden Lea', 'Falling Leaves', 'Pussy Willows', 'The Wraggle Taggle Gypsies', 'If" and 'Before All Lands'. Grade five and six children learnt 'The Lass of Richmond Hill', 'Cradle Song', 'Sigh No More Ladies', 'These Things Shall Be, A Loftier Race', 'The Little Sandman', 'All Through The Night', 'Vesper Hymn', 'Begone Dull Care' and 'Good Morning Pretty Maid'.[41]

Like the *School Paper* collection from which these songs were chosen, these were folk songs 'of English speaking and Continental peoples–in the case of this particular year, from Britain–interspersed with patriotic songs to support Anzac Day celebrations, and songs of an uplifting moral nature. The emphasis on folk songs from Britain reflected the requirements of the 1934 syllabus document that children 'should have a knowledge of the folk songs of English-speaking and Continental peoples'

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[39] See, for example, ABC, 'Morning Music for Schools' in *Popular Education Talks* booklet, February – May 1934.
[40] ibid.
[41] ABC, 'Morning Music for Schools' in *Popular Education Talks* booklet, 3 issues, 1934.

although in this case, there were no songs representing European examples of this genre.[42]

By 1940, school music broadcasts were well established and were beginning to settle into the form in which they continued for the next three decades. In 1940 three sessions were available for primary-aged children in Victoria: 'Music Lessons for Junior Classes' for nine to twelve year old children, and 'Singing and Music Making' and 'Music and Singing' for nine to fourteen year old children. 'Let's All Listen', presented by Heather Gell for nine to twelve year old children, started in 1942 to follow on from her popular 'Music Through Movement' sessions for infants and junior primary classes.

Of the early music and singing sessions, 'Singing and Music Making' was the most enduring, as the most popular and widely used of the music sessions available to Victorian schools, and this session, under its various successive titles, will be used as a means of reviewing ABC primary singing broadcasts. By 1947 it was called 'Songs and Singing', consolidating its focus as the main singing broadcast for primary grades. In 1952 the title changed again to 'Singing Together' and the session was presented under that title throughout the 1950s and into the 1960s when it changed again in 1964 to 'Singing and Listening', and started to cater for grade five and six classes only.

Primary School Singing Broadcasts from 1940

In 1941, 'Singing and Music Making' for nine to fourteen year olds was prepared by the Victorian planning committee, including Lane, who was at the end of his career as Supervisor of Music.[43] The structure of the series included a mixture of singing sessions, including the current *School Paper* songs, taken by Lane with the assistance of a school choir, and 'Music Making' sessions taken by Lindsay Biggins from the Melbourne University Conservatorium.

The introduction printed in the school booklet explained the structure this way:

> To give further aid to country schools, one broadcast early each month will be given to the song printed in the School paper. This will allow teachers and pupils to use the wireless for assistance with songs set in their departmental syllabus, as well as for extra songs, as before. A small class from a city school will assist by leading the singing of these songs. The remainder of the broadcasts will done as before, some of the lessons being devoted to elementary theory, others to new songs. For this reason the session is titled

[42] Education Department of Victoria 1934, *General Course of Study for Elementary Schools*, p. 511.
[43] The composition of the Victorian music planning committee is explained earlier in this section.

"Singing and Music making." The latter part of the term will be devoted to Christmas Carols, and teachers are reminded that the final broadcast in the Friday session, 9.10-9.30, on 12th December, will be a session of Christmas Carols sung by the Choir of St. Patrick's Cathedral.[44]

The term three program for 1941 ran in the following way. Lane presented the *School Paper* songs:

Song: 'All the World is Singing', Folk Tune, A. B. Lane and school choir
Two sessions presented by Lindsay Biggins:

Melody Making 1. 'Who would like to try their hand at writing a melody? To-day we shall take the first steps'

Melody making 2. Rhythmic Pattern. 'Here is a rhythmic pattern. Let us see if we can write a melody to fit it'.

Song: 'Happiness' ('Once I met a peddler gay'), Folk Song, A.B. Lane and School Choir

What is Form in Music?

Form (continued) 'Let us understand by examples what we mean by Binary and Ternary.'

Song: 'Feeding Time' French Folk Tune, Lindsay Biggins

Song: 'There was a Little Maiden', French Folk Tune, A. B. Lane and school choir

Song: The First Nowell

Song: The Shepherd's Story

Song: Good King Wenceslas

Naming Melodies. 'Do you know these melodies? For many there will be real surprises. If you get the right answers, you can sing.'

Song: The Bellman's Song

Let us all sing: Carols from St Patrick's Cathedral.[45]

The influence of Walford Davies' work in the BBC on the 'music making' aspects of these session is clear; the 'melody making' sessions, for example appear to

[44] ABC (Vic Branch) 1941, *Schools Broadcasts*, 'Singing and Music Making'.
[45] ibid.

be in the tradition of Davies' work in tune building.[46] To encourage children in their music reading skills the program notes for each singing session included the words and melody of the songs, a practice which was maintained for the majority of the years in this study. The *School Paper* songs included a diagram to assist teachers find the starting note using a tuning fork and modulator, according to the requirements of the Education Department syllabus. As late as 1961, the ABC *Teachers' Notes*, which supported the children's booklets, explained this process.[47]

This song repertoire relied largely on European folk song material, referring to nature, the seasons and a refined rural life. The French origin of some of these songs was not inappropriate considering that France was one of Australia's war-time allies, although such emphasis on French material was unusual in the collection and may have may have been unintentional. Two of these songs were suitable for older children: 'All the World is Singing' included the concept of the inherent goodness of nature and the natural world, set to a melody with a range of an octave up to E', and included some difficult melodic leaps. 'Happiness' had a mildly moral tone, set to a vigorous melody: 'For the jolly pedlar knew, Soldier strong and farmer too, Happiness you soon will find, If you sing with cheerful mind'. It is difficult to imagine, however, older children enjoying 'Feeding Time', with its cast of talking ducks, geese and hens: 'All are ready for the food, chook, chook, chook, it's very good'. 'There Was a Little Maiden' had a strong melody, and told a traditional tale, but the explanatory note provided in the booklet to broaden the usefulness of the song was patronising in tone: 'This is one of the songs that French girls and boys sing. Of course, they have French words for it. The French words tell about a shepherdess who has a bad little kitten. The kitten laps up the milk just as she is about to make it into cheese.' Catering for such a wide age range must have been difficult.[48]

Songs chosen for 'Singing and Music Making' in 1943 were similar, again planned by the Victorian committee, but this time with Irwin taking Lane's place in

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[46] For an account of Walford Davies' work in this regard for the BBC during the 1920s, see Gordon Cox 1997, ' "Changing the face of school music": Walford Davies, the gramophone and the radio', in *British Journal of Music Education*, vol., 14, pp. 45-55, and Gordon Cox 1996, 'School music broadcasts and the BBC 1924-47', in *History of Education*, vol. 25, no. 4, pp.363-366.

[47] ABC *Broadcasts to Schools, Teachers' Notes*, vol. 15, no. 2, 1961, p. 7. There appears to be few surviving examples of this series in archival collections. The ABC document archives office holds only a few, from the early 1960s.

[48] The words and music of these songs appears in the ABC (Vic Branch), *Schools Broadcasts* booklet for term three, 1941, 'Singing and Music Making' along with brief annotation such as the one quoted,

her capacity as Supervisor of Music. Sessions were broadcast to metropolitan Melbourne, country and regional Victoria, and to Tasmania. The 'music making' sessions, as discrete presentations, had by now been abandoned,[49] marking a move towards programs more strongly focused exclusively on singing. Again some broadcasts were used to teach *School Paper* songs, each grade five and six *School Paper* song for 1943 being taught in this way, strengthening the link established earlier between the ABC sessions and the school syllabus which the *School Paper* songs supported. There were more program presenters. In term two, for example, Irwin, with a class assisting her, taught the *School Paper* songs 'The Pretty Shepherdess', 'George the Blacksmith' and 'Longing for Spring' (Mozart). Other songs, not from the *School Papers*, were taught by other presenters. Clive Carey, better known as a singer in Melbourne than as a music educator, presented 'The Cuckoo and the Nightingale', 'The Keys of Canterbury', 'Sheep Shearing' and 'The Farmyard'. Roy Shepherd from the Melbourne University Conservatorium taught 'Grasshopper Green' and 'Flag Song', and Rose Williams, a member of staff from the Melbourne Teachers' College, taught 'Bells' (Church Bells) and 'Bright Rosy Morning' and 'Mountain Ranger'.[50]

The reliance on the gentler traditional folk material, with a marked preference for British, usually English, material was a strong feature of the collection throughout the 1940s, particularly up to the end of the Second World War. In this, the ABC reinforced the preference of the *School Paper* collection. The 1945 list, for example, included 'The Linden Tree', 'Robin Hood and Little John' (*School Paper*), 'Mowing the Barley (*School Paper)*, 'The Sturdy Blacksmith'(*School Paper*), 'Flow, Sweetly Flowing Avon', 'Roaming O'er the Meadows'(*School Paper*) and 'Oh No John'. Songs of the 'Great Composers' were used occasionally rather than regularly. As was the case in the *School Paper* collection, patriotic songs were used less frequently than in the past: 'The Flag Song' (For God and King and Right), was the only overtly British patriotic song in the 1940s;[51] and 'Ave Australia', in 1948, was the only

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and brief explanations of the content of the Biggins sessions on melody making and melody recognition.

[49] A similar disaffection with this kind of content occurred in Britain during the 1930s. See Cox 1997, op.cit., pp. 52-3.

[50] ABC (Vic Branch) 1942, *Schools Broadcasts*, 'Singing and Music Making', term two.

[51] ABC (Vic Branch) 1943, *Schools Broadcasts*, 'Singing and Music Making'

representative of the old Australian patriotic repertoire used in the earlier *School Papers*. 'Bell Birds' in 1945 was a rare example of Australian song composition.

There appears to be no direct evidence that the repertoire was chosen during the war years to reflect Australia's political and war-time alliances, but it is reasonable to speculate that the circumstances of the war delayed the shift away from the traditional reliance on the folk song material of the 'home-country', and delayed the shift towards the interests and developmental needs of children which otherwise might have been reasonably expected of educational broadcasts. The difficulty in importing songs from overseas during the war must also have limited the possibilities of exploring repertoire from previously unavailable song-books. Neither explanation, however, deals adequately with the suggestion that the interests of children, which had been stipulated in the 1934 course as being an appropriate criteria for selection, was to a large extent ignored in favour of a more adult repertoire similar to that available through the *School Papers* in the years prior to the ABC broadcasts.

In the meantime, the early song lists from the ABC appear to fit the criteria offered by both Lane and Irwin for use in schools: such songs should be worthwhile songs, songs that had stood the test of time, such as songs found in the traditional and folk repertoire. Furthermore, the assumption that a function of singing was to foster 'worthiness', lingering from the values of the nineteenth century Singing Masters, was a passion of at least one of the members of the planning committee. Mr. J. Sutton Crow, a member of the planning committee for the 'Singing and Music Making 'sessions in 1943, and a member of staff at the Conservatorium of Music at the University of Melbourne, was a keen advocate for protecting the ears of the young from the strains of music which he considered to be less than worthwhile. For twelve months in the mid-1940s, on behalf of the Council of Music in Schools which he chaired, he waged an extraordinary battle by correspondence with the ABC, regarding the nature of music heard during the 'Breakfast Session', a time when, he pointed out, the girls and boys would be sitting with their families around the kitchen table. He objected strongly to the choices of music: 'For some time past the above Council has given serious consideration to the question of broadcast music, certain types of which, in its opinion, show an unhealthy tendency.' He included 'crooning' and 'vulgar jazz'

in the category of music which was certainly not healthy.[52] Presumably Sutton Crow brought his zeal for this issue to bear on the work of the ABC planning broadcast committee of which he was a member.

Traditional and folk songs continued to be the mainstay of the ABC collection for this series for primary schools throughout the 1940s, but there was a gradual broadening of the choices made within the genre to include some more robust and lively folk songs, such as sea shanties. In 1949, for example, the session, now called 'Songs and Singing', presented a unit of three shanties including 'Boney Was a Warrior', 'Billy Boy' and 'The Capstan Bar'. It seems likely that songs such as these were chosen for their appeal to children, particularly the older boys, not just for their musical merit, and indicate the start of a shift towards songs with a wider appeal.

Throughout the 1950s, the sessions broadcast to Victorian schools were developed in Melbourne and Sydney in alternate years, sometimes with a whole term coming from New South Wales or Victoria, and sometimes with the source of material alternating on a monthly basis. The songs broadcast in Victorian schools during the 1950s represented, therefore, a mixture of the choices of the New South Wales and Victorian planning committees.

By 1954, the song list for 'Singing Together' shows that the trend towards greater variety in broadcast songs was starting to consolidate; programs for junior and senior classes were alternated week by week:

'There's a Hole in the Bucket' Junior
'Blow the Man Down' Senior
'Breton Sea Song'
'A frog Went a-Courting' *School Paper*
'A Fairy Came a-dancing'
'The Fairy Glade'
'Sing to God'
'The Night Riders' Hungarian folk
'The Barnyard Song'
'The Mill Wheel' Folksong
'The Little Bell'
'Old Hundredth'
'Hoe Ra'
'Great Tom is Cast' Round
'Boney Was a Warrior'
'Day's Farwell'
'Bithday Greetings'
'Green Grow the Rushes Ho'

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[52] NAA (Vic), ABC; B2111, Correspondence files, alpha numeric series, 1938-1948, Music in Schools Committee Minutes, 1937-1946, Letter from Council for Music in Schools to Post Master General, 16 November, 1944, Letter from J. Sutton Crow to Dr Barry, 29 June, 1945.

'A Brownie Kept a Little Store' Air Beethoven
'Ah Poor Bird' Round
'Infant Holy' [53]

Of these songs, only eight appear to be from the *School Paper* repertoire at the time; 'The Fairy Glade' was from the current *School Paper* collection, and seven others from recent issues.[54] The earlier function of the broadcasts, which had been to teach the *School Paper* songs, had been abandoned, and although the two collections clearly still overlapped, they were now becoming more differentiated.

During the 1950s, while there were still some songs from the serious, refined adult repertoire, in the style of the previous lists, more material was chosen to reflect the interests of children. Throughout the 1950s, for example, humorous traditional songs were added to the broadcast repertoire. In the 1954 list 'A Frog Went A Courting', 'Green Grow the Rushes, Ho' and 'There's a Hole in My Bucket' all appear for the first time; such songs would have sat most uncomfortably in the ABC collections of the 1940s, and are more characteristic of the tone of the broadcasts of the next two decades.

On the other hand, during the early 1950s the planners expressed a renewed interest in songs designed to encourage loyalty to the nation. In the 1950 'Songs and Singing' booklet, the Victorian planning committee announced a new policy: 'This year one of the new songs in each group will be of a national or patriotic type, and should be suitable for inclusion in special school ceremonies such as those organised for Anzac Day and Armistice Day'.[55] The following list included a clutch of songs designed to encourage loyalty to the Australian community: 'Anzac Day', 'I Vow to Thee My Country', 'Longing for Spring', 'Bush Children' and 'Recessional'. No mention was made of this policy in 1952, but several songs of this kind were included in the list for that year. The enthusiasm for this material eased after this, perhaps in response to reports from the listening schools, although a song was usually provided for Anzac Day in April, and sometimes for Remembrance or Armistice Day in November. Occasional hymns, such as 'The Old Hundredth' and 'Sing to God', and

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[53] ABC (Vic. Branch) 1954, *Broadcasts to Schools, Senior Booklet*, 'Singing Together'.
[54] According to the hand-written index created by the Music Branch, *Schoolpaper Songs 1896-1971*, which recorded which songs were used in which issues, these songs were: 'A Frog Went a Courting', 'A Fairy Came a-Dancing', 'The Fairy Glade', 'The Night Riders', 'The Mill Wheel', 'Birthday Greetings', 'A Brownie Kept a Little Store', and 'Ah, Poor Bird'. Education Department Music Branch, *Schoolpaper Songs 1896-1971*, Performing Arts Collection, State Library of Victoria.
[55] ABC (Vic) 1950, *School Broadcasts*, Introduction to 'Songs and Singing'.

Christmas carols each year, added to the repertoire of songs designed to introduce children to the values-religious, civic and moral-held to be significant to the adult community.

Folk songs were still generally from England, although, as was the case with the *School Paper*, the first of the American songs appeared as resources start to come into the country after the war; 'The Arkensaw Traveller' in 1955 was the first of this repertoire to be used.[56] Australian composed songs continued to be ignored, apart from 'Solemn Mister Mopoke' in 1955,[57] and an Anglicised version of an Aboriginal lullaby, 'Jabbin Jabbin' in 1953,[58] which was the only attempt to acknowledge the indigenous community. A scattering of songs set to the melodies of the 'Great Composers' continued, such as 'A Brownie Kept a Little Store' (Beethoven) and 'The Mill Wheel' (Schubert) in 1954.[59] As had been the case during the 1940s, most of the songs were traditional folk songs, generally from England, rather than from Scotland or Wales, and never from Ireland, and from western and northern Europe rather than from eastern and southern Europe.

Reforms in song repertoire during the 1960s and 1970s

By 1960 the difficulty of catering for the range of interests and developmental stages of children from grades three to six and beyond had already been recognised, by alternating junior and senior sessions on a fortnightly basis. Rural school teachers were able to take all sessions, while teachers in larger schools could choose to take only those sessions suited to the age group of their students.

The sources of the songs, now cited for the first time, reveal a reliance on books which had been the traditional sources for songs in Victoria for many years, such as: *The Southern Cross Song Books*, including songs arranged by Lane and published by Allans and Co. in Melbourne; *The Dominion Song Book* published by Whitcomb and Tombs in Melbourne, and *Sixty Songs for Little Children, Books One and Two*, published by Oxford University Press. The choices made from these collections, however, were becoming more adventurous.

The collection was now sufficiently varied to suit a range of tastes and occasions, while still catering for traditional community ceremonies such as Anzac

[56] ABC (Vic) 1960, *Broadcasts to Schools*, Singing Together', presented from NSW by Hunt.
[57] ABC (Vic) 1955, *Broadcasts to Schools*, 'Singing Together'.
[58] ABC (Vic) 1953, *Broadcasts to Schools*, 'Singing Together'.
[59] ABC (Vic) 1954, *Broadcasts to Schools*, 'Singing Together'.

Day and Christmas. Folk songs were still generally from England, although more American songs were used; 'I Got a Robe' was the first of the Negro Spirituals, in 1960.[60] 'Click go the Shears' was the first Australian folk song, also taught in 1960,[61] after the publication of a book of songs published locally by Southern Cross Music and arranged by Dr Percy Jones, a member of the Victorian planning committee throughout the 1940s and 1950s. Australian songs were rare, apart from the first use in 1960 of 'The Three Drovers' from *Five Australian Christmas Carols* by W. G. James of the ABC.[62]

Folk songs in the lists from the early 1960s were still predominantly British; it was in this aspect that the most marked shift occurred when June Epstein took over the presentation of the newly titled 'Singing and Listening' sessions in 1967. In line with Hosier's recommendations in 1960, these sessions now catered exclusively for grades five and six.[63] Epstein's collection was remarkable for its lack of English traditional adult songs and traditional children's songs. The repertoire in 1967 was certainly still traditional folk material,[64] but the countries from which the songs had come was varied and considerably more exotic than had been the case just a few years earlier, including, for example: 'Zum Gali Gali' from Israel; 'At the Gate of Heaven' from New Mexico; 'Han Skel Leve' from Denmark; and 'Tiritomba' from Italy. German songs, which had been scarce since the war years, appeared again. 'Kum Ba Yah', a spiritual already in the popular song repertoire, was introduced for the first time. 'The Banks of the Condamine' was added to the Australian folk song repertoire and 'Railroad Corral' to American cowboy repertoire. 'Join the Hunt Today' was an innovative attempt to present an Aboriginal song, this time using the original language. Many of the melodies had guitar chord accompaniment, and simple tuned and non-tuned percussion instrument scores. Certainly there were some more conservative choices in the list, such as 'Come Lovely May' (Mozart), and 'Easter Hymn', but in general this was a collection which was characterised by lively melodies and interesting word content. This appeared to be a list prepared by Epstein, using an entirely different set of books as sources. Epstein was supported in her presentations by the choir of the Kindergarten Teachers' College at which she was a

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[60] ABC, (Vic) 1960, *Broadcasts to Schools*, 'Singing Together'.
[61] ibid.
[62] ibid.
[63] ABC, Hosier Report, 1960, p. 7.
[64] ABC 1967, *Broadcasts to Schools*, 'Singing and Listening'.

lecturer, with a range of contemporary accompaniment such as guitar.[65] This repertoire is characteristic of the rest of the very popular 'Singing and Listening' broadcasts through the rest of the 1960s and into the early 1970s.

Eventually the ABC produced the songs on record and then cassette tape, and they were very popular in Victorian schools, used virtually for sing-a-long sessions. During the 1970s, the introduction of songs from the contemporary popular song repertoire already familiar to the children and their families, particularly from the modern folk repertoire popular in the 1960s and 1970s, from the early rock and roll repertoire, and modern musical comedies, pushed the traditional and old folk songs out of the lists. The thirty-two songs presented in Victoria, in the ABC *Sing* booklet for 'Singing and Listening' in 1977 had none of the old style of rural folk song; those traditional songs included were generally ballads, chosen for their appeal to children rather than for their musical or moral worth.[66] Part of the appeal of the two ballads 'Black Velvet Band' and 'Travelling Down the Castlereagh' was that they told engaging historical tales. 'Cosher Bailey', a traditional Welsh song, was a humorous ballad telling the tale of a train driver, his family and his second-hand train, and was clearly a far cry in style from the earlier repertoire chosen by the early ABC planning committee.[67] Others were taken from popular contemporary folk ballad material such as 'Windmills of Your Mind', 'Streets of London', 'Top of the World' and 'Feelin' Groovy' all of which were familiar to the community through records and the radio. 'A-Roving', a traditional sea shanty, had slight cheeky words which even though probably sanitised from authentic folk versions, would not have appeared even in the 1950s. Songs were presented from a range of stage shows and musical comedies, for example: 'Day by Day' from *Godspell*; and 'Oom-Pah-Pah' from *Oliver*.[68]

The consistent popularity of this collection with classroom teachers gave this repertoire an authority which was to an extent independent of the official preactive Victorian curriculum. For this reason, the ABC held a powerful tool with which to renegotiate perceptions of what kind of songs could be enshrined as acceptable for use in schools. This review of a representative series of singing broadcasts indicates a

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[65] ibid. A photograph of Epstein working with a group of children using Orff-style percussion instruments was published on the first page of this booklet.
[66] ABC 1977, *Sing*.
[67] The words demonstrate this point: Cosher's sister Anna ' would play the grand pianer. She went hammer, hammer, hammer, Bloomin' hammer, hammer, hammer.'
[68] Other examples were 'Talk to the Animals' from *Doctor Dolittle*; and 'Good-bye' from *White Horse Inn*.

gradual broadening of the boundaries of what counted as worthwhile and suitable in song repertoire for primary aged children. The early sessions reflected the choices of the Supervisors of Music in Victoria; as their power to choose the songs dwindled, however, the nature of the repertoire reflected a more adventurous, and culturally less élite view of what counted as appropriate. The reliance on folk music from Britain was weakened, reflecting the reality of contemporary Australian popular culture. Songs were still generally chosen from the inherently musically conservative traditional folk repertoire. These were hardly songs to shock Sutton Crow; there was still no jazz, or vulgar crooning. Nevertheless, a preference for livelier choices, in musical style more like the popular songs with which children dealt outside school, broke down the old orthodoxy regarding suitable repertoire.

Structure and Presentation of ABC senior primary singing broadcasts

Introduction

Neither the lists of songs, nor the students' booklets which supported the broadcasts in schools provide a direct idea of what exactly the broadcast sessions were like for primary teachers and for their classes. Direct sources of information about the precise content and style of the ABC singing broadcasts are rare, but there is enough available to help develop a sense of the style and flavour of these sessions particularly in the twenty years from 1940 to 1960 when teachers relied on the singing broadcasts most strongly for support.[69]

Jeffrey Rushton, who worked as a radio producer for primary singing sessions broadcasts from New South Wales in the late 1950s, including for some of those sessions discussed in this section, is a source for transcripts and script runs for a small number of these sessions, and for several transcripts which appear to have been in his personal collection. Of particular interest are the transcripts of fifteen minutes of 'Music Through Song', broadcast from New South Wales on October 13, 1950, and a transcript of a 'Singing Together' session, also from New South Wales, broadcast on July 10, 1962, which was also taken by Victorian children. Since there is no evidence to suggest that the style of presentation differed greatly between the two states, particularly up to the end of the 1960s, this information, although scant, is relevant.

[69] Only a few examples of the senior singing broadcasts exist in the ABC sound archives, and there appear to be no examples of session runs or transcripts of sessions in the ABC document archives.

In addition to this direct, although fragmentary information about the nature of broadcast style and presentation, some contemporary sources provide information regarding the nature of presentation and style of teaching. Hunt, the Supervisor of Music in New South Wales, like Irwin in Victoria chose to present the singing broadcasts for many years, considering this to be part of the role of the Supervisor of Music. A paper Hunt presented to the 1965 Australian UNESCO Seminar on School Music set out his philosophy and views about presentation style, structure, and the respective roles of the presenter and classroom teachers. Internal ABC reports provide individual opinions about the structure and presentation of the sessions: these are the informal report submitted by Heather Gell in 1941, probably in response to a request from the Federal Music Advisers Committee for suggestions about the singing broadcasts, and a report by John Hosier of the BBC in 1960.[70] These reports provide information, sometimes by way a direct description of session heard or observed in a classroom, and also by way of criticisms of current practices and recommendations offered in the reports. ABC broadcast planning committees in the 1940s and 1950s often provided a message to class teachers printed as a preface to the songs in the ABC school broadcasts booklets, explaining their structure and content. Some information can be gleaned from ABC internal documents, such as annual reports of ABC liaison officers.

A description of the structure and presentation of ABC singing broadcasts necessarily involves a range of interacting issues: the actual content of the sessions, including the songs and the related activities which supported the teaching of singing; the method of teaching employed by the presenter; the personality of the presenter and the characteristic way in which he or she related to an invisible radio audience of children; and the format and structure of the sessions. Whatever sources are available will be drawn upon to portray, as far a s possible, how these aspects combined to create broadcast sessions, particularly at the following four periods:1941, 1949 and

[70] For Gell's Report see NAA (NSW): ABC; SP281/1, ABC Federal Youth Education, box 1, Federal Music Advisers Meetings, 1941, Minutes of the Federal Sub-Committee of Music School Broadcast Advisers, 5 September, 1941. Gell undertook a tour of inspection of schools in somewhat the same way as Mary Sommerville had done for the BBC prior to the Kent Report, *Educational Broadcasting*, in 1927. See Gordon Cox 1997, ' "Changing the face of school music": Walford Davies, the gramophone and the radio' in *British Journal of Music Education*, vol. 14, p. 51. Hosier, op. cit. Sommerville undertook a report for the ABC in 1947. It is brief, and does not deal specifically with singing sessions. See NAA (NSW); ABC; SP1036/1, ABC Federal Education Department, box 3, Misc. Reports and Articles, 1947-62, Mary Sommerville 1947,'Observations on A.B.C. School Broadcasting Services in Australia'.

1950, 1959 and 1962. These choices are largely dictated by the availability of scripts, and of the reports and commentaries which offer a contemporary view.

Senior primary singing broadcasts: 1941

In May, 1941, Gell attended Footscray Central School in inner-suburban Melbourne, where she observed one hundred boys and girls, aged eleven, gathered in one room to participate in 'Music and Singing', an ABC singing broadcast developed in Victoria. The session involved teaching one new song and the revision of four others, under the direction of the Melbourne presenter, Lindsay Biggins. Gell was ambivalent about what she observed of this session at Footscray. She commented that although the teachers neither revised the songs between sessions nor prepared the classes for the next session, the children nevertheless appeared to know the songs 'moderately well', a circumstance which she attributed to Biggins' 'real teacher's manner' and ability to visualise a class as he presented. On the other hand, she 'saw no real enthusiasm on any face, nor was the singing ever spirited.' The presentation was, she felt, 'lacking variety and imagination'. Although Biggins encouraged the children to try to sight-read the song, and was less inclined to rely on teaching by rote than some other presenters, Gell nevertheless remarked, 'I cannot but feel the lesson dull'.[71]

Gell suggested that, in each state, increased care should be taken with the choice of song material. In a session at the Flinders Street Practising School in Adelaide, for example, she had watched a grade working through two songs set to melodies of the 'Great Composers' during a 'Music and Singing' session: a *Minuet* by Mozart, and a *Gavotte* by Bach. In each case, the intention was to use the songs to teach both aspects of musical form and information about the composer. She was critical of this as a strategy, suggesting that:

> The composition of words to fit two classical instrumental pieces is definitely inartistic. There are so many songs to be sung, why sing difficult instrumental melodies? The Gavotte particularly contained awkward intervals, too difficult for these children. The words also detract from the actual form and conception of the music. The form was never emphasised except in "The Ash Grove". The Minuet and Gavotte should have been heard with instrumental records; otherwise the children will now always think of them as songs.[72]

[71] Gell, ibid., p. 2.
[72] ibid., p. 1.

The nature of the broadcast presentation itself appeared to be of particular interest to Gell. She thought that singing broadcasts should be musical in their presentation and that the methods used to teach the material should lead to musical outcomes. In this context, she was critical of the habit of teaching, or even of revising, a song in sections, by rote, a system that was tiring for the class. 'These children obviously knew the songs', she observed, 'and responded best when they sang the whole song through.' Teachers could eliminate the need for this style of work in the session itself by preparing the songs before the session, leaving the broadcast presenter the role of a specialist, who could 'use the songs as means of inspiring definite musical appreciation.' She also pointed to the need to keep children's attention by engaging them in active responses such as clapping, beating time, and conducting. She raised the possibility of 'creative work: 'the words of one phrase in a song could be sung spontaneously, or written (sol-fa or staff) with the child's own melody; or a particularly beautiful interval or cadence might be pointed out and used by the child in an otherwise original phrase'.[73]

She observed that hints on voice production were rare, and commented on the scarcity of attempts to illustrate phrasing and other aspects of song interpretation. She applauded the use of a children's choir to provide a singing model, but commented that unless the presenter made the effort to present more than one interpretation of a song, the result could be stultifying: 'Without exception, at present, children are taught to reproduce like parrots, without thought or incentive to further conception.' The consequences of not paying attention to such issues was the inattention or boredom she reported in some classes, such as at Flinders Street Practising School, where 'Children never smiled – [they were] obedient but not really interested'. Gell perceived a discrepancy between the enthusiasm the teachers showed for the broadcasts, and that of their classes. She commented that the teachers considered the broadcasts were a significant teaching resource:

> Observations and impressions go to prove that this [the provision of singing broadcasts] is essential and appreciated by teachers in all types of schools. Often there is no piano, and thus the "making of music' with the only available instrument (the voice) is obviously desirable.[74]

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[73] ibid., page number indecipherable.

[74] ibid., page headed 'Constructive Suggestions'. By 1947 Mary Sommerville was less confident about the enthusiasm of teachers for music broadcasts, although it is not clear from her report if she was referring to singing broadcasts only. See Sommerville, op. cit.

The content appears to have involved the revision of the songs learnt previously, the learning by rote, often line-by-line, of a new song each week, along with occasional supplementary information such as historical background. She remarked on the lack of creative content, such as melodic invention. She noted that recordings of choirs were rarely used to demonstrate good practice. She was critical of preambles which provided historical fact about a song or its composer, since children found them boring.

Gell's criticisms and suggestions reflect her background in Dalcroze Eurythmics, a style of teaching which involved children in an active and physical expression of music. The traditions of primary classroom singing, based on choral traditions, which informed the design of the singing broadcasts, were clearly quite different. She disliked the widespread practice of 'detailed teaching by rote', and considered that the children should have been more actively involved in the sessions, using what she called 'dramatic means for keeping a class alert'.[75] On the whole, teaching method appears to have been didactic in style and, according to Gell, universally unimaginative, treating children as passive learners.

Her report was tabled, as a brief summary, and without acknowledging her as the author, at the Federal Sub-Committee of Music School Broadcast Advisers, in September, 1941, and appears to have been virtually ignored.[76]

Senior primary singing broadcasts: 1949 and 1950

In 1949 the structure of singing broadcasts planned in Victoria appeared to have been more carefully structured, although not necessarily reflecting the views expressed by Gell at the start of the decade. The Victorian Liaison Officers, R. E. McColl and J. M. Hill, drawing on reports sent in by teachers in 'listening schools', described the format of 'Songs and Singing' developed in Victoria as being successful and 'supported by teachers'.[77]

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[75] ibid.

[76] NAA (NSW): ABC; SP285/1, ABC Federal Youth Education, box 1, Federal Music Advisers Meetings, 1941, Minutes of the Federal Sub-Committee of Music School Broadcast Advisers, 5 September, 1941.

[77] NAA (NSW): ABC (Vic Branch), SP285/1/6, ABC Federal Youth Education, box 3, Reports—Visits to schools, Inspectors, Demonstrations, 1946.1947,1949, Youth Education Department, Broadcasts to Schools, 1949, Education Department Liaison Officers' report, Section Two, Primary School Broadcasts. R.E. McColl & J. M. Hill, 29 April, 1949.

The format of the session each week now involved two or three minutes revision of the previous week's song: approximately seven minutes of breathing and voice exercises, followed by twenty minutes for teaching the new song for that week by rote. The new song was treated as a whole to establish the melody, then difficult phrases were dealt with before singing the whole song through with the assistance of a studio choir. The Victorian liaison officers reported that teachers supported the new method of presenting the song as a whole, rather than the previous method of dealing with the song entirely phrase by phrase,[78] although some disliked the practice of teaching one song per session, in a block which took twenty minutes regardless of whether the song warranted the time spent on it.[79]

The Victorian planning committee, writing in the preface to the songs presented for 'Songs and Singing' in the school booklet for the same year, had indicated a particular interest in those parts of the broadcast which promoted vocal skills, along with a concern that the broadcasts adequately compensate for the inability of many teachers to deal confidently with these aspects of the 1934 Victorian music syllabus:

> The first ten minutes will be given to voice exercises and the presentation of elementary facts of musical knowledge and technique, with special reference to the singing of songs already taught. In schools where teachers are conscious of their own lack of musical knowledge this ten minutes before the teaching of the song will be a valuable contribution to the understanding and musical comprehension of the children. [80]

Although teachers appreciated the value of including those aspects of the 1934 syllabus with which they felt little confidence, the tone of the liaison officers'report suggests that in fact these aspects of the sessions were barely tolerated. Teachers considered them 'very useful' but they were 'not popular' with classes, perhaps falling into Gell's earlier category of 'dull'.

An examination of the transcription of part of the New South Wales program 'Music Through Song', presented on October 13, 1950, is useful since many sessions

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[78] This was a 'model' lesson of the kind used by members of visiting music staff in South Australia at the time. Patricia L Holmes, Primary School Music Demonstrator, in South Australia wrote a 'Program of Work' which described a similar model. Held in private collection of Dr Jane Soutcott. Victorian Music Branch members were likely to have followed the same kind of demonstration pattern.

[79] NAA (NSW): ABC (Vic Branch); SP285/1/6, ABC Federal Youth Education, box 3, Reports - Visits to schools, Inspectors, Demonstrations 1946, 1947, 1949, Youth Education Department, Broadcasts to Schools, 1949, Education Department Liaison Officers' report, Section Two, Primary School Broadcasts, R.E. McColl & J. M. Hill, 29 April, 1949.

[80] ABC (Vic Branch) 1949, *Schools Broadcasts*, Primary, Preface to 'Songs and Singing', p.48.

broadcast in Victoria during the 1950s came from this New South Wales planning committee and from this presenter, and so were of direct relevance to this study. A transcript of the presentation of a broadcast gives access to additional information about the flavour and character of the session not available from any other source other than a recording.

The presenter was Hunt. The transcript of the last fifteen minutes of the session reveals a system of teaching the song, 'I found my bonnie babe', by rote, usually two or three lines at a time. Hunt demonstrated the song himself, with the assistance of the Manly Girls' Choir:

> Hunt (Singing) 'I found my bonny baby...a tree. [three lines]
> (Spoken) Sing that everybody, sing it softly now, after three one two three (Sings). Hunt and choir sing.
> Hunt (Spoken) Well I think we have learnt about half the song now. Listen while Manly Girls sing for you the first half of the song and you be ready to sing it after them. Sing with them in your minds, but don't make a sound with your voices. Are you listening everyone?
> Choir Sing (Repeat)
> Hunt (Spoken) Now everybody try to sing that far. Are you ready? Sitting up in your good singing position and away we go after I count three. One two three (Sings)
> Hunt and choir sing (Repeat) Hunt drops out for first half.

After this introductory section Hunt continued with detailed work on more difficult parts of the song, using an encouraging and hearty commentary:

> Hunt (Spoken) That's the idea, and the next bit we start off by taking a nice little jump. It's a lovely little jump to top "doh" – listen
> Hunt (Sings) Till everything
> Hunt (Spoken) Everyone try that after I count two. One...two...SINGS.

He offered advice regarding vocal production and diction:

> Hunt (Spoken) Open your teeth well and round your lips and get a nice "f"[sic] sound. Open your teeth quite a lot for this vowel, it's a big open vowel, but round your lips to give it a nice round quality --listen.
> Hunt (Sings) Till everything...
>
> Hunt (Spoken) Open your teeth well and try it again after I count two. One...two...[81]

[81] This transcript was made from the acetate disc copy of the live broadcast of 'Music Through Song', 13 October, 1950, and reproduced in Jeffrey Rushton 1965, The contribution of radio and television to the teaching of music in the New South Wales state primary schools, unpublished Med thesis, University of Sydney, pp.316-20.

This brief transcript suggests that Hunt's style of teaching a song was similar to that used in Victoria two years previously. This transcript does not show whether or not Hunt shared the Victorian preference for initially presenting the song as a whole to counteract the un-musical effects of dissecting the song to deal with difficult passages, although later transcripts of Hunt's suggest that he did.[82] This transcript does show a detailed approach to the task of producing the 'good singing' considered a purpose of singing broadcasts. In light of the comments gleaned from Victorian schools in 1949 regarding the tedium of vocal exercises, it is reasonable to assume that Hunt's approach may have been similar to that taken by Victorian presenters such as Irwin. Murphy reports that Irwin's presentation format was always the same, and included breathing and voice exercises, revision of previous songs, and then the presentation of the new song.[83]

Until tape recorded sessions were introduced in 1955, singing broadcasts went to air 'live'. Writing in the mid-1960s, Rushton was critical of the fact that presenters, including Hunt, broadcasting without the benefit of pre-recording a session, typically broadcast from rather brief and inadequate 'run-down' sheets, making the producer's task difficult. An experienced teacher, such as Hunt, presumably considered that the kind of preparation required to teach a song using a broadcast was the same as that required to teach a class face-to-face. Rushton was of the opinion that this was not the case, and that the expertise of the radio producer should have been more evident in the style of presentation. Presenters lost the thread of their session, ran over or under time, and appeared to lack a 'true lesson plan or development'. Rushton, repeating the criticism Gell had made fourteen years previously, was particularly critical of the amount of time children spent being passive listeners, rather than being actively involved in the session.[84]

Good broadcast presenters were not easy to find. Being a knowledgeable musician, a good singer, a successful classroom music teacher, or even a Supervisor of Music did not necessarily mean you had the skills for this task. Murphy suggests

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[82] See transcript of Hunt presenting 'Singing Together', 1962, in Rushton, ibid., appendix A6, pp. 322-5.
[83] Murphy, op. cit. p.154.
[84] Rushton, op. cit., p. 87-8. Rushton seems to have been unaware of Gell's report. There appears to be no reason that Rushton would have read Gell's earlier report tabled at a committee of which Rushton was not a member.

that in Victoria, Irwin's broadcasting style was 'remote', 'emotionless' and 'stereotyped' despite her obvious sincerity.[85] Hunt, however, enjoyed broadcasting, and liked to imagine his audience, claiming an ability to communicate in a way that Irwin, according to Murphy, could not:

> From the moment I go on the air, my voice is being heard from hundreds and hundreds of wireless loudspeakers in an extraordinary variety of situations. Thousands of school children and their teachers are in my audience, whether it be in a remote homestead or a tiny bush school or in the classrooms of larger schools – that I always find a most exciting experience. [86]

Hunt considered that a successful presenter needed to have a suitable voice for microphone use, and a gift for projecting his or her personality to an unseen audience. While Rushton, from the point of view of an ABC producer, had some criticisms of sessions such as those run by Hunt, Hunt had no misgivings about his own skills in this regard:

> I am indeed most fortunate to be sufficiently gifted in these matters. There are many excellent classroom teachers who are not successful as broadcast teachers because they haven't these gifts, and I recognise my good fortune in this respect.[87]

He thought that the secret of success was the ability to imagine the classroom situation, including the ability to predict how both classroom teachers and their classes would respond to his teaching strategies. Gell had also identified this characteristic as being the mark of an effective presenter, and thought that this accounted for the success of Biggins' presentation style in Victoria in 1941.

Hunt's view that good 'broadcast teachers' were a breed apart, is probably a fair one. As early as 1941, the music planning committee in Victoria criticised both the content and teaching style of broadcasters, suggesting that the Supervisors of Music should be spending their time helping teachers at the 'school-end of the broadcast lessons' instead of going to the microphone and reiterating the method and lessons they already supervise in their schools. [88] Since in both Victoria and in New South Wales the Supervisors of Music had taken the role of main presenter, this was not a particularly tactful observation, but lends further credence to the suggestion that presentation style in both New South Wales and Victoria was often tedious.

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[85] Murphy, op. cit., p. 154. Although the source of this observation is not clear, the comments from the Victorian 1949 Liaison Officers' report discussed above tends to support this claim.
[86] Hunt, op. cit., p. 205.
[87] ibid.
[88] NAA (NSW): ABC; SP285/1, box 1, Federal Music Advisers Meetings, 1941, Minutes of Music Sub-committee, 26 September, 1941.

Senior primary broadcasts , 1959, and reform in the 1960s: 'One might as well give up and turn to arithmetic'

Certainly presenters were often criticised for a failure to correctly gauge the mood of their audience or to pace their sessions appropriately. Hosier was scathing about the 'Singing Together' broadcast he observed in a class in September 1959, in which 'The Ploughboy' was being taught. His report of the session included his commentary on the session:

> This is how it was done:
>
> Verses 1 and 2 (both quite long) were sung straight through by the choir in the studio (not very well)
> A little chat about the ploughboy
> Verse 1 was sung again by [children's] choir
> Verse 1 sung again by the choir while schools were asked to mouth words (we're getting on!)
> Verse 1 sung by the choir again; this time the schools were asked to tap and mouth the words
> Verse 1. AT LAST! SCHOOLS INVITED TO SING WHOLE VERSE [sic]
> Interlude: a few minutes spent on how to find the starting note of the song
> Verse 1 was sung again.
> N.B. And the song was invariably sung at a very quick tempo.

Hosier thought that the session was 'monstrously dull':

> By the time the class had had ten minutes' follow up on the song, they were heartily sick of it: and that was reflected in their flat, lifeless, inaccurate singing of it. Frankly, it seemed incredible to me that anybody who knew children, knew schools and knew music could have perpetrated such a broadcast.[89]

This session was not an isolated case. Hosier reported a similar experience:

> I heard 'My heart's like a lilac' with a class of 9-year-old boys. And by the time we had spent a full 20 minutes learning this rather unattractive (and not-very-suitable-for-boys) song, and a further 10 minutes on the teacher's hopeless follow-up, we were all utterly sick of it.

And with a parting shot,

> As soon as the enjoyment goes out of singing, one might as well give up and turn to arithmetic. [90]

Hosier's account of this session suggests a shift away from the combination of presenting the whole song to start with the meticulous phrase-by-phrase approach taken in the late 1940s and early 1950s, in favour of a more deliberate emphasis on

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[89] NAA (NSW): ABC; C3012/1, ABC Education Department files, box 3, Papers on ABC Broadcasts, 'A.B.C. Schools Music Programmes', John Hosier, p. 4.
[90] ibid., p.5.

the whole-song approach. Hosier suggested that a more appropriate way to present the session teaching 'The Ploughboy' would have been to have children singing the song as soon as possible, and to use strategies that ensured that the song was learnt accurately in the first place:

> The studio choir sings verse 1 through (a tempo) while the schools follow the words in the booklets.
> Then the studio choir sings the first 8 bars a little more slowly while the schools follow the music (the rise and fall of the notes)
> Then to get the rhythm quite straight, the broadcaster should read the words of the first 8 bars while the schools follow them
> Now everyone sings the first 8 bars
> The broadcaster points out a mistake that the schools are likely to make in bar 4
> Schools are asked to sing the same 8 bars again (at the same slightly slower tempo)...[91]

In this way, Hosier wanted to eliminate the possibility of classes learning incorrectly, mainly through the use of patterning, a method particularly recommended by Irwin in the 1956 course document in Victoria.[92] His suggested phrase-by-phrase approach was similar to that used by Hunt in the 1950 session discussed above, and to the method suggested in Victoria in 1949. While no doubt children learnt to sing the songs taught in this way more accurately than those taught using the 'whole-verse' method used in the session of which Hosier was critical, some children nevertheless still found the repetition of phrases boring.[93]

As a result of Hosier's recommendations about the design and delivery of singing broadcasts, the ABC made some changes in broadcast delivery and design from 1962. Separate programs for grades five and six and for grades three and four allowed for more appropriate choice of songs to suit particular age groups. In a move which also reflected a recommendation of Sommerville's in 1947,[94] the ABC broadcast producer gave advice regarding the selection of songs, and was now given a detailed script a week before the broadcast time. Departing from the tradition of using only vocal models, suitable orchestral instruments, such as flute, oboe, and violin, along with professional sopranos were introduced to help model the melody. To provide greater variety at least three songs were treated in each session at various

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[91] ibid.
[92] 1956, *Course of Study, Music,* op. cit., p. 18.
[93] Rushton, op. cit., p. 118.
[94] Sommerville thought that the ABC should take greater control of the broadcast production process, having a better knowledge of how to present material 'in a radio way'. Sommerville, op. cit., p. 2.

stages of development. Hunt was involved in these changes, for which Rushton gave him credit.[95]

Whether or not radio broadcasts provided a suitable means of teaching vocal and breathing techniques appeared to be a contentious issue during the 1960s. Responding to an article by Hosier in 1965, Hunt insisted that singing broadcasts were a suitable way to teach the kinds of vocal techniques likely to lead to good singing. Hunt quoted Hosier as having said 'Good singing cannot be taught by remote control'. In response, Hunt argued that in every one of his sessions he dealt with this issue. He quoted directly from his own broadcasts sessions, pointing out his direct references to suitable singing posture, the need to listen to their own vocal tone, and to correct breathing techniques. He pointed out that he frequently encouraged children to listen carefully and to sing mentally, 'with the voices patterning for them. Children of Primary School age are at the most responsive stage for imitation the quality of the sound patterned for them whether it be from the loudspeaker or in the classroom'. Furthermore, Hunt considered that broadcasting offered an advantage, since class teachers 'who give a bad example of tone production in the classroom can only expect poor singing as a result'.[96] Hosier was perhaps suggesting that, in spite of the best intentions of the broadcaster and his session design, a radio presenter could not hope to produce good vocal tone in his or her audience, simply because the broadcaster was not in a position to respond appropriately to a class's tone and could not trust teachers to do so on his behalf. If this was Hosier's point, Hunt had failed to answer this criticism, perhaps having greater faith than Hosier in the classroom teacher's capacity to support the broadcaster.

In Victoria, the state Advisory Committee for School Broadcasts responded to Hosier's report by setting up a sub-committee to design the 'ideal' 'Singing Together' program. The committee, consisting of Irwin, Epstein and Mr. A. C. Millar, suggested that the objectives of the program should be to 'create an appreciation and love for music through song', and to provide a selection of suitable songs appropriate for the age group. They agreed with Hosier that a variety of mediums such as a range of instruments would stimulate children's interest. They supported the previous system of alternating sessions for grades three and four with sessions for grades five and six

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[95] Rushton, op. cit., pp. 93-95.
[96] Hunt, op. cit., p. 207.

on alternate weeks, rather than Hosier's proposal that the age groups be catered for in discrete programs, but gave no reason for this preference. In accordance with the policy outlined in Victoria in 1941, they supported Hunt's view that the sessions should introduce children to the fundamentals of good singing, including breathing and vocal technique and diction, but wanted this work to be dealt with incidentally.[97] The desire to support the teaching of vocal techniques was reiterated in 1962, when a further committee responding to Hosier complained that the new style of singing broadcasts did not 'lend themselves to the treatment suggested on p. 67, *Course of Study, Music*, 1956'.[98]

In 1965 Hunt and Watts noted the possibility of placing the accompaniments to songs from singing broadcasts on Long Playing discs, 'in response to many requests'.[99] Recordings could be distributed to schools at the start of the year for use in conjunction with broadcasts and to assist in follow-up work. This idea eventually resulted in a highly successful series of recordings, produced annually, particularly for the senior primary singing broadcasts. In Victoria, June Epstein's sessions were recorded on Long Playing disc, using a choir from the Melbourne Kindergarten Teachers' College. Cassette recordings replaced the LP, and by the 1970s, while some teachers continued to use the tapes as an adjunct to the broadcasts, many others chose to ignore the broadcasts completely, and to use the tapes as a resource for a sing-a-long session.

By the 1970s, the notion of using the structure and presentation of the ABC singing broadcasts as a means of supporting classroom teachers to teach good vocal technique had little support. The popularity of the recordings of each year's songs collection, without the kind of commentary provided by the ABC presenters, suggests that Hosier was correct in his misgivings regarding the capacity of radio to teach children how to sing well. From this time, all attempts to do so ceased.

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[97] NAA (Vic): ABC; B2114/2, file: 2/5/2, Correspondence Files, multiple number series, 1953-1974, 'Report of Special Committee Appointed by the State Advisory Committee on School Broadcasts, to Plan the Ideal "Singing Together" Broadcasts for Victorian Schools', 26 June, 1962. Present: Miss Doris Irwin, Miss J. Epstein, Mr. A. C. Millar.

[98] NAA (Vic): ABC, B2114/2, Correspondence Files, multiple number series, 1953-1974, file: 2/5/2, 'Discussion Group – Conference, 'Effective Use of Radio and Television Broadcasts for Schools, 17 October, 1962.

[99] Hunt, op. cit., p. 207.

Summary

For classroom teachers, the ABC singing sessions provided invaluable support. The nature of the radio as an educational medium, and the efficiency and consistency with which it was delivered to every school, ensured that its status as a sanctioned resource was established early, and was never challenged.

Initially it was considered that the radio could make good the shortcomings in the ability of the classroom teachers to tackle the vocal technique work required by the syllabus. This proved not the be the case. Once attempts to deal with this kind of work through broadcasts ceased, this component of the official curriculum was largely abandoned. Those teachers who used the singing broadcasts as the sole content of their music programs, were now providing a narrower interpretation of the curriculum than was intended.

The investigation of the representative repertoire suggests that in the early years of ABC broadcasting in this field, songs were chosen from that part of the folk song genre which had been accorded high cultural status: gentle, refined folk songs from Britain, or perhaps, in English translation, from Europe. The structure of the ABC's planning processes, however, was such that the Supervisors of Music gradually lost the kind of tight control over the choice of repertoire which would allow them to support the official view of what counted as appropriate repertoire in the kind of way that had been possible with the *School Paper* collections. The greater diversity of the planning and advisory structure within the ABC allowed a gradual re-negotiation and consequently a broadening of the boundaries within which sanctioned school song repertoire was chosen. Unlike the *School Paper* collection, which was controlled throughout by the Supervisor of Music to directly support the views enshrined in the preactive curriculum, the ABC collection moved, albeit cautiously, to a broader orthodoxy. Classroom teachers were unlikely to question the authority of this broader and more contemporary interpretation of the preactive curriculum; the status of the ABC as a provider of sanctioned resources provided sufficient protection. In this regard, those teachers who relied entirely on broadcasts for singing, were now providing a broader interpretation of the preactive curriculum than that supplied by the *School Papers*.

The following chapter investigates the nature of the resources provided by the Music Branch during the 1970s to replace the *School Paper* song collection.

CHAPTER 12

VICTORIAN EDUCATION DEPARTMENT RESOURCES TO SUPPORT CLASSROOM SINGING: 1970 TO 1981

Introduction

This chapter examines the song collection, *Sounds Fun, Sounds Great,* and *Sounds Magic*, produced for Victorian primary schools by the Education Department Music Branch between 1971 and 1976. In line with the focus of this study on primary rather than infant grades, *Sounds Fun,* designed for grades three and four, and *Sounds Great,* designed for grades five and six, will be examined in detail. Firstly, the chapter will describe the way in which the need for such a series was identified, and how the project was established. The songs published in 1971 for both *Sounds Fun* and *Sounds Great* will provide data for a detailed exploration of the nature of the songs, for a discussion of the work of the chief song writer for the series, Lorraine Milne,[1] and for a discussion of the choice of topics for the songs. Accompanying tapes produced as a part of the series, along with a the kind of information supplied to teachers through published teachers' notes will be reviewed. Finally, the ways in which this series contributed to the support of classroom teachers in their role as music teachers will be discussed.

A Music Branch project

A primary school teacher in the early 1970s looking for relevant and attractive song material designed for contemporary Victorian children would have been disappointed. As we have seen, both the *School Paper* and the ABC broadcast collections had tended to reinforce the dominance of music from elsewhere. While songs chosen from musical comedy and from the adult popular music genre in the ABC collections had, arguably, a legitimacy by virtue of their being part of a reasonably contemporary popular genre accepted by the adult community, there was little repertoire designed to

[1] Lorraine Milne (1947-) managed the recording studio in the Music Branch resource centre during the 1970s. She holds a music degree from the University of Melbourne. She worked with the ABC to produce song books and tapes throughout the 1980s and early 1990s.

be musically attractive to children and to engage them in issues with which they were dealing in their every day lives.

In this context, a chance conversation about the need for new song material drew the attention of McMahon, newly appointed as Supervisor of Music, to songs composed by a colleague, Lorraine Milne, and sparked an initiative which had a considerable impact on the way music fared in Victorian primary schools throughout the 1970s.[2]

Milne's material both inspired and formed the nucleus of a collection of song booklets, accompanying tapes and teachers' notes developed jointly by the Music and Publication Branches of the Victorian Education Department, and produced annually between 1971 and 1976. *Sounds Fun*, volumes 1 to 6 was for grades three and four children, *Sounds Great* volumes 1 to 6 was for grades five and six. *Sounds Magic* volumes 1 to 4, was developed from 1974 for children in preparatory grade to grade two.

The project was intended to be a collaborative one, drawing on the skills of many Branch members. Staff were invited to submit songs they had composed, and many were involved in the process of song selection and in the development of support activities which classroom teachers could use to build on the concepts and theoretical knowledge demonstrated in the songs. This process involved Music Branch members in a curriculum project of which they were proud,[3] and ensured that the material was well accepted by the Branch staff who would be using it in schools.

The full-page advertisement for the first *Sounds Fun* and *Sounds Great* publications provides some insight into the way in which the Music Branch viewed the project:

> The two music booklets will not only replace songs previously published in the school papers [sic] but will introduce new ideas and concepts in the learning and enjoyment of music...Each song is followed by a variety of suggested and related class and/or individual activities. It is important to realise that Sounds Fun and Sounds Great are meant for the enjoyment of pupils and are prepared in such a way that children can use them to their own satisfaction. [4]

Several issues are significant here. Recognising that the demise of the *School Papers* had left Victorian teachers without a regular supply of suitable songs, the intention

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[2] Jill Ferris 1993, The provision of primary classroom music in state primary schools, op. cit., p. 36.
[3] ibid., p. 37.
[4] *EGTA*, 11 October, 1971, p. 517.

was to devise a collection which would fill that continuing need. Teachers were assured, however, that this new series was to be different in two ways: 'new ideas and concepts' were to be introduced, and the series was to be designed to be both enjoyed by and accessible to children. This implied that no particular musical skill level was assumed. The series was intended to replace the *School Papers*, but was not to be confused with them in style and content.

Although this advertisement did not emphasise the tapes, they were a most significant aspect of the series. By designing the accompanying tapes as an integral part of the series, the Music Branch acknowledged the reality that many teachers did not read music, and would therefore find a song book on its own, no matter how attractive the material it contained, of no practical use.[5]

The response to the series was very strong. In the first year 30,000 copies of booklets for each of *Sounds Fun* and *Sounds Great* were distributed,[6] and the popularity of the series continued throughout the 1970s with, for example, 32,000 of the *Sounds Fun* booklets and 2,500 tapes supplied to schools on request in 1977.[7] It is reasonable to assume from these figures that 2,500 grade three or four classes were using the series. Lecturers in the teachers colleges, noting the popularity of the songs in the schools they visited, used the material in their music curriculum classes.[8]

The song collection

Like the *School Paper* and ABC collections already discussed, this series developed cumulatively year by year, but in this case, over only six years. The series, developed entirely under the control of the Music Branch and McMahon, illustrated within a context of overall reform and change the kinds of songs which the Branch considered to be suitable and appropriate in the 1970s. In order to come to an understanding of the significance of this song collection, this section will first briefly review the initial issues of each series, and then review the work of Lorraine Milne, whose songs form the basis of the series. This will be followed by a discussion of the content of the songs and of their function in the context of music curriculum at the time.

The following lists of the songs in the first issues of each part of the series indicate the nature of the collection in its early stages.

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[5] For an account of the difficulties perceived in this regard by music educators during the 1970s, see chapter 8 of this study.
[6] Education Department of Victoria, *Report of the Minister of Education for the Year 1971-72*, p. 57.
[7] Education Department of Victoria, *Report of the Minister of Education for the Year 1976-77*, p. 17.

Sounds Fun 1	Grades 3 and 4	1971.[9]	
Song title	**Words**	**Music**	**Source**
'You Can't Make a Turtle Come Out'	Malvina Reynolds		Schroder Music Co., USA
'Shapes'	Victoria Barrow, 8 yrs.	Lorraine Milne	
'May Day March'	Greg Bettridge 10 yrs.	Lorraine Milne	Poem: *More Verse by Young Australians* Rigby Ltd.
'The Plaint of the Camel'	Not cited	Lorraine Milne	Poem: Houghton Mifflin Company
'Keep a Poem'	Julie Tidemann 12 yrs.	Lorraine Milne	Poem: *Youth Writes*, Rigby Ltd.
'I Live in a City'	Malvina Reynolds		Schroder Music Co., USA
'Home'	Mary Livanos 11 yrs.	Lorraine Milne	Poem: *More Verse by Young Australians*, Rigby Ltd.
'Walk in Space'	Helen Held 13 yrs.	Lorraine Milne	Poem: *Youth Writes*, Rigby Ltd.
'A Secret'	George Latham		
'Rhythm in Syncopation'	D. D .A. Kloessing		*Kloessing's Rounds*, J. Albert and Son Pty. Ltd.
'Uggle'	Mary O'Neill	Lorraine Milne	Poem: *People I'd Like to Keep*, World's Work Ltd.
'Mice'	Peter Rolph	Lorraine Milne	Poem: A Busy Hubbub, William Collins Sons and Co. Ltd.
'Song of the Wise Man'	Helen Hart Whittacker		*Sing and Celebrate*, Silver Burdett Company, USA

Sounds Great 1	Grades 5 and 6	1971[10]	
Song title	**Words**	**Music**	**Source**
'I Had a Hippopotamus'	Not cited	Lorraine Milne	The Faber Book of nursery Verse, Faber and Faber Ltd.
'The Skeleton'	Neil Bartlett 8 yrs.	Lorraine Milne	Poem: *Mirror Poems*, Ginn and Company Ltd, London
'The Mechanical Road Mender'	Nigel Ramsden 7 yrs.	Lorraine Milne	Poem: *Mirror Poems*, Ginn and Company Ltd, London
'Nero Built Rome' and 'Vocation'	D. D. A. Kloessing		J. Albert and Son Pty. Ltd.
'The Wind'	Susan Morrell 5 yrs.	Lorraine Milne	Poem: *Mirror Poems*, Gin and Company Ltd, London
'The Foundry'	Stephen Trudgeon 12 yrs.	Lorraine Milne	Poem: *More Verse by Young Australians*, Rigby Ltd.
'Night'	Paula Read 10 yrs.	Lorraine Milne	Poem: *Mirror Poems*, Gin and Company Ltd, London
'Grandfathers Clock'	Henry C. Work	Arr. Mary Val Marsh	Birchard Music Series USA
'Alone'	Malvina Reynolds		Schroder Music USA
'The Twins'	H. S. Leigh	Lorraine Milne	Source of poem not cited.
'Waking City'	Mark Topperwien 12 yrs.	Lorraine Milne	Poem:*Youth Writes* Rigby Ltd.
'The March of the Magi'	Traditional		*Twenty European Carols*, Faber Music Ltd (for J. Curwen and Sons Ltd.)

Several significant features of the collection are immediately apparent, simply by glancing through the song titles. Unlike the *School Paper* collection, the booklets

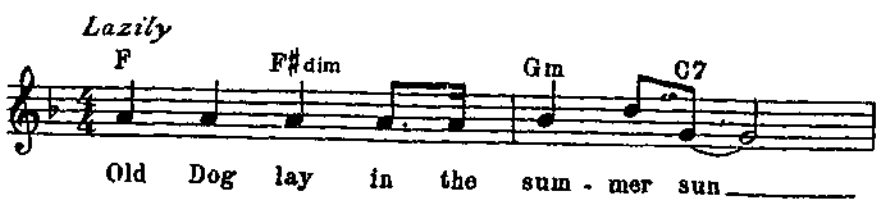
[8] Interview with Belle Farmer, 18 February, 1997.
[9] Education Department of Victoria, Publications Branch 1971, *Sounds Fun 1*, Melbourne.

did not carry the traditional song and folk song repertoire which had been the staple of sanctioned collections in the past. As well, these were all children's songs, rather than songs chosen from the adult repertoire, as was the case, for example, with the ABC broadcasts with which the series competed in the 1970s. Lyrics were generally chosen from contemporary children's poetry collections, both from poems written specifically for children, and from those written by children. Topics were chosen to be immediately relevant to the lives and interests of children living in Victoria in the 1970s. Milne's role as the main song-writer in the series was already evident.

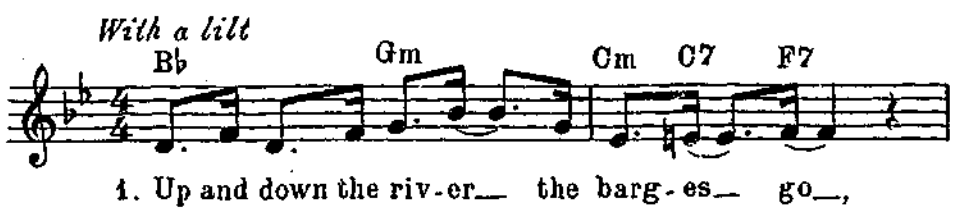
Lorraine Milne: song-writer

Although the intention had been that all members of the Music Branch were free to submit songs for the series, the strength of Milne's songs resulted in the majority of the songs in the collection being chosen from her work. Of the thirteen songs in both the first *Sounds Fun* and *Sounds Great* collections, eight were composed by Milne. By the last issue of each of these series, the proportion of songs composed by her had dropped to an extent, particularly in the *Sounds Great* series.[11]

Milne's musical style was contemporary, and included features quite unusual in school song material at the time. Some of her melodies incorporated jazz rhythms, including a characteristic habit of anticipating the beat by the use of ties over the beat. Milne adapted this style, borrowed from the adult jazz world, to a variety of topics. For grade five and six children, this rhythmic device, at a slow tempo and placed at the end of a phrase, suited the lazy mood of the old dog sleeping in the sun:[12]

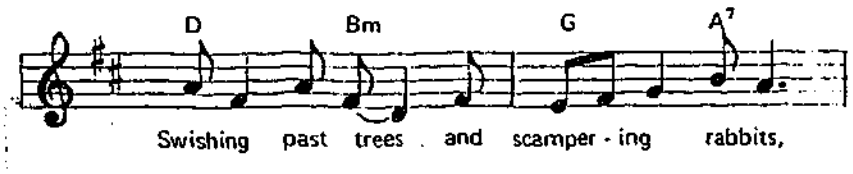


A similar relaxed mood was created with this rhythmic device in 'River Night':[13]



[10] Education Department of Victoria, Publications Branch 1971, *Sounds Great 1*, Melbourne.
[11] Of the ten songs in *Sounds Great 6*, three were by Milne, three by Brian Fitzgerald, a Melbourne performer and song-writer, and one by Elaine Hempton a member of the Music Branch. Of the twelve songs in *Sounds Fun 6*, seven were Milne's and three Brian Fitzgerald's.
[12] 'Sunning', words James S. Tippett, music Lorraine Milne, in *SG6*, pp. 26-7.
[13] 'River Night', words Frances Frost, music Lorraine Milne, in *SF4*, pp. 24-5.

Syncopated rhythms were frequently introduced to create drive and energy: in 'The Express' the rhythm of 'Swishing past trees and scampering rabbits' provided a contrast in energy level to 'lazy dogs just lie around':[14]



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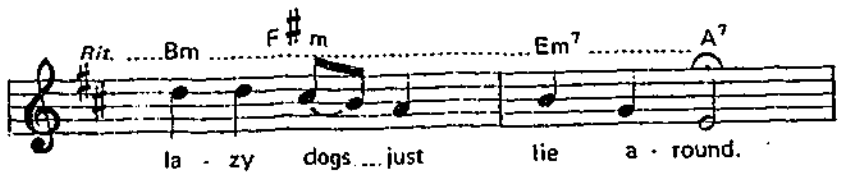
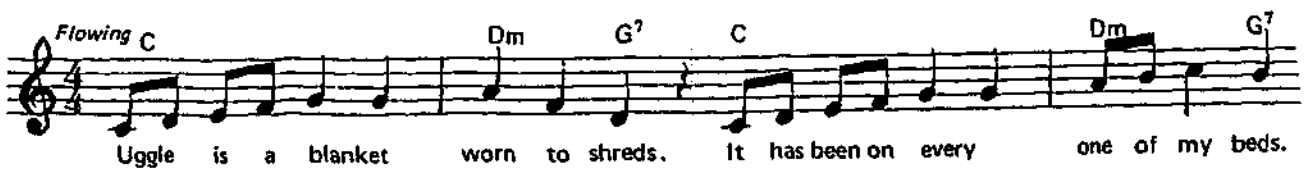
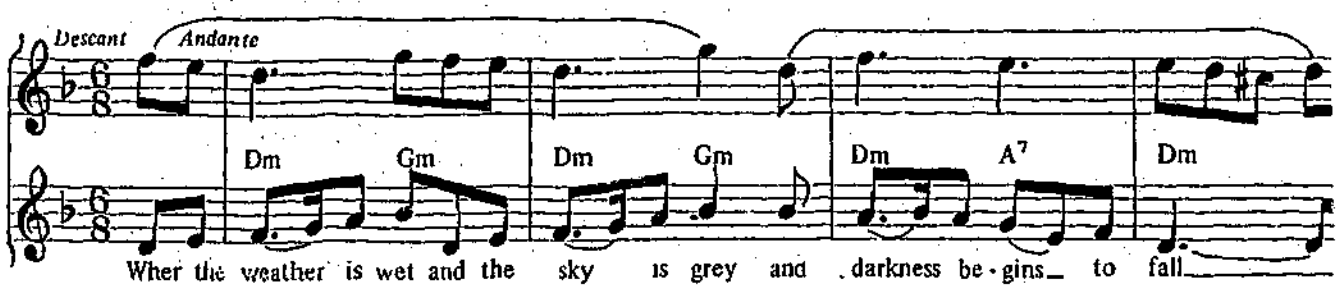


While dotted rhythms and syncopation were hallmarks of Milne's rhythmic style, when the text suggested it, she dropped these strategies for more traditional rhythmic treatment. The steady crotchet and quaver movement in common time provided 'Uggle' with the kind of steady rhythm needed to illustrate the sense of security provided to a child by a familiar, worn blanket:[15]

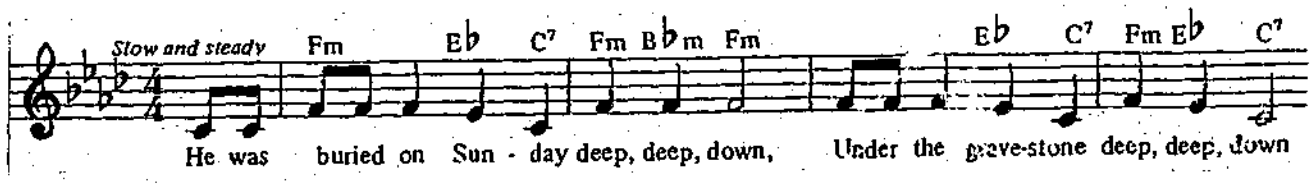


In the same way as she used rhythm to illustrate the text, Milne similarly introduced an adventurous range of harmonic colour. The drab mood created by the evening sky in wet weather in 'Night' is illustrated by alternating D minor and G minor tonality.[16]



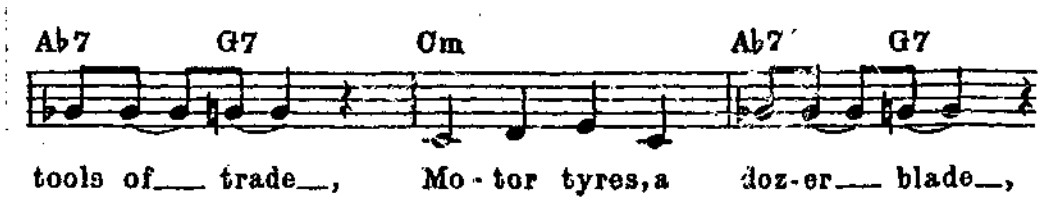
[14] 'The Express', words Karen Hands, aged 11, music Lorraine Milne, in *SF2*, pp. 22-3.
[15] 'Uggle', words Mary O'Neill, music Lorraine Milne, in *SF1*, pp. 24-5.

The chord sequence which opened the 'The Skeleton' emphasised the mock scariness characteristic of the song, and was repeated monotonously throughout, in a style reminiscent of a funeral march:[17]



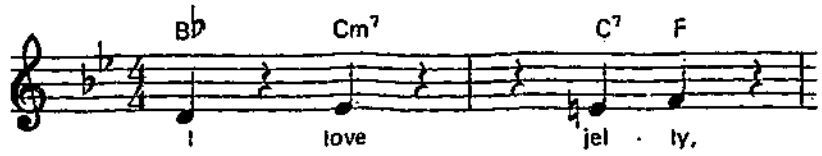
Indeed, in contrast to the earlier tendency to avoid minor tonality for children's songs, Milne's material frequently exploited the capacity of minor keys to express the mood of a song; in the first *Sounds Great* booklet, six of the thirteen songs were set in a minor key. The commentary provided in the booklet to support the teaching of 'The Skeleton' drew attention to the use of the minor key: 'How would you describe the mood of this song? "The Skeleton" has a distinctive "color" because the composer wrote it in a minor key'.[18] The capacity of a switch between major and minor tonality to suit a change in mood was captured in the middle section of 'Uggle'. This section illustrated the comfort a favourite blanket could provide 'when the dark night shadows flung, monsters on the walls' by swinging into a tonic minor version of the opening melody, and the commentary notes, as a listening activity, drew children's attention to the expressive effect of this musical strategy.[19]

Melodic lines, rather than moving carefully 'by step' to suit the developing child's voice, frequently, like the harmonies, served the nature of the words. Melodies which slipped up and down in semitones were common, sometimes to develop a sense of drama, as in 'Cargo': 'tools of trade' and 'dozer blade':[20]



[16] 'Night', words Paula Read aged 10, music Lorraine Milne, in *SG1*, pp. 16-7.
[17] 'The Skeleton', words Neil Bartlett aged 8, music Lorraine Milne, in *SG1*, p. 4.
[18] ibid.
[19] 'Uggle', op. cit.
[20] 'Cargo', words Denis Glover, music Lorraine Milne, in *SG4*, pp. 8-9.

or in 'Jelly', 'I love jelly', and 'eat too much get a pain in the tummy':[21]



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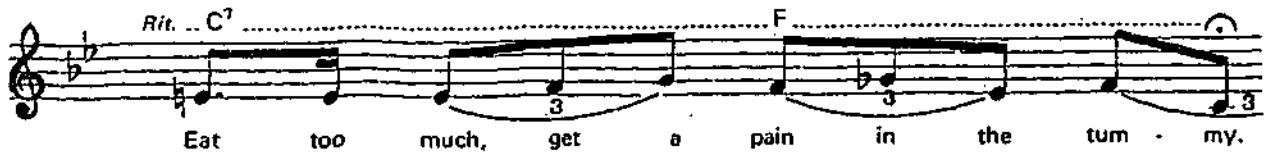
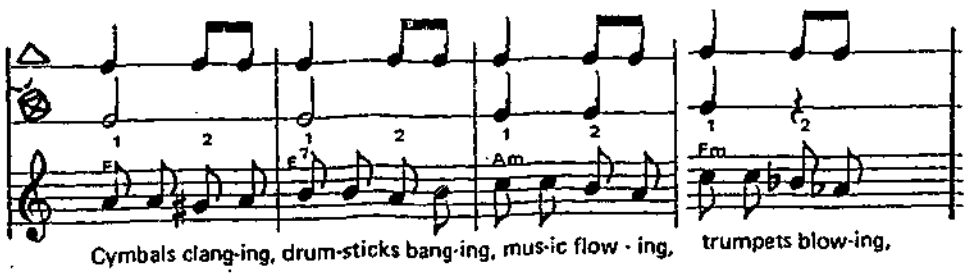
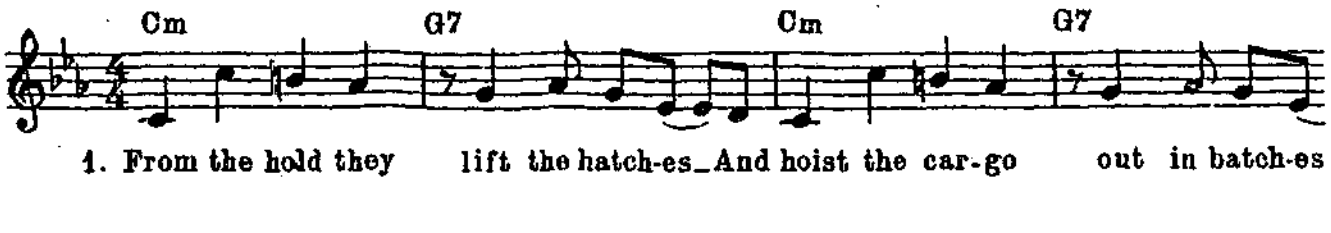


or 'May Day March', in which the melody moved in sequences involving semitone shifts in one iteration and tone shifts in the other:[22]



Energetic leaps in the melodic line serve the same purpose, as in Cargo, 'From the hold they lift the hatches':[23]



In contrast to the more adventurous harmonic and melodic styles such as these, Milne also wrote songs in the style of traditional or folk song, with Australian content. Rather than the rhythmic, harmonic and melodic devices which coloured the words of the rest of Milne's repertoire, these songs were more four-square in rhythm and used the primary chord sequences typical of folk song repertoire. 'Country Fellows',[24] 'The 'Ob nailed Boots Wot Farver Wore'[25] and 'Mulga's Bill Bicycle',[26] were examples of this style.

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[21] 'Jelly', words Michelle Smith aged 10, music Lorraine Milne, in *SF2*, p. 28.
[22] 'May Day March', words Greg Bettridge aged 10, music Lorraine Milne, in *S F1*, pp. 6-7.
[23] 'Cargo', words Denis Glover, music Lorraine Milne, in *SG4*, p. 8.
[24] 'Country Fellows', words C. J. Dennis, music Lorraine Milne, in *SG4*, p 12.
[25] The 'Ob-nailed Boots Wot Farver Wore', *SG2*, pp. 18-9.
[25] 'Mulga Bill's Bicycle', *Sounds Fun 4*, p. 7.

For teachers accustomed to the *School Paper* songs and the ABC collection, the lower tessitura of the collection made them particularly accessible. Few melodies went higher than d', and on the whole, did not require a voice trained to use the higher register of the voice.

Some themes

If the musical character of these songs represented a shift from the traditional styles of the collections previously used widely in Victorian schools, the word content also indicated the reality that children would respond most readily to songs about topics to which they could relate directly. As early as 1956, the Music Branch had advocated that teachers use songs with word content likely to be of interest to children, but the reliance on traditional folk material, particularly from England, dealing with issues outside the experience of Victorian children, had meant that the topics available were limited. Bypassing this traditional song repertoire allowed the Music Branch to engage children's interests in the song repertoire more directly.

Humour, of the bizarre kind so loved by children, ran through much of the collection. 'A Secret',[27] written for grade three and four children described a quirky pet:

> I had a pet, just a little pink pig with purple polka dots,
> And nobody knew I had him , 'till I came out in purple spots.
> Oink! Oink! Oink! What a noise! Somebody found him under my bed.
> What a shame! They gave me a cat instead.

Similarly, 'I had a Hippopotamus' considered how extraordinary it would be to keep such an animal as a pet:[28]

> I had a hippopotamus, I kept him in a shed.
> And fed him up on vitamins and vegetable bread.
> I made him my companion in many cheery walks,
> And had his portrait done by a celebrity in chalks.

'On the Ning Nang Nong', a tongue twister from Spike Milligan's *Silly Verse for Kids* appealed to the sense of the ridiculous of older children,[29] and 'The Spangled Pandemonium' invited younger children to imagine what kind of creature might have escaped from the zoo. [30]

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[27] 'A Secret', words and music George Latham, *SF1*, p. 20.
[28] 'I Had a Hippopotamus', words Patrick Barrington, music Lorraine Milne, in *SF6*, p. 28.
[29] 'On the Ning Nong Nang', words Spike Milligan, music Lorraine Milne, in *SG2*, p. 3.
[30] 'The Spangled Pandemonium', words, Palmer Brown music Lorraine Milne, *S F 3*, p. 3.

'Do You, or Don't You', listed things for children to consider in incongruous order:[31]

> I like the tingling smell of tar
> And sticky ginger in a jar,
> And drifting smoke from a cigar,
> Do you? Do you?
>
> I hate the stale damp smell of fogs,
> And matted hair of muddy dogs,
> And slugs that lurk in stacked up logs.
> Don't you? Don't you?

The jobs of people in the community were described with wit:

> Some fathers work at the office
> Some fathers work at the store,
> Some fathers operate great big cranes
> and build up sky scrapers galore...
> But my father has the strangest job of the lot
> My father's the Chief Inspector of what?
> O don't tell the mice, and don't tell the moles,
> My father's the Chief Inspector of HOLES.[32]

The natural world was explored in songs such as 'The River', and 'Old Man Ocean'.[33] 'Witches Spells', 'Walk in Space' and 'I Had a Hippopotamus' all catered for a child's love of fantasy.[34]

As indicated by Musgrave,[35] an issue which appears to be significant in the education of Australian children is the nature of dichotomy between life in the city and life in the country–the differences between the two life styles for contemporary children, and the different cultural and historical heritage ascribed to them. The role of 'the bush' in the development of an Australian national identity is an integral part of this dichotomy, as had been reflected in the text content of the *School Papers*. While the *School Paper* song collection had for the most part represented the idyllic and idealised rural life of days long past in England and Europe, largely bypassing the Australian rural landscape and ignoring the city life which was the experience of the majority of Victorian children, the songs in this series explored a range of issues relating to contemporary life in both Australian cities and the country, while

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[31] 'Do You or Don't You', words anon., music Lorraine Milne, in *SF6*, pp. 20-1.
[32] 'My Father', words Ted Hughes, music Lorraine Milne, in *SF2*, p. 18.
[33] 'The River', words Susan Hood aged 8, music Lorraine Milne, in *SG4*, pp. 22-3, and 'Old Man Ocean', words Russell Hoban, music Lorraine Milne, in *SG4*, p 4.
[34] 'Witches Spells', words A. Nightingale, music Lorraine Milne, in *SF4*, p. 14, 'Walk in Space', words Helen Held aged 13, music Lorraine Milne, in *SF1*, p. 18, and 'I Had a Hippopotamus', words Patrick Barrington, music Lorraine Milne, in *SF6*. P. 28.

continuing the exploration of the heritage of 'the bush' through newly written songs in the style of traditional folk material.

The urban life of children in the 1970s was reflected in songs such as 'Sing a Song of People', a poem by the American Lois Lenski, set to music by Milne, which discussed the nature of the kind of busting crowd typical of a busy city:

> Sing a song sing a song of people,
> Sing of those who like to come and go.
> Sing a song, sing of city people,
> All the people that you see and never know. [36]

Industrialisation, typical of the urban landscape and the antithesis of the pastoral or bush ethos, was explored in songs such as 'Engineers'. This song acknowledged a child's fascination with huge and noisy machinery:

> Pistons, valves and wheels and gears,
> That's the life of engineers.
> Thumping, chunking engines going,
> Hissing steam and whistles blowing...[37]

Facets of country life were represented by songs such as 'Drought' which described the consequences of low rainfall on a farming landscape,[38] and 'Old Man Platypus' which reflected on the characteristic shyness of this animal in its natural bush setting.[39] The nostalgia city people feel for the country life style, with its echo of the pastoral idyll, was explored with humour in Milne's setting of C. J. Dennis' poem 'Country Fellows', with its lists of Victorian country towns:

> When country fellows come to town they meet to have a chat
> They bring the news from Camperdown, Bright and Ballarat.
> They wisely talk of wheat and wool from Boort and Buninyong,
> Warrigal and Warranbool, from Junee and Geelong.
>
> And I, who have been country bred, and love the country still,
> I listen wistfully to Ted, and George and Joe and Bill.
> I hear them talk of paddocks green at yea and Grogan's Dam,
> Then, dreaming of the might-have-been, I go home in a tram.[40]

In the style of the protest songs of the popular culture of the 1960s and 1970s, social issues were included for older children: for example, conservation issues

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[35] Peter Musgrave 1996, *To be an Australian? Victorian School Textbooks and National Identity 1895-1965*, Paradigm Papers, no 1, The Textbook Colloquium, Monash University, Melbourne.
[36] 'Sing a Song of People', words Lois Lenski, music Lorraine Milne, in *SF6*, p. 14.
[37] 'Engineers', words J. Garthwaite, music Lorraine Milne, in *SG3*, p. 18.
[38] 'Drought'. words Ruth Jenkins, music Marjorie Feehan (Music Branch), in *SF2*, p. 6.
[39] 'Old Man Platypus' , words A.B. (Banjo) Paterson, music Lorraine Milne, in *SG2*, p. 20.
[40] 'Country Fellows', words C. J. Dennis, music Lorraine Milne, in *SG4*, p.12.

relating to whales and seals were raised in 'A Few Questions',[41] and racial issues were discussed in 'Footsteps':

> Who'll tell the children if they're black or white?
> Who will draw dividing lines between day and night?
> Running down the street are little girls and boys
> The colour of their feet makes no difference to their noise.[42]

The choice of topics covered by the songs reflected the interests of contemporary children, and the realities of their day-to-day lives without doubt contributed to the popularity of the series in schools.

Accompanying tapes

As the initial advertising for the series pointed out, the production of accompanying tapes was a feature of the design of this resource. The first tapes were made by the Music Branch in amateur conditions, but as the series gathered momentum it was necessary to provide more sophisticated recording facilities. The Education Department agreed to provide the amount of money normally provided to set up a primary classroom, and the recording studio was established in October of 1973.[43]

The instrumental backings were attractive musically and contemporary in style. Instruments included the rhythm and melody instruments used in popular music, as well as more traditional guitar and piano accompaniments. The choice of voices on the tapes was significant in the context of other available repertoire such as the broadcasts and tapes provided by the ABC. Solo voices used by the ABC to demonstrate songs had often been trained adult voices, frequently with a vibrato which children, accustomed to pop music on the radio, must have found disconcerting. Until the mid-1960s the vocal groups used by the ABC had been specially trained classes or school choirs, and more recently, the choir from the Kindergarten Training College in Melbourne. The *Sounds Great*, *Sounds Fun* and *Sounds Magic* tapes used adult solo voices more in the style of contemporary folk-music, without a vibrato. They also frequently used a child soloist with a clear, true voice. Since most classes included children whose natural voices were of this calibre, the latter model was part of their experience, and therefore accessible and acceptable. Groups of children were used, but sounded like an ordinary class, albeit well in-practice and well taught, rather than a highly trained choir. Choices such as these

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[41] 'A Few Questions', words and music, Brian Fitzgerald, in *SG6*, p. 4.
[42] 'Footsteps', words Jane Holman aged 14, music Lorraine Milne, in *SG6*, p. 22.
[43] Ferris 1993, The provision of primary classroom music in state primary schools, op. cit., p. 40.

regarding the kind of vocal sound which children were expected to take as their model, made clear the intention to make singing a relevant and accessible part of the school music curriculum.

Activities and Teachers' Notes

The introduction to the first *Teachers' Notes* booklets in the series indicated that pupils should be able to use the children's booklets and the tapes independently, at home or at school. To this end, the commentary in the children's booklets throughout the series was addressed to children, drawing their attention to aspects of the song itself or to the music on the tape, in the interests of teaching about music. As the series developed, however, the *Teachers' Notes* booklet provided teachers with a range of technical background information, such as the details of the instrumental backings used on the tapes, the key, starting note and metre of the songs, and possible difficulties which might arise in the singing of the songs. As had been the case in the 1956 *Course of Study*, teachers were offered advice about how to teach a song, but in this case, with the assistance of the tape. Indeed, some of the techniques included in the 1956 document were described again: children were to 'lip' or mime the words, sing one phrase softly, and identify identical phrases.[44] Teachers were advised to make sure that, once the class knew the song, they sang without the tape to ensure that they were singing it correctly.

In addition to information directly concerning the teaching of the songs, the *Teachers' Notes* also provided further explanation of any activity published in the children's booklets as well as elaborating on the possibilities for further extension activities related to the songs.[45] In some instances, teachers were shown how to use the musical material of the song, such as the rhythm of the words, as a basis for an activity. The words of 'Footsteps', a song for grade five and six children, for example, provided the basis for a vocal chant in six parts.[46] The children's booklet provided sufficient direction for students to undertake this activity as an independent activity, while the teachers' booklet gave suggestions as to how to use the rhythms for vocal activities, body percussion, non-melodic percussion, or as a round. An exercise in

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[44] Education Department of Victoria 1973, Publications Branch *SG 3: Teachers' Notes*, p. 4. Compare steps suggested in with Education Department of Victoria 1956, *Course of Study, Music*, pp. 48-51, and see discussion regarding the 1956 *Course of Study, Music*, in chapter 6 of this study.
[45] See, for example, *SG 3: Teachers Notes*, p. 3.
[46] ibid., pp. 10-13.

form and structure, using the word rhythms from other songs in common time in the class repertoire, extended the activity further. A range of resources, such as film-strips, films, and slides, all available from the Education Department, provided support for teachers wanting to make links between music and social studies in their classroom program.

An example of a more open-ended extension activity was that supplied with 'Puddin' Song', for grade three and four students, a song in which Milne had set lyrics taken from Norman Lindsay's classic Australian children's story, *The Magic Pudding*.[47] In this case, the *Teachers Notes* demonstrated how teachers could use the nature of the colourful Lindsay characters to initiate composition activities. Children were invited to define the essence of each character, and to compose a suitable melody to express that character to be included into a reading of Lindsay's story.[48] In a similar approach, and as an extension to the song 'Old Man Ocean', children were invited to experiment with significant words from the lyrics, such as 'rolling', 'smooth' and 'wild' to develop a creative vocal and movement piece.[49]

The opportunity offered by the tapes to provide listening examples was generally exploited in each series, and was often, but not always, related to a song. Four excerpts of music in the *Sounds Great 6* tape introduced children to African chants, work songs, spirituals and to field hollers, as part of a unit on blues which included two songs and a composition activity utilizing blues harmony patterns and jazz rhythms.[50] 'Ear This', designed for grades three and four, provided activities relating to four pieces of recorded music on a pirate theme. 'Pirate Pete' invited children to recognise instruments in recorded extracts, including a Moog Synthesiser, and to identify the number of times a melody, notated using letter names, was used in a piece.[51]

While it was never the intention that teachers should use these suggested activities as a music program, they did represent an attempt to support teachers wanting to provide a richer experience than a simple sing-a-long session. They were interesting and often imaginative ideas, reflecting a far more innovative approach than had been used for extension activities in a singing program than in any earlier support

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[46] 'Puddin' Song', *SF 3*, pp. 22-23.
[48] *SF 3: Teachers' Notes*, pp. 29-30.
[49] *SG4*, p. 5.
[50] *SG6*, pp. 6-13.
[51] 'Ear This', in *SF3*, pp. 24-5.

resource material provided in Victoria. There appears to be no evidence regarding the extent to which teachers actually used these activities. Given the attractiveness of the songs and the accompanying tapes, it is possible that activities were often ignored in favour of simple singing session.[52]

The significance of this series is best gauged by considering the series in relation to the *School Paper* collection, which it was designed to replace, and the ABC yearly collections with which it was competing. In some regards, this series did follow in the tradition of the *School Paper* song collection. As had been the case with the *School Paper* songs, teachers were being supplied with a collection of songs considered to be appropriate for use in the primary schools, and the access to such a collection was being facilitated by the Music Branch. The tradition of using singing as the fundamental skill in school music was maintained along with the strategy of using songs as the central tool in music education. Teachers were expected to use the songs as a means of teaching about technical, theoretical and expressive aspects of music, in this case being assisted through the commentary provided in the children's song booklets and by the *Teachers Notes*.[53] To this extent, the new series allowed the Music Branch to continue in its traditional role of guiding teachers in their choice of suitable and useful song material. The provision of accompanying tapes continued the tradition established by the ABC, in collaboration with the Music Branch, of providing access to song repertoire by means other than the teacher's ability to read music or to sing at a satisfactory standard.

There were, however, some fundamental differences. The Music Branch used its traditional supporting role as an opportunity to fundamentally renegotiate what counted as appropriate and worthwhile song repertoire for classroom music. These were songs designed not only to serve musical purposes, but also to help children explore and understand their world by means of song, to explore their sense of fun, and to use their imagination. In this regard, the series certainly met the requirement of the 1956 *Course of Study*, that music should be considered in the wider context of the child's life and world.[54] The design of the songs, and of the material which supported

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[52] On the other hand, Hogg and Boadle have both suggested that some teachers during the 1970s were willing to undertake non-melodic percussion activities of various kinds; possibly such activities in this series were used. See chapter 8 of this study for a discussion of these two research projects.
[53] See chapter 6 of this study for an account of the 1956 *Course of Study*, which, technically at least, was still to official syllabus document.
[53] 1956 *Course of Study, Music*, op. cit., p. 14.

the songs, placed the child at the centre of the musical learning experience, and made every attempt to make this material relevant to the child's real world, particularly for the majority of children who lived an urban life.

Consequently, the collection departed from traditional choices in many significant ways. Although, for example, the few overtly 'Australian' songs, for the most part newly composed in the style of folk songs, were designed to explore the kinds of social issues relevant to a child's life in Australia, there was little sense of songs being chosen by virtue of their capacity to engender the kind of patriotic loyalties discussed by Musgrave in relation to the *School Paper* materials. There were no songs chosen from the traditional children's song repertoire, nor from the adult traditional folk song repertoire. In contrast to the songs available for Victorian schools prior to this time, there was little English or European material. Perhaps even more remarkable, given the contemporary influence of the United States on popular culture in Australia since the war,[55] and particularly since the advent of television in Victoria in 1956,[56] the collection largely ignored overtly American content, including Negro spirituals. This is despite the appearance of this repertoire in the *School Paper* collections in the 1960s.[57] Unlike the ABC material running at the same time, this collection did not use musical comedy, or examples from the adult popular music repertoire. These were songs composed specifically for largely urban Victorian children in the early 1970s, contemporary in musical style and in word content, with the broad educational needs of children in mind.

Clearly the collection was popular in schools. Because the series was so widely used in schools, some teachers' colleges used the material in the training of teachers, endowing the collection with a further legitimacy.[58] Farmer, who lectured at Burwood Teachers' College at this time, has observed that children enjoyed the strong rhythmic element, and the lyrics about things that they loved. However, she has pointed out that the nature of the songs had a fundamental effect on the nature of the enterprise of singing in schools. Farmer considers many of the songs in the *Sounds Fun, Sounds Great* and *Sounds Magic* series, while very popular, were very difficult to sing, and

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[55] Richard White 1981, *Inventing Australia: Images and Identity 1688-1980*, Allen & Unwin, St Leonards, NSW, pp. 162-3.
[56] ibid., p. 164.
[57] See chapter 10 of this study.
[58] Personal interview with Belle Farmer on 18 February, 1997.

presented vocal problems for the age group of children for which they were written.[59] In contrast to those songs carefully selected in the past by the Music Branch to suit, for example, modulator work, these songs expected children to sing minor seconds, augmented fourths and minor sevenths, all difficult for even the most experienced singer. In addition, the style of song called for a kind of voice production which was difficult for children, much harder to sing accurately and in tune than had been the case with the head tone encouraged by earlier song collections. Similarly, the more sophisticated harmonic colour of the repertoire required chording skills beyond most classroom guitarists. The place of the tapes in the series was consequently pivotal.

There was, Farmer suggests, a fundamental shift in the thinking at the level of the Music Branch about the nature of singing in classrooms at this time, a shift represented by the advent of this material. In the past, children had been 'trained' to sing as an aspect of their classroom work in music, and to develop a head tone which allowed them to sing accurately and in tune; the intention of the 1934 syllabus had been that every child should leave the primary school 'with the ability to use his voice correctly'.[60] While no doubt it had always been the case that some teachers were content to let their class sing purely for fun, without paying attention to the techniques required to produce a fine vocal tone, this was the first time that material produced for schools by the Education Department had not included specific instruction about this aspect of singing. In the past children had developed, in effect, two voices: a voice for singing in the classroom, and a 'school yard' voice. Once the intention to train the voice, and to develop the head tone vanished, children simply lost their head voices and instead used their school yard voices--the kind of inaccurate but 'cheerful bellow' which Farmer had observed in those schools using the *Sounds Fun, Sounds Great* and *Sounds Magic* series songs and tapes.[61] Teachers were also now allowed to use the lower tessitura, characteristic of an untrained voice.

It would be inappropriate to suggest that by abandoning specific emphasis on voice production the Music Branch was not interested in good vocal tone; the care taken to produce clear and accurate models on the tapes indicates that this was not the case. The vocal sound of the tapes was by no means advocating the kind of vulgar crooning complained of by Sutton Crow in the 1940s. That the nature of the material

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[59] 'Jelly' op. cit., is a good example of this characteristic.
[60] 'General Course of Study for Elementary Schools, 1934', in *EGTA*, 22 November, 1933, p. 511.
[60] Interview with Belle Farmer, 18 February, 1997.

did not lend itself to the pure choir-boy tone, however, combined with the absence of such strategies as breathing and vocal exercises, suggests that a compromise had been arrived at. The fine head-tone now appeared to have become the ambition of the choir leader rather than the general class teacher.

A final point needs to be made about the nature of this repertoire. While the musical idiom of much of the material is clearly similar to the pop idiom of the general community, with its reliance on musical strategies such as repeated rhythm patterns, syncopation and expressive harmonic colour, the style was in no way extreme. The voices on the tapes sang accurately what was on the printed page, and the sound on the tape was clear and innocent in style. Furthermore, the purpose of the songs, as reflected in the word content, did not meet the function of pop music as described by Swanwick. He points out that pop music deliberately relates to issues dear to the heart of adolescents: exploration of sexuality, to group status, and to a notion of group solidarity.[62] In this series, the pairing of children's poetry with its emphasis on the issues dear to pre-adolescent children, with a kind of purified version of pop music idiom, created what was a new genre of children's songs for Victorian schools.

Summary

This series, by using contemporary musical idiom and strong lyrics devoted to topics of interest to contemporary children helped to break down the divide that had grown up between the songs children sang at school and those they heard on the radio in their out-of -school lives. Part of the significance of the series lay in its continuation of the tradition established by the *School Paper* collection and by the ABC song collection, which had ensured that singing was central to the primary school music curriculum. What is also significant, however, is that the Music Branch considered that a radical shift in what counted in appropriate choices about song material was required in order for the traditional place of singing in primary schools to be maintained. These were songs which could not be said to constitute the kind of cultural hegemony reflected in the early *School Paper* and ABC collections. The notion that a particular kind of song, chosen from a particular repertoire should be used in order to promote appreciation of a preferred kind of music played no part in

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[62] Keith Swanwick 1968, *Popular Music and the Teacher*, Pergamon Press, Oxford, pp. 73-6.

this collection. Furthermore, there is no sense that the 'best' music necessarily comes from elsewhere. These were locally composed songs, representing the contemporary world of Victorian children.

As had been the case with the ABC broadcasts, the ease by which the songs could be taught using someone else's voice was seductive for classroom teachers. The popularity of the songs and of the mode of their delivery surely ensured that the collection served the function of a de facto curriculum in many classrooms, although this was not the intention of the Music Branch. To the extent that the Music Branch had renegotiated what kinds of values were to be enshrined in this series, this was a de facto preactive curriculum. This was not the repertoire recommended in the 1956 course document, and the values embedded in this collection challenged those advocated by that document. In this regard, this series anticipated the development of the new curriculum guide in 1981.

The following chapter investigates the ways in which classroom teachers were supported to teach musical appreciation.

CHAPTER 13

RESOURCES TO SUPPORT MUSICAL APPRECIATION

Introduction

In this chapter the ways in which primary classroom teachers were supported to teach musical appreciation will be investigated. The attempts by the Education Department to provide resources to assist teachers will be reviewed. The relationship between the Australian Broadcasting Commission and the growing interest in fine orchestral music in the community in general will provide a context for the ABC's work with children, through the ABC schools' orchestral concerts, and the ABC school broadcasts for musical appreciation. A review of content will provide insight into what kinds of musical repertoire was considered appropriate, and, as far as is possible, the ways in which the influence of the medium used to deliver the resources will be discussed. The extent to which these resources constitute a re-negotiation of curriculum will also be determined.

Education Department support for musical appreciation in primary schools
Previous discussion in this study has shown that the Victorian Education Department provided both initial and in-service training in musical appreciation.[1] All students attending teachers' college courses had undertaken compulsory music subjects which included musical appreciation, and teachers were able from time to time to choose music education in-service education courses which also provided training in musical appreciation. An earlier discussion of the syllabus documents has also shown that the kind of music stipulated for use in musical appreciation changed very little until the 1970s, when some recognition of the need to reflect the children's interests lead to a widening of the kinds of music appropriate for appreciation purposes.[2] For classroom teachers without any particular music background other than that provided by teacher training and in-service education, teaching musical appreciation was challenging; they

[1] See chapter 7 of this study for an account of music in pre-service education, and chapter 9 for an account of music in in-service education.
[2] See chapters 5 & 6 of this study for accounts of musical appreciation in syllabus documents and sanctioned texts.

needed to know and understand the kind of music deemed as 'suitable' well enough to teach their students an appreciation of it, and furthermore, they had to find suitable music recordings as well as the means to play them. Clearly classroom teachers would require continued support from the Education Department if they were to meet their responsibilities in this aspect of the music syllabus.

Lane used the *Education Gazette and Teachers' Aid*, to which all teachers had access, to provide advice and information about suitable music and about composers. During 1934, for example, the *Gazette* published a series of articles clearly designed to support the brief section on appreciation in the 1934 syllabus. Apart from one article printed in September, written by Lane himself, the author was M. Rose Williams, from the primary school in the country town of Warrambool, presumably a task delegated to her by Lane. Articles appeared throughout 1934, with information regarding the lives and music of suitable composers: Chopin, Haydn, Grieg, MacDowell, Mendelssohn and finally, Lane's article on Schubert.[3]

At times the *School Paper* published articles designed to teach about music and composers. A two-part setting of Schubert's 'Cradle Song' published for grades three and four on the back page of the November *School Paper* in 1942 was followed photograph of Schubert and a short article about his life and music, particularly his songs: 'Schubert was only 31 years old when he died, but he had written many piano pieces and over 600 songs. Many of these songs are lovely. How many of them do you know?'[4] Similarly, an explanatory note about Brahms as a composer, including a photograph, accompanied 'The Dreamland' on the back cover of the November edition for grade three and four children in 1948. The note suggested that the children would 'often hear Brahms's music on the wireless. His waltzes and Hungarian dances are liked by all'.[5] An extensive series of articles for grade five and six children, under the title of 'In the Realm of Music' was published in successive editions of the *School Paper* in 1949. This was virtually a short history of music, with articles on 'The Story of Folk Music', 'Early Written Music', 'Patriotic and National Songs', 'Our national Anthem', 'Pipe Music', 'Sea Shanties, 'Bands and Military Music', Spring in Music', 'The Symphony Orchestra', and 'Carols'.[6] Irwin continued to use Education

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[3] See *EGTA*, from March to August 1934 for musical appreciation articles in this post-1934 syllabus series.
[4] *SP*, op. cit., grades three and four, November, 1942, p. 160.
[5] *SP*, grades three and four, November, 1948, p. 160.
[6] See chapter 10 of this study for lists of songs published in the *School Papers* in this category.

Department publications to support the teaching of musical appreciation, presenting articles in the *Educational Magazine* during the 1940s and 1950s.[7]

The role songs could play in a child's development of musical appreciation was mentioned in the 1934 syllabus document, and then again by Irwin in the 1956course document. In his 1934 *Gazette* article about Schubert, Lane drew the attention of grade five and six teachers to the fact that Schubert's 'Hark. Hark the Lark' and 'Who is Sylvia' were to be published in the *School Paper* in October that year, and that the grade three and four edition would carry 'The Wandering Miller' from 'the lovely song-cycle "The Beautiful Miller-woman" ', recently performed in Melbourne by Stewart Wilson, 'the well-known English tenor'.[8] Throughout the 1930s and 1940s the *School Paper* published songs which fell into this category of 'Songs of the Great Composers'. Each of these Schubert songs were used frequently in the *School Papers*; other composers used frequently for the purposes of musical appreciation through song were Mozart, Beethoven and Schumann, particularly when the words of songs fitted the prevailing *School Paper* tradition of choosing material from pastoral, rural and natural themes.

Musical appreciation in the community and the role of the Australian Broadcasting Commission

By 1934 the musical appreciation movement was influencing the musical life of the adult community in Victoria. The Australian Broadcasting Commission, newly established as a national broadcaster in 1932, was promoting an interest in fine music among its listening audience, and as the ABC state orchestras developed during the 1930s, more people were able to hear 'live' orchestral music. The ABC considered that its responsibility was to all members of the community, regardless of their musical tastes and interests. The ABC knew that it controlled a remarkable medium: 'The Commission has realised that it has a certain responsibility in the matter of public education, since it controls a facility for spreading information upon every subject to thousands of citizens'.[9] An analysis of the listening habits of the ABC's listeners during the first year of its operation showed that the ABC's audience had varied tastes: 17.61% listened to the 'classical' offerings, over 29.47% to 'popular' music, and 5.68%

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[7] See Education Department of Victoria, *Educational Magazine*, issues July 1948 September 1949 and November 1953, for examples.
[8] *EGTA*, 25th September, 1934, pp. 305-6.
[9] ABC, *First Annual Report of the Australian Broadcasting Commission for the Year ending 30th June, 1933*, p. 17.

to 'modern dance'. The figures for 1935 were similar, although the classical music audience had fallen.[10] The 1935 report reiterated that with its broad, community educational role in mind, the ABC had adopted a policy of broadcasting the best examples it could of each of these genres, considering that:

> much of the prejudice against so-called "types" of music arises from lack of opportunity of hearing them well presented. This policy should help listeners to develop their own musical taste in the light of the fullest possible information.[11]

Like the Education Department, the ABC had faith that by choosing 'the best' for its audience, people would develop 'good taste'.[12]

By 1937, the listening figures for classical music had risen again, to 17.06%, and although the report drew attention to the increased interest shown by listeners in what it called 'the higher forms of music', perhaps attributable to increased numbers of people attending ABC concerts, and a consequent raising of 'standards of appreciation' in the community, the report also commented that the progress made in 'the lighter side of the Commission's musical programmes has been achieved by the various Military and Dance Bands and vocal ensembles.'[13] Again the point was made that its aim was to present the best possible examples of all genres. Nevertheless, the interest in developing a broad taste in music did not apply to the ABC's offerings for school children. In this case, the ABC saw its role being to use its capacity to provide 'the best' examples of music it could of the 'higher forms', to support the school syllabus requirements for musical appreciation.

The role of the Australian Broadcasting Commission in supporting musical appreciation in schools

Despite the printed resources and the teacher training provided by the Education Department to support musical appreciation, in the end teachers needed to have access to suitable music through recordings, broadcasts of recordings, or live performances; reading about music or the lives of composers could not constitute a music appreciation class. Furthermore, teachers needed the knowledge and the confidence to know how to present the music to his or her class. The ABC provided support for music appreciation for classroom teachers in two ways: through schools' orchestral

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[10] Classical music attracted 11.61%; popular music 29.48%, modern dance 5.78%, 'Old Time Dance' 0.36%, Community Singing 1.42%, Grand Opera 1.83% and Musical Comedy 'etc', 2.34%ABC 1935, *3rd Annual Report*, p. 9.
[11] ibid.
[12] See, for example, the Foreword in 1956 *Course of Study, Music*, op. cit., Melbourne, p. 5.
[13] ABC 1937, *5th Annual Report*, p. 12.

concerts, and through schools' music appreciation broadcasts. The Education Department relied on the ABC to deliver what it could not: live performances of orchestral music in a genuine concert environment, and access to a range of recordings of suitable music beyond the range of collections held by any one school or one teacher, along with the capacity to broadcast both the music and its presentation into schools

The ABC, or more particularly, Bernard Heinze,[14] seized the opportunity to provide the kind of musical material for schools which was likely to foster future audiences for ABC fine music programs and for ABC orchestral concerts. This co-incidence of purpose between the Education Department and the national broadcaster, and the ABC's capacity to deliver the resources teachers needed, is, as we have seen in the case of singing broadcasts, an important feature of the way Victorian state primary school classroom teachers were equipped to meet the requirements set out in the music syllabus.

ABC Schools Concerts

From 1924 until the present day, Victorian school children have had the opportunity to attend orchestral concerts of fine music, provided by the ABC state orchestras. In Victoria the Education Department's Music Branch was responsible for organising the concerts for school children, and for the supervision of audiences; the concert programs and the performances were the prerogative of the ABC.[15]

In the 1930s and 1940s, it was customary for the Education Department to print a review of at least one concert of the schools' concert series in the *Education Gazette and Teachers' Aid*, perhaps in the interest of attracting new audiences for the following year; certainly the tone of these reviews was one of hearty and enthusiastic support for this joint enterprise between the Education Department and the ABC. The review of the first of the series in 1943, for example remarked: 'Any one who had any doubts about the ability of young people to appreciate good music would have had those doubts removed at the first of this year's series of Young People's Orchestral Matinees'.[16] Seven hundred children apparently 'sat absorbed during the hour's program'. Heinze, always keen to promote the cause of fine music, had explained to his young audience that:

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[14] See chapter 4 of this study for an account of Heinze's early work in this field in Australia.
[15] Blake op. cit., p. 1077.
[16] *EGTA*, 12 May, 1943, p. 133-4. The concert was held at the Heidelberg Town Hall, in suburban Melbourne, on 14th April, 1943, the first of eleven concerts for that year, all conducted by Heinze.

> "popular" music is not the music of the dance-room, which lasts just a few weeks and then is completely dead, but the music that lasts, say a hundred years and is listened to with pleasure during all that time.

The reviewer considered that Heinze had made his point:

> He proved his contention as far as that youthful audience was concerned, for, with what he calls "popular" music, he held the large crowd as quiet and attentive as a hall full of adult music-lovers. And their applause, after the various items, was spontaneous and vigorous.[17]

The concert began with the full orchestra playing *Hungarian March* by Berlioz, followed by the feature for which Heinze was renowned, the 'walk through the orchestra', during which Heinze guided the audience through each orchestral section. Heinze 'described each instrument and explained its place in the orchestra, then let the audience hear its "voice".' He used suitable musical excerpts to demonstrate each instrument's character and colour: Weiniawski's *Second Concerto* to demonstrate the colour of the violin, 'Londonderry Air' for the oboe, 'Solveig's Song' from Greig's *Peer Gynt* for the saxophone and Kreisler's *Schon Rosmarin* for the clarinet. The colour of each orchestral section was demonstrated by having each in turn play 'Drink to Me Only', followed by a version for the full orchestra. A solo singer 'was heartily applauded' for his performance including 'The Floral Dance'. *The Dance of the Little Fauns* demonstrated pizzicato effects, followed by Tschaikowsky's *Gopak*. The audience sang 'The British Grenadiers' and 'Waltzing Matilda' with full orchestral accompaniment, and the concert ended with Elgar's *Pomp and Circumstance March*. The reviewer concluded by restating the accepted rationale for such concerts, that the concerts 'must make a notable contribution to the culture of our young people by bringing to their receptive minds something of the best music that Melbourne can produce'. Other concerts in the 1943 series included similar repertoire, such as Borodin's *Prince Igor*, Prokofiev's *Peter and the Wolf* narrated by Heinze, the Andante and Scherzo from Tchaikowsky's *Symphony No. 4*, and a section of Haydn's *Surprise Symphony*, as well as the 'walk through the orchestra'.[18]

Audience numbers for the schools' concerts were growing. In response to a letter sent to him by a grateful mother regarding a concert held in the regional Victorian town of Geelong in November 1943, Heinze claimed that each year 85,000 children around Australia were attending concerts, and that many more were 'listening-in' to concert broadcasts. 'I believe and hope', he wrote, 'that these concerts

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[17] ibid.
[18] See *EGTA*, 17 November, 1943, p. 309, and 19 August, 1943, p. 226.

are building up some tangible appreciation of fine things in music'.[19] In 1949 the ABC reported that one hundred and five concerts throughout Australia had attracted an audience of 170,000 children, and claimed, even more ambitiously than Heinze, that improvements in the musical taste of adult audiences was due to the efforts over the years ' to foster a love of music in the young'.[20]

The repertoire of ABC schools' concerts continued to include selections the ABC considered likely to develop in young audiences an interest in the kind of fine music the ABC orchestra played for its adult audiences. In 1950, the review of the schools' concert in the Melbourne Town Hall on 22nd September reported that the program included Schubert's *Marche Militaire*, 'Tyrolienne' from *Soirees Musicales* by Britten /Rossini, the Strauss *Concerto No.1 in E flat* for French horn, Chabrier's *Rhapsody Espana*, and the Strauss *Emperor Waltz* and 'Waltz' from *The Sleeping Beauty* by Tchaikowsky, all designed to illustrate the development of the waltz form.

Unlike the earlier reviews in which there was no hint of any response from the audience other than close attention, the reviewer of this 1950 concert commented that the concerto was 'perhaps, too mature to capture young sympathy'. Heinze was aware that while children were initially entranced by the drama of a live orchestral concert, the task of maintaining their attention for an hour's concert was a challenge. The format of an adult concert, with its requirement that the audience sit quietly and still, in unfamiliar darkness, does not suit children, and even though the concerts were shortened, enlivened by a skilful commentary, and presented music chosen, to an extent, to suit children's interests, discipline was apparently an issue. Early concerts were planned with older children in mind, but primary school children also attended.

As a measure of his determination to provide successful concert experiences, Heinze bravely chose to invite members of his audiences during 1941 and 1942 to comment on concert format and content. One of the thousands of students who responded wrote bluntly about the realities of the restless misbehaviour of members of the audience who chewed, giggled and shuffled throughout the performance. She was critical of the use of program music, and also disliked the community singing which was part of each concert, clearly considering it beneath the dignity of older students.[21]

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[19] State Library of Victoria: LaTrobe Library Manuscript Collection, Heinze Papers, box 11, Letter from Heinze to Mrs. Larkin, Melbourne, dated 29 November, 1943.
[20] ABC 1947, *7th Annual Report*, p. 9.
[21] SLV: LaTrobe Library Manuscript Collection, Heinze Collection, box 2, Rosemary Babbington Smith, Letter to Heinze, 24 September, 1941. Cited in Thérèse Radic 1986, *Bernard Heinze: A Bibliography*, Macmillan, Melbourne, p. 137.

Heinze kept this rather brusque letter in his collection. He retained the community singing, however, and maintained the use, but by no means exclusive use, of program music, but during the 1940s instigated a graduated series with programs more likely to suit different age groups, hoping in this way to address behaviour problems. He established separate schools' concerts for primary students in 1943,[22] and by 1947, a series of 'Youth Concerts' for young adults.

The community-style singing to which some of Heinze's audience objected remained a feature of the concerts during the 1940s and 1950s. Usually each program included two songs to be sung by the audience, accompanied by the orchestra. Apart from 'British Grenadiers' and 'Waltzing Mathilda', other songs used in the 1943 programs included 'The Jolly Wagoner' and 'Strawberry Fair'. 'Motherland' and 'Australia, O Thou Favoured Isle' were patriotic choices during 1944, towards the end of the war, along with the more usual folk songs, such as 'The Jolly Farmer'.[23] Concerts in 1950 included 'The Flight of the Earls' and 'Afton Water', and in 1954, 'Row Row Row Your Boat' without accompaniment, and 'O No John'.[24] By the late 1940s the popularity of community singing programs among the adult listening audience to the ABC had virtually vanished, and the annual report ceased quoting it as a category after 1946. The persistence of the community style of singing in these concerts must have been a reflection of the continuing strength of the singing component in the education program, rather than an effort by the ABC to foster community singing in an adult community.

Schools' orchestral concerts continued after Heinze's retirement from public life in 1965, maintaining a similar musical content and the familiar format. By 1967, the concerts had become, Covell judged, 'relatively dingy and draggled-tailed' missing Heinze's touch, and that the programming had become repetitive.[25] During the 1970s more progressive members of the Music Branch attempted to persuade the ABC to be more adventurous in the design of programs for the concerts, but were not successful.[26]

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[22] ABC 1943, *Annual Report*, p. 7.
[23] *EGTA*, 20 June, 1044, p. 189. A tradition of community singing existed in Australia. A series of Australian Broadcasting Company booklets provided both words and music for early community singing sessions, including this kind of repertoire. Henry Roberts, (selector and arranger) n.d., c. 1928, *ABC Community Music Books, Nos 1-6*, J. Albert & Sons, Sydney.
[24] *EGTA*, 23 August 1950, p. 221, and *EGTA*, 22 October, 1954, p. 505.
[25] Roger Covell 1967, *Australia's Music: Themes for a New Society*, Sun Books, Melbourne, p. 127.
[26] Murphy op. cit., p. 351.

The ABC's schools orchestral concerts provided primary school children with a rare opportunity to experience live performances of orchestral music. This support for classroom teachers was presented in a fashion that relieved them of any responsibility for making choices about repertoire, and even, unless they were particularly diligent, for any teaching. The ABC concert repertoire directly supported the preferences of the syllabus documents; the 'best' in music was interpreted unequivocally as being the high art genre identified by Rickard as being at the top of the cultural hierarchy.

Heinze believed implicitly in the open-mindedness of his young audiences, and considered that they were more likely to be adventurous in their approach than an audience of similarly musically naive adults.[27] Indeed, for many children, the schools' concerts must have been an exciting experience, introducing them to a genre and a repertoire which would become a source of life-long pleasure. The evidence of a member of a contemporary audience, however, provides a glimpse of another reality. Heinze's ingenuous suggestion that fine music simply needed to become well known in order to be 'popular' music clearly made little impression on some of his audience, for whom the experience must have been an exotic one, combining an unfamiliar setting and unfamiliar music, and requiring of them a code of behaviour which was very difficult for young children. Considered in this light, the ABC concerts involved a form of cultural hierarchy which was indeed extreme.

ABC musical appreciation broadcasts for schools

Introduction

In this section there will be a review of the ABC radio broadcasts which supported musical appreciation in schools. Internal ABC document archives provide some data regarding policy and planning, and the booklets supplied for schools provides information about progam content and some information regarding the style of presentation. Unfortunately the ABC has not kept examples of these programs in its audio archives. The internal report by John Hosier, commissioned by the ABC in 1960, provides the perspective of an external expert in school music broadcasting. Broadcast session will be reviewed chronologically, taking examples of the more enduring programs.

'Morning Music for Schools'

[27] Radic, op. cit., p. 138.

As has already been discussed in the previous chapter, at the time of the introduction of the 1934 syllabus Victorian primary classroom teachers had access to 'Morning Music for Schools', a weekly series which covered a range of music syllabus areas. Apart from musical perception and singing sessions, a program on Wednesdays dealt specifically with musical appreciation. The program, 'Great Composers', was ambitious: 'Starting with the Old Masters, their history and works will be used to show the development and forms of music up to modern times', starting with the Elizabethan composers, and moving from Purcell through Handel, Bach, Haydn, Mozart, Beethoven, and finishing with Schubert and Schumann. This was a catholic choice, including nothing more modern that the Romantic composers. On Friday, 'Learning to Listen Listening to Learn' dealt with a range of musical appreciation material: 'Musical Terms explained, Orchestral and band instruments described. Listening to famous instrumental and vocal items'.[28] In term three, this session included 'Appreciation talks on examples of good music, both vocal and instrumental. Stories of the Operas'.[29] This series, developed in Victoria, appeared to be designed to support the 1934 course document, including the appreciation component, which stipulated that children should, by 'guided listening, ...become acquainted with many of the works of noted composers from early times up to the present day.[30] From this tentative beginning, the ABC developed more sophisticated programs focussed specifically on different aspects of the music syllabus, including musical appreciation.

'Let's All Listen' and 'A Time for Music' [31]

In 1941 an internal ABC memorandum circulated to state education officers indicated recommendations made by Rudi Bronner, the Federal Controller of Music, regarding music broadcasts for children between the ages of nine and sixteen.[32] Bronner acknowledged the need to develop strong programs for the this age group, considering that it was at this age that children needed a 'complete course in musical appreciation if we are to develop in our potential audiences of the future a liking for and

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[28] ABC, 'Morning Music for Schools" in *Popular Education Talks* booklet, February – May 1934.
[29] ABC, 'Morning Music for Schools" in *Popular Education Talks* booklet, September - December 1934.
[30] *General Course of Study,* 1934, op. cit., p. 511.
[31] As was often the case in ABC broadcasting, the titles of these sessions tended to alter according to the whims of the state planning committees responsible for their design. 'Let's All Listen' later became "A Time for Music'.
[32] NAA (NSW): ABC; SP 285/2, box 32, ABC Federal Youth Education, Music in Schools 1941-1946, Memo: School Broadcasts Music, 23 January, 1941.

understanding of the best things in music. He suggested that the sessions currently planned by the ABC's Music Advisory Committees for children from the age of nine were 'of a definite value', but considered that 'a more progressive course could be incorporated, for instance, on the lines of the musical perception syllabus of the A.M.E.B. and such matters as the rudiments of music, creative imagination, history, form, melodic invention, ear tests, etc., might be dealt with by arranging a properly developed scheme.' This session should be broadcast nationally. The scheme he circulated was developed in consultation with Heather Gell,[33] whom he considered to be best qualified to prepare and develop such programs. The scheme was to include: 'Music Through Movement', a national preparatory course for five to nine year old children; 'Musical Appreciation', broadcast nationally with two sessions, one for nine to twelve year olds and another for twelve to fifteen year olds; 'School Broadcast Music', broadcast at state level; the 'A.M.E.B. Series' relayed nationally on Saturday; broadcasts of ABC 'Young People's Concerts', and 'Adventures in Music', a series designed for a wider community audience.

Gell was requested to develop a music appreciation program for nine to twelve year old children, in grade three to grade six. It was to be broadcast to be on national relay, and to commence in term two, 1941. Gell wanted the session to involve those comprehensive musicianship 'so that girls and boys of 9 to 12 may be able to given appreciate the standard set by [ABC] Celebrity Concerts, and of the talks such as [on ABC radio] by Lindley Evans'.[34] The program should include some aural work, since the 'untrained ear can never comprehend', and suggested that the content for such sessions should follow the general headings of the AMEB syllabus in 'Musical Perception', such as phrasing, form, history, instruments, melody making, and 'some theory of notes and ear tests'.

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[33] Hether Gell had developed a strong profile in Australian music education as an exponent of Eurythmics, particularly with younger children. She had been recruited by the ABC in 1937 to develop and present the radio session 'Music Through Movement' for children up to the age of nine. Her text, *Music, Movement and the Young Child*, with a Foreword by E. Harold Davies, of Adelaide University, and brother of Walford Davies, was first published by The Australasian Publishing Company in Sydney in 1949, and remained a seminal text in Australia, in subsequent editions, for Eurythmics until the 1970s.

[34]NAA (NSW): ABC; SP285/2, ABC Federal Youth Education, box 32, Music in Schools 1941-1946, A.B.C .Courses in Music Appreciation, for Schools and Music Students: General Suggestions, no date, but probably 1941, ie, presumed to be Gell's report in response to the 1941 request from the Federal Controller. Lindley Evans was well known as an ABC broadcaster for adult music sessions, such as 'Adventures in Music'.

This session, under the title 'Let's All Listen' did go to air on national relay in 1942, supported with a special booklet for children. The aims of the session were explained to teachers as being:

> The technique of listening, without which there can be no true appreciation.
>
> To continue the scheme of musical education as contained in the "Music Through Movement" series (5-9 years).
>
> To stress the Orchestra and Instruments, so that from simple beginnings a foundation is laid for a later appreciation of Celebrity Concerts.
>
> Australia has a unified system of music education through the Australian Music Examinations Board. Exercises amd illustrations in this series can all be adapted as SUPPLEMENTARY help in the Musical Perception Examinations (recognised in most states as a subject in Public Examinations).[35]

Broadcast lessons were to follow this plan: pitch and tune with ear tests and sight-singing, time and rhythm, either creative work or form, either instruments or history and either a game or 'pictorial music'. Gell encouraged teachers to adapt or re-create the lessons:

> If music is to come into its greatest glory and beauty in the child mind, then joyful interest is the teacher's first duty. Accepted methods, dullness of routine, and endless repetition lead to dead ends. Let us endeavour to make music a great subject - "no linger dull, no longer Cinderella" [36]

Term one lessons covered topics such as: Sounds, Tonality (using tonic sol-fa), Form in Music (ternary form), 'The String Family', 'Music Makers '(Handel and J.S. Bach), and Percussion Band including conducting patterns. By term three, topics were more complex, including 'contrapuntal and harmonic texture' and theme and variation form. In 1943, the introduction addressed to classroom teachers noted that the most successful session in 1942 had been those which had required activity from the children. A word of warning was offered, however: 'While appreciating this fact, teachers are advised to remind their classes that stimulation in this way cannot always be the order of the day. A concentrated listening attitude should be cultivated, otherwise the sessions could deteriorate into mere entertainment.' Teachers were encouraged to have children create their own melodies, since this was a test of their

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[35] ABC 1942, *School Broadcasts,* 'Let's All Listen', Term 3 Supplement, p. 3.
[36] ibid., p. 5.

understanding.[37] It appears that Gell had been influenced by Walford Davies' work for the BBC in this regard.[38]

From 1947 to 1949 'A Time for Music',[39] the title under which the session for nine to thirteen year old children was now broadcast, was planned and relayed from Victoria. The planning committee included Irwin, in her capacity of Supervisor of Music, but the broadcast booklet stated that the session was prepared and presented by Ruth Alexander and Barbara Carroll.[40] The introduction to the sessions in the 1947 booklet, in explaining the purpose of the broadcasts, indicated both the traditional view of music as both a means of strengthening the moral backbone, and of training the intellect:

> "Music is an intellectual and moral training ... A musical training is the child's birthright. Nothing will more perfectly cultivate the human spirit." — President Eliot, of Harvard.[41]

In addition, musical appreciation was intended to appeal to the child's imagination. It was the 'natural inheritance of every child, and should help the child realize that 'the intelligent listener is as essential to a performance as the composer and the executant and that listening therefore demands and active, not a passive, state of mind'.[42] Furthermore, appreciation aims to provide enjoyment.

There was a three-year-plan for this programme. The first year 'an endeavor was made to show the children that pictures and stories are to be found in music, and to introduce them to the music of other lands'. In the second year, three broadcast presenters dealt with 'Music and the Instruments that Make It', using their own 'individual approaches'. The topic for the third year, 1949, was 'Music Through the Ages', 'based on great personalities of music'. Each composer covered was allocated three broadcasts, the first two of which were 'dramatised' to describe the life of the composer, and the third 'devoted more to the playing of music, giving in more detail the actual music used in the first two broadcasts'.[43] Teachers were asked to find ways

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[37] ABC 1943, *School Broadcasts*, 'Let's All Listen', p. 5.
[38] See, for example, Walford Davies n.d., *Twelve Talks on Melody*, The Gramophone Company, London, chapter 6. For an account of Walford Davies' work in this field in Britain, see Gordon Cox 1997, ' "Changing the face of school music": Walford Davies, the gramophone and the radio', in *British Journal of Music Education*, vol. 14, pp. 45-55.
[39] The title 'A Time for Music' seems to have appeared in 1945, instead of 'Let's All Listen'.
[40] ABC (Vic Branch) 1949, *School Broadcasts*, 'Time for Music' in 1949 was broadcasts on Mondays between 2.30 and 2.45, on 3AR and the regional stations 3GL and 3WV. It still catered for children in grades three to six.
[41] ABC (Vic Branch) 1947, *Schools Broadcasts*, p. 19.
[42] ibid.
[43] ABC (Vic Branch) 1949, *Broadcasts for Schools*, p. 20.

to ensure that children were given opportunities to become familiar with the music and to be actively involved in following the broadcasts, by using the following strategies:

> To see that if possible every child has a copy of this booklet [the current ABC broadcasting booklet] and an exercise book and pencil.
>
> To encourage the children to keep a record of the tunes they hear, and to mark them in order of preference.
>
> If possible, to let the children hear during the week music they have heard in these broadcasts, and whenever possible, to encourage them to sing the tunes.
>
> To send in comments and constructive criticism of these sessions.
>
> If possible, to have available for the children the booklet, "Adventures in Music".[44]

Children were encouraged to respond to the aesthetic appeal of music:

> If you can imagine beautiful things—not only gardens, but thoughts, too—then you will never be satisfied with any kind of ugliness, and you'll want to make the world a happier place for everybody. Now what has this to do with music? A great deal. Music can stir your imagination to see and feel all kinds of lovely things. It can help you enjoy yourself.[45]

After an initial two sessions on folk song, the sessions in 1949 covered, in line with the program policy for the year, the following composers in chronological order: J. S. Bach, Handel, Haydn, Mozart, Beethoven, Schubert, Mendelssohn, Chopin, Schumann, then in quick succession with one session only each, Tchaikowsky, Grieg, Prokofieff, and Britten. The final two sessions were concerts.

The Education Department Liaison Officer for the ABC reported that according to an Education Department survey in 1948, 'A Time for Music' attracted 35% of schools, placing it as the second least popular of ten schools' broadcasts sessions, just above Gell's 'Music Through Movement'.[46] The Liaison Officer reported that while the sessions were less popular than the 'more utilitarian' singing sessions, they did 'appear to be fulfilling a need in Victorian schools.' He went on to remark that the many letters sent to 'Professor Drum' who was narrator for the sessions, suggested that children enjoyed the programs. The only criticism noted, presumably gleaned from reports from the listening schools, was that the choice of music had sometimes been

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[44] ibid.
[45] ABC 1949, *Broadcasts for Schools*, p. 20.
[46] NAA (NSW): ABC; SP285/1, ABC Federal Youth Education, box 3, Reports - Visits to Schools - Inspectors' Comments - Demonstrations etc, Vic Branch, Youth Education Department, Broadcasts to Schools 1949, Education Department Liaison Officer's report, Section Two: Primary School

above the appreciation level of the children. The officer suggested that using live musicians in the studio might help solve this problem, and that the sessions, when this strategy had been used, had proved to be the most popular. 'If it were possible to use "live" musicians in all these broadcasts, the scripts could be more flexible, and it is probably [sic] that a greater listening audience would be attracted'.[47] The officer appears to be skirting around a significant problem in the way the sessions were being presented to such young children. Whether or not avoiding recordings would have solved the problem which was being hinted at–that of engaging children's interest and attention–is hard to say, but the inherent difficulty of managing the radio medium to present music appreciation is one which concerned the ABC program planners for years to come.

'Let's Have Music'

'Let's Have Music' appeared in the early 1950s for the more specific age group of grades three and four, and in 1959 was presented by June Epstein in Victoria.[48] Epstein's introduction for children in the booklet indicated her approach for this session:

> Sometimes we march to music, sometimes we dance to music and sometimes we sing. We do all those things at school and we enjoy them very much. But there is another way we can enjoy music, and that is by just listening to it.[49]

Earlier versions of 'Let's Have Music' prepared by Epstein in Victoria had involved more musical perception. In 1957, for example, in terms one and two, time, note values, phrases and balancing phrases, the stave and clef, perception of pitch variation, and sol-fa were covered. In term three, the instruments of the orchestra were covered.[50] In 1958, under Jean Vincent in Western Australia, a few songs were provided for the first time. The program in 1959, however, under Epstein again, included more listening material for musical appreciation, including the music of the 'Great Composers' such as J. S. Bach, Beethoven and Haydn, and an introduction to the instruments of the orchestra. There were some innovative touches however: music of other countries included visits to countries such as Norway, France, Russia, and England–including reference to the 'the very important person who lives there. What

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Broadcasts. 'Songs and Singing' was the second most popular, attracting eighty-one per cent of schools, just four per cent below the top session, 'Health and Hygiene'.

[47] ibid., p. 2.

[48] 'Let's have Music' appears to have started in 1954. It did not replace 'A Time for Music' which continued until the early 1960s.

[49] ABC 1959, *Broadcasts to Schools*, 'Let's Have Music', p. 7.

[50] ABC 1957, *Broadcasts to Schools*, 'Let's Have Music', p. 9.

is the song that we always sing about that person?'–but also to America, including music of 'negroes and cowboys'. Australian music was represented by both the music of 'New Australians', as migrants were called, and by 'our own aborigines'. This was traditional content, but with some contemporary touches.

The 1949 program was carefully designed so that sessions formed a coherent series, and Epstein's approach reflected her interest in early childhood education. As often as possible, she presented musical knowledge in story form: major and minor tonality was introduced as two kittens, called Major and Minor; the music of 'New Australians' was presented as part of a party given by school children to welcome migrants; the members of the string family were introduced through the eyes of a girl called Betty, and later Betty and her brother Paul discovered a brass band on a Sunday afternoon visit to a park. Music of the sea was seen through the eyes of a cabin boy called Giles. Live groups were occasionally used, including a percussion band and a concert given by primary school children.[51] The series struggled for support, with, for example, eleven per cent of listening schools in Australia using the sessions regularly in 1957.[52]

The Hosier Report, 1960

As stated previously, in 1960, the ABC commissioned John Hosier of the BBC to report on ABC school music broadcasts. Hosier's findings provide some insight not available any other way into the content and presentation style of contemporary music appreciation sessions. Hosier addressed two questions in his examination of the ABC's approach to music appreciation broadcasts: what the function of music appreciation broadcasts should be in schools, and whether the emphasis should be on listening or musical knowledge.[53] Hosier began this section of his report by ratifying the opinion of the ABC state committees that: 'The main function of music appreciation broadcasting should be to introduce listeners to a world of music as a source of pleasure'.[54] Hosier considered that music appreciation broadcasts should introduce children to 'a few well chosen pieces, and these pieces by reason of their artful presentation and repetition, become familiar.' In later life, the recognition of these pieces, if only in part, would be a pleasure. Appreciation broadcasts should

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[51] ibid.
[52] NAA (NSW): ABC; SP1036/1, ABC Federal Education Department, box 3, Misc. Reports & Articles, 1947-62, 'Survey of the Use of School Broadcasts in Australia', 1957.
[53] NAA (NSW): ABC; C3012/1, ABC Education Department files, box 3, Papers on ABC Broadcasts 1960-1967, John Hosier, 'A.B.C. Schools Music Broadcasts: A Report by John Hosier', 1960, p. 11.
[54] ibid., p. 11.

teach children that there are 'a variety of ways of listening to music' and that there were pleasures to be had from listening to music 'purposefully'. Learning some 'facts' about music, such as relevant information about composers and about instruments, could add interest to children's listening.[55]

In regard to the relative importance of musical knowledge and listening, Hosier considered that: 'Facts and information about music without reference to the music itself" were 'useless for children'.[56] He argued that there was little value in telling a child about how music works or how music sounds unless the child is experiencing the music, and furthermore, the need to be able to work with and test at first hand a child's understanding of such knowledge meant that radio as a means of teaching 'had its limitations.' Nevertheless, it had some advantages over the classroom teacher: the capacity to efficiently organise materials, examples and commentary without interruption; access to greater selection of recordings, to better commentary and to live studio performances; and the capacity to use recording techniques to present examples in ways not possible in a classroom.[57]

Hosier went on to set out basic rules of good school music appreciation broadcasts, drawing on the experience of the BBC. It was necessary to choose appropriate music, to use the strategy of repetition of pieces, to involve children in active participation in broadcasts, to direct children's listening, and to keep listening sessions short.[58] Regarding the 'appropriate' choice of music, Hosier echoed the original intention of the ABC as a public broadcaster by arguing for 'the best' examples of whatever genre was being used, while still betraying a distaste for commercialised popular music disseminated by the mass media. His comments about jazz, while slightly patronising in tone, reflect a significant change in attitude:

> I do not think it is possible to 'teach' good taste in music; but we can expose children only to music of good quality. And it does not help at all to ridicule the natural taste of the children (in so far as any taste that is the result of big business, high pressure salesmanship can result in anything natural). They will like Tin Pan Alley and the Top Ten. If we use this kind of music as a way in ('pop' song form is useful to know about) then we should. The danger is that children, once given a sniff of Tin Pan Alley in a broadcast, are disappointed when all the music in the programme is not Tin Pan Alley. Jazz, of course, is different: a great deal of jazz is not commercialised and debased,

[55] ibid., p.12.
[56] ibid., p. 11.
[57] ibid., p. 12.
[58] ibid., pp. 12-17.

> but a true expression of feeling by often gifted musicians. It is worth serious treatment in schools broadcasts, particularly for children of 12 and over.[59]

Active participation could involve using musical examples in the pupils' booklet, including numbered bars, singing of themes, tapping rhythms, questions and quizzes, all carefully directed and scripted.

Hosier reviewed several existing appreciation sessions, which he dealt with together, since he considered they suffered from the same problems: 'Adventures in Music' from New South Wales, 'Music Time' from Queensland, and 'A Time for Music' from Victoria. He reported what he perceived to be problems in the way these programs were planned. He observed: 'What I feel strongly about broadcasts I heard was that they lacked both aim and method. Broadcasters and staff usually freely admitted that they were hazy about the aims of the series they were engaged in'.[60] Hosier went to some trouble to analyse difficulties in the planning of sessions, suggesting ways in which time could be used more profitably to prepare for the introduction of material and to consolidate work. He suggested that broadcasters needed to watch sessions in the schools in order to be better informed about conditions and expectations, and also suggested that broadcast presenters needed to be part of the planning team. To simplify planning he suggested it would be best to have one session only, broadcast nationally, devised by whichever state had the best expertise. He also made specific suggestions for a series of 'Let's Have Music' for eight to ten year old children, combining singing and listening, and a little notation, such as French time names and simple sol-fa.

As a result of Hosier's recommendations, the ABC started to relay programs nationally, allocating preparation and presentation of programs to different states. Victoria continued to present 'Let's Have Music' during the early 1960s. In 1962 the Federal Advisory Committee noted some criticism regarding the teaching of songs in the sessions, and in the following year noted a decline in the audience. In 1963 new guidelines were established for 'Let's Have Music', which reflected Hosier's preference for a mix of musical perception, appreciation, including knowledge of orchestral instruments, and singing.[61] The balance appeared to be shifting towards

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[59] ibid., p. 17.
[60] ibid., p. 23.

[61] NAA (NSW): ABC; C3012/1, ABC Education Department files, box 4, Agendas and Working papers, FSBAC, 1962-1970, Minutes, ABC Federal Schools Broadcasting Advisory Committee, 28 May 1962, Melbourne, and 27 May, 1963, Melbourne.

singing, however, and by the mid 1960s, this session was teaching more than twenty songs each year.[62]

By 1971, presentation of music appreciation by ABC schools broadcasts was in decline. When New South Wales took over the 'Let's Have Music' program, the format changed again, this time basing a singing session around a story and characters, a move which was, according to the Federal Advisory Committee in 1971, 'quite well received generally' but attracted some criticism of weak story lines. At the same time, 'In Tune', a revamped version of 'Adventures in Music', failed. The Federal

Advisory Committee commented that it was the only 'pure appreciation' session they still had, and were concerned about its decline; in 1970 it attracted an audience of 6% of listening schools. In the absence of any other such program, the Committee 'felt that the ABC would be failing in its duty to the schools if it did not provide such a contribution to the cultural development of children'.[63] The decision to use a folk group, The Wesley Trio, to present the songs in 'Let's Have Music' was clearly a successful one. The ABC acknowledged that schools responded well to the group's popular style, and accepted, perhaps with some misgivings, that this was the way of the future. The 'freshness, modernity and expertise of The Wesley Trio were recognised as being the reason for the improvement in the listening figures for the program. The Committee wanted to allay fears about the use of such a 'modern pop-type' group, but pointed out, somewhat patronisingly, that The Wesley Trio were, after all, classically trained musicians with a thorough grounding in musical theory, and the majority opinion on them seems to be that they combine popular and tra onal skills to a very satisfactory degree'.[64]

The classical training of The Wesley Trio notwithstanding, the Committee was concerned about the need to maintain the presentation of more traditional material, and appeared to be not entirely comfortable with the mix of material overall:

> A major concern which we have been discussing, is to achieve a blending of the popular elements of "Let's Have Music" with the development of the child's appreciation of his musical heritage. We are agreed that he should slowly be brought into contact with the full range of European music, and that this aim should not be sacrificed in favour of superficial popularity. The two aims are not irreconcilable, as many admirable BBC series show. [65]

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[62] ABC 1966, *Schools Broadcasts*, 'Let's Have Music'.
[63] NAA (NSW): ABC; C3012/1, ABC Education Department Files, box 5, Agenda and Working Papers, FSBAC 1971-1975, Agenda and Working Papers, FSBAC, 14/15 June, 1971, Melbourne, p. 56.
[64] ibid., p. 54.
[65] ibid., p. 49.

'Let's Have Music' continued, (without the members of The Wesley Trio who had traveled overseas), eventually becoming a singing session, in the same style as 'Singing and Listening'. Attempts to teach musical appreciation by way of the radio was now a thing of the past.

ABC television programs

The use of TV for music education was by no means as consistent or well developed as the use of radio. Given the nature of the medium, this is perhaps not surprising; radio could do as well, at a fraction of the cost. As Rushton, an educational program producer for the ABC, remarked in 1965, the production and operational costs were likely to be the 'governing factors' for the use of TV in Australia'.[66] By 1960 both Sydney and Melbourne had four programs a week for schools, including music programs. In 1964 the ABC reported that in the field of music three programs had been tried, two of them with a music appreciation application: 'Instruments of the Orchestra", and 'Songs and Singing', a program about troubadours, the songs and dances of Ireland, and sea shanties.[67]

In general, the ABC used the excellent existing programs from the BBC: by 1972 the ABC was transmitting 'Making Music', (cited in 1973 as the least popular of all its TV programs), 'Music Time', and the Churchill Films on Music.[68] In 1979 music appreciation was covered in 'Make Music Yours', from Queensland, a series of eight session which dealt with sound production and musical instruments and their manner of playing, and with a series of six Schools Concerts broadcast by the ABC from the Sydney Opera House.[69] Provision of music appreciation to schools through television appears not to have been a significant aspect of the ABC's role in support for classroom teachers.

Summary

The difficulty of maintaining the interest of young children in what was essentially a passive activity was an issue which ran through all attempts to supply resources for

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[66] Jeffrey Rushton 1965, 'Music Through Television - The Contribution of Television to the Teaching of Music in the Primary School', in *Proceedings*, Australian UNESCO Seminar on School Music, Australian National Advisory Committee for UNESCO, 20-29 May, Sydney, p. 222.
[67] NAA (NSW): ABC; C3012/1, ABC Education Department Files, box 4, TV Programs for Schools: Reports and Surveys: 1958 - 65, 'ABC: Broadcasting to Schools - Television', n.d., p. 5.
[68] NAA (NSW): ABC; C3012/1, ABC Education Department Files, box 5. Agenda and Working papers FSBAC 1971-1975, 'Supplementary Working Paper No. 3', FSBAC, 21/22 June 1973, Melbourne, p. 93.
[69] NAA (NSW): ABC; C3012/1, ABC Education Department Files box 5, FEBAC Agenda and Working papers 1976-1984, FEBAC Agenda and Working Papers, Melbourne, June 27/28, 1979, p. 101.

musical appreciation. Given the thrust of educational reform in the curriculum as a whole, in which children were encouraged to participate actively in their learning rather than simply receiving information in a teacher-directed environment, this aspect of [illegible]y is not surprising. Any attempts to deliver music in large doses, in the manner suitable for a musically educated, élite adult audience, was unlikely to be particularly successful, and to an extent limited the influence of these resources in school curriculum, as the listening figures for broadcast session suggest. Nevertheless, for those teachers who did choose to use these resources, they were a significant part of their classroom music program.

The repertoire presented to schools by the ABC through its concerts and schools broadcasts supports the contention that, until the early 1960s in the case of broadcasts, and throughout the 1970s in the case of concerts, choices made on behalf of classroom teachers about what counted as appropriate music for appreciation was influenced by notions of cultural hierarchy. Suitable music for this purpose was fine music, the 'high-brow' repertoire which was the stated preference of the 1934 and 1956 course documents. In the case of the concerts, the ABC's clear intention was to train future audiences for its own adult concerts, and the control the ABC maintained over concert programming served to perpetuate and reinforce the hegemony of this view. Only in the somewhat more adventurous radio broadcasts introduced by Epstein is there any sense of a renegotiation of what should be enshrined in the appreciation curriculum, a process made possible by the fact that the ABC's committee structure had weakened the control of the Supervisor of Music over the planning process. Only in this limited sense, therefore, was there a shift away from the aspirations and intentions established by the official curriculum documents of the time.

CHAPTER 14

CONCLUSIONS

Introduction

This chapter will draw together the themes which run throughout the substantive chapters of this thesis: the views held about the role of music in the curriculum, the agencies of provision, and the views about the capacity of classroom teachers to deliver music. The contentions raised in chapter one will then be discussed and some conclusions drawn in the light of the findings of this study.

Themes

Views about the role of music in education

At the start of this study, educational leaders in Victorian education were espousing the kinds of reforms indicated by the New Educationists. Representative of these reforms was the shift in content from that dictated by an adult notion of what content was relevant for a child to master at a particular time, to one informed by the needs and interests of the individual child. Methods of teaching similarly shifted from being formal and teacher-directed, towards a model in which pupils participated more actively in their learning through, for example, group work, and individual projects. From the point of view of the classroom teacher, however, dealing with the reality of large classes, poor personal skills in music, and scant resources, support and resources offered in music needed to suit such the reality of their circumstances as well as reflect contemporary educational trends. This was a challenge which had to be met if music were to be both relevant and manageable as a part of the class curriculum.

The support and resources offered for classroom teachers in music education did not, consistently, find this balance. For music education, the fundamental reform in teaching and learning was best represented by the notion of the child participating in the business of being a musician, rather than acting simply as a passive receiver of other people's music. The purpose of this kind of active learning about music was to provide an independent, musically literate adult able to make well-informed decisions about music. This was a fundamental change in emphasis from the

traditional view in which both the individual child and the community as a whole could benefit from the wholesome influence of music as a social modifier. This change in educational thinking, while dealt with at a superficial level in both the 1934 and the 1956 syllabus documents, simply allowed the purpose of singing in education to be restated to reflect this new educational intention; singing was now to be the means by which children could learn about music, not only its theoretical aspects, but also its aesthetic and expressive powers, using the voice as their instrument. By supporting classroom teachers with easily accessible song collections, from the *School Papers*, the ABC singing broadcasts and the *Sounds Fun, Sounds Great* and *Sounds Magic* series, the supremacy of this view was efficiently maintained. The more substantial reforms in music education of the kind reflected in the more innovative pre-service teacher education programs during the 1960s and 1970s, and by in-service programs during the 1970s, were not supported in this way.

The failure of the Education Department to grapple with the need to support reform in music education, particularly during the 1960s, instead maintaining efficient and accessible support for a conservative model of music education, meant that eventually, music education had little to add to the climate of innovation in primary schools during that time. While the energy and enthusiasm of the Music Branch during the 1970s went some way towards addressing the balance, by supporting a style of music education more in line with contemporary educational ideas, the reputation of music education as a credible enterprise for generalist classroom teachers in Victoria had been damaged.

Agents providing resources and support

The role of the Supervisors of Music and of the Music Branch is a connecting thread running throughout this study. The Supervisors of Music retained the responsibility of designing syllabus and curriculum documents. This task, initially undertaken solely by the Supervisor, gradually became more collaborative, indicating a more democratic view of curriculum development and design.

A concern for the difficulties faced by generalist classroom teachers is characteristic of the work of the Music Branch as an agency of support throughout this study. The detailed instructions provided in the 1956 syllabus were testimony to the significance attached to the task of supporting generalist classroom teachers. The way in which Music Branch field staff worked in schools also reflected this concern,

as did the design of support and resources over which the Music Branch had control. The narrowness with which this policy was pursued, until the reforms of the 1970s, represents a failure of the Music Branch under Irwin's leadership to change thinking in line with a range of educational reforms, although the continued dedication to the task cannot be disputed. The sustained optimistic view that classroom teachers could implement a vocal music program, with appropriate help, is the enduring hallmark of the Victorian Music Branch, and is perhaps its most remarkable legacy.

The essentially eclectic nature of the 1981 course document, reflecting the broad-based approach promulgated by the Music Branch staff particularly through their influence in in-service education during the years of reform in the 1970s, is perhaps its other lasting legacy. The vocal tradition was by no means abandoned, but a broad range of ideas and approaches, drawn from a wide range of methods and approaches, and from which teachers could choose to suit their skills, teaching style and classroom programs, became the new orthodoxy.

The influence of the Music Branch on other agencies responsible for support such as the teacher training institutions, the *School Paper* and the ABC broadcasts was significant, particularly during the early years of this study. Eventually, however, first the teachers' colleges and then the ABC, grew more independent of the views of the Supervisor of Music, leading to a more diverse response to the task of supporting classroom teachers than might otherwise have been the case.

The influence of the *School Paper* as an agency was governed by its status as sanctioned resource material, delivered throughout the state. Generations of Victorian school children sang the same songs. This was the potential power of this agency to develop an orthodox song repertoire. Teachers were expected to use these songs, and were supported to do so through the work of Music Branch staff in schools, and, in the early years of this study, by ABC broadcasts. The predominant status of singing and of a particular repertoire was in this way established and, for many years, maintained. The potential for the *School Paper* to provide a context in which singing could be demonstrated to be a part of the school curriculum participating, for example, in the patriotic curriculum suggested by Musgrave, was only partly met, largely because of Irwin's perception that the needs of music were best served by the publication of a traditional song repertoire from overseas.

The role of the ABC as an agency in the delivery of support and resources was a powerful one, particularly in the days when the wireless provided the only means

of freeing classroom teachers of the responsibility of actually singing to their class themselves. While in the early years of this study the influence of the Supervisor of Music was clear, the ABC gradually took more responsibility for changes in policy which made it more difficult for the Supervisor to maintain tight control over planning or presentation. The move towards national broadcasts of sessions planned in various states ensured that no one state could entirely control the content of the sessions. The contribution of the ABC to the support of music curriculum is therefore a little broader, particularly during the 1960s, than might have otherwise been the case. The work of the ABC in the support of musical appreciation, through broadcasts and through live orchestral concerts could perhaps not have been met in any other way. In this work, the influence of the ABC and of its own need to develop a future concert audience for orchestral concerts is clear.

The part teacher education played in supporting classroom teachers was more adventurous. Teacher education programs had the potential to ensure that the trends and approaches effecting other aspects of the curriculum were reflected in their music education subjects. Subjects undertaken in the more progressive teacher training institutions and in the in-service programs of the 1970s indicated a richer, more creative and student-centred approach to music than was evident in the work of any other agency in Victoria during the years of this study. Insufficient time allocated to music in training courses meant that this potential was not met, leaving generalist teachers not sufficiently competent to free them from the seductiveness of less adventurous resources provided for classroom teachers by other agencies.

The nature of the support offered by these agents depended partly on the extent to which they were able to depart from the influence of the Music Branch. To the extent that the ABC and teacher education were able to exert some independence, they were in a position to broaden the support offered to teachers. Had lecturers in teachers' colleges during the 1950s and 1960s, for example, been answerable to the Supervisor of Music, the story of support for music education in Victorian primary schools would have been less diverse. Similarly, had the ABC not tried to move to national broadcasting, singing sessions might have continued to present only *School Paper* repertoire.

Views about the capacity of classroom teachers to deliver music

Perhaps one of the more remarkable aspects of the story of classroom music curriculum in Victorian primary schools is the ambivalence with which the official policy, which decreed that all teachers were capable of teaching music given the appropriate support, was held by so many of those involved. That the Education Department's Music Branch was able to maintain its stance in the face of such difficulties is extraordinary.

Those with the task of training generalist teachers were more realistic, suspecting that many of their graduates would not be able to meet their responsibilities in music, even with the support offered. Increasingly they questioned and debated the orthodoxy of the Education Department's policy, and by the 1970s were largely despondent about their chances of successfully preparing teachers to operate this way.

Classroom teachers, for their part, were glad to use any resource offered, particularly that which could be used without their personal intervention. Music Branch staff visits, broadcasts, concerts, and tapes were all popular with teachers, but not necessarily as an adjunct to a full music program run by the classroom teacher, the purpose for which all such support services were actually designed. Some classroom teachers were therefore able, if they wished, to side-step their responsibilities for music education, knowing that regardless of the official policy on the matter, as ill-trained and unconfident music teachers they at least were able to use the resources available to meet the requirements for music, albeit in a superficial manner. Others, of course, could use the resources in the manner for which they were designed.

Findings

Cultural hierarchy

Both the 1934 and 1956 syllabus documents were unequivocal in their support for those genres which were likely to introduce children to 'the best' in music. Orchestral music from the classical and romantic period were considered appropriate for musical appreciation, a stance which was maintained through recommendations from the Music Branch, and through the ABC appreciation broadcasts and schools' concerts. This orthodoxy was not challenged until the 1970s, when the Music Branch promoted a broader view of what genres were considered appropriate for

appreciation. For most of the period under consideration, the music supplied to support the musical appreciation component in the music syllabus was influenced by a sense of cultural hierarchy. The paucity of resources supplied to support creative music activities perhaps exacerbated the perseverance of this form of cultural hierarchy; students creating their own music may have been able to make closer links between the music of their own world and that of the schools.

The influences governing the substantial resources allocated to supporting the singing component in the syllabus are less clear-cut. In Rickard's analysis, folk song was not accorded the status of 'high art' in the Australian community prior to the second world-war; it's status in schools as a means of allowing access to high-art is, on the other hand, clear. Folk songs and traditional songs were considered the appropriate way of introducing children to fine melodies, tested by time; in this, Victorian syllabus writers followed the established traditions of English music educators. Folk songs were being accorded a status in the context of school music equivalent to the high art genres from the top echelons of the cultural hierarchy. These were, however, songs chosen from the refined and gentle sections of the folk-song of the repertoire, sanitised for children's ears. The robust and earthy songs which are also characteristic of this genre were certainly not sanctioned for use in schools. Additionally, the requirements of the 1934 and 1956 syllabus documents were that such songs were to be the means of teaching children to sing beautifully, to the kind of standard characteristic of choral work. By treating this repertoire in this manner, suitable folk songs were considered to be equivalent to the choral music which was one of the high art genres identified by Rickard. In supporting the syllabus, song collections sanctioned for use in schools until the 1970s mirrored this view of folk and traditional songs.

By the 1970s this strategy had become obsolete, and classroom teachers were no longer supported to teach children to sing beautifully as a means of teaching them about music in general. This kind of singing, and the repertoire with which it had been associated, now was the province of the teacher with specialist music skills working with a choir. The culture of classroom singing was now more that of a sing-a-long, using a repertoire deliberately more closely aligned to the musical idiom of popular music. The expectation that music used in schools should be chosen from the high art end of the cultural hierarchy spectrum was no longer evident.

Rickard suggests that a form of cultural snobbery had operated in Australia which accorded the music from America, promulgated through mass media, a low cultural status. It appears that this attitude did influence choices made in music education during the years of this study. Support for musical appreciation did not include popular music. On the contrary, throughout the years of this study, the intention of musical appreciation was to introduce children to fine music in the hope of demonstrating that music was broader than the popular music with which they were surrounded through the mass media. Even after folk songs had become popular in the wider community during the 1960s, it was some years before American examples were added to the school repertoire. Both rock and jazz were excluded until the 1970s, when songs using these musical idioms were introduced, usually with specially written lyrics. In a sense, a similar kind of decontamination of inappropriate word content occurred as had effected the folk song repertoire in earlier decades.

The lingering influence of a colonial sensibility, demonstrated by a tendency to look to British culture for examples of 'the best' in music, does appear to be evident in the song collections in the *School Papers* during the 1930s and 1940s and in the ABC broadcasts which depended on these collections. Teacher education institutions used the same repertoire in order to teach their students the material they would need to use in schools, and so often demonstrated the same kind of bias, if only by default. Curiously, even those early songs written by local composers for use in schools reflected the sensibilities and style of the British models. After the scope of songs broadened during the 1950s and 1960s, this preference extended to songs from northern Europe, while on the whole ignoring the equivalent repertoire from the southern European countries from which Australia was drawing many migrants during the 1950s and 1960s. More importantly, examples of Australian songs, while not uncommon in early collections, albeit composed in the style of their British counterparts, became rare during the 1950s and 1960s, suggesting a reluctance to accord Australian material the same status as either British or European music. Similarly, Australian compositions were rare in musical appreciation support materials.

The contention that music curriculum was supported in a way which reflected a sense of cultural hierarchy is, to an extent, correct, particularly prior to 1970. By 1981, the influence of this conservative perception of music education had

dissipated. For the generalist classroom teacher, the considerable gap between the popular music which was pervasive and accessible to them in their daily lives, and the kind of music preferred in school curriculum must have been difficult to negotiate. Unfortunately this situation prevailed until the 1970s. The work of the Music Branch in making a deliberate effort to break down notions of cultural hierarchy emerges as being therefore as a very significant part of this story.

Re-negotiated curriculum

The process of assisting teachers through training and through the provision of resources did not simply support the official preactive curriculum, but also functioned as a means of re-negotiating, over time, the aspirations and intentions enshrined in official, preactive curriculum documents.

Music educators with the responsibility of preparing generalist teachers through pre-service and in-service education to teach the requirements of the music syllabus were in a strong position to exercise their professional prerogative to push the parameters in this enterprise. While some chose to conform to the expectations established by the official documents, others challenged them, particularly from the mid 1960s as teacher educators openly discussed the difficulties of their task, and debated a range of solutions. Similarly in-service teacher education increasingly departed from the expectation and values of the official curriculum document, particularly during the late 1960s and the 1970s when the official document was clearly out dated. In both arenas, teacher educators were interpreting and changing the given, preactive curriculum interactively, just as classroom teachers do in their work with children. Their position of authority as teacher trainers, however, meant that they were in fact renegotiating an alternative curriculum.

Some aspects of support for classroom music curriculum nevertheless steadfastly resisted any process of re-negotiation of the official curriculum. Music provided by the ABC for musical appreciation, particularly through school concerts, and musical appreciation broadcasts until the 1960s, upheld the official curriculum. Similarly, the song collections, particularly the *School Paper* collection, as a result of Irwin's influence, largely withstood the tendency to reinterpret expectations regarding repertoire, shifting only marginally over the years of publication. ABC singing broadcasts represented a more substantial shift in orthodoxy, particularly in the later years when Irwin's control over these sessions had waned. In this case, the

gradual elimination of any function other than enjoyment meant that classroom teachers, who were ill-equipped to challenge the narrowing influence of these resources, were providing a more limited interpretation of the preactive curriculum than was intended. The song collections of the 1970s, created in the absence of a suitable current syllabus, similarly, by virtue of their accessibility and popular appeal for children, took on the character of a re-negotiated preactive curriculum.

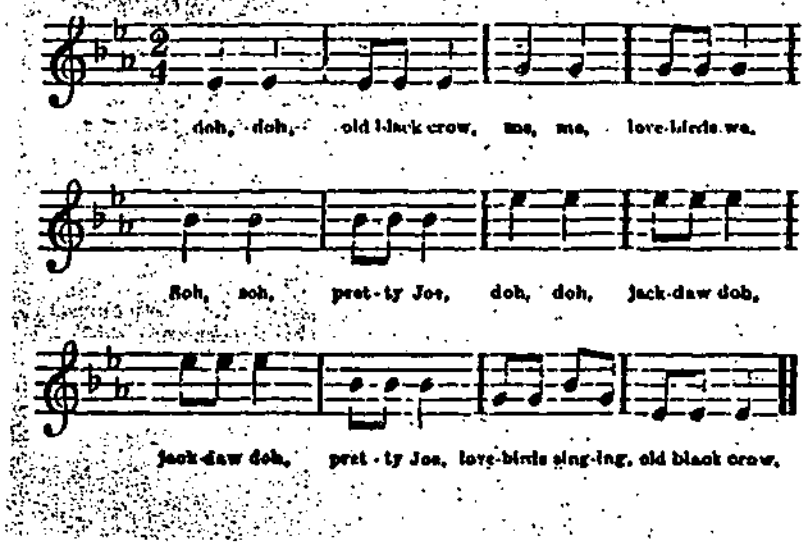
How, then, should classroom teachers be supported in music curriculum? This study has shown that the nature of the support offered to teachers, by virtue of the authority accorded such processes, has a profound effect on the nature of curriculum as it is received by classroom teachers and delivered to their pupils. Support can cause curriculum provision to become stultified and unduly conservative, or it can encourage innovation and exploration. Any consideration of curriculum development must, therefore, pay attention to this possibility. This study suggests that preactive curriculum documents must be revised frequently to ensure they maintain their relevance, and should reflect the values of the teachers and children who will be using them. Curriculum must then be supported with a range of accessible materials which underpin the preactive curriculum in the broadest and most flexible way possible. Teachers, encouraged to find their own way, using support they have chosen themselves from a range of possibilities, are more likely to provide a relevant and rich classroom music program.

Appendix A: 'The Common Chord' and 'The Scale'[1]

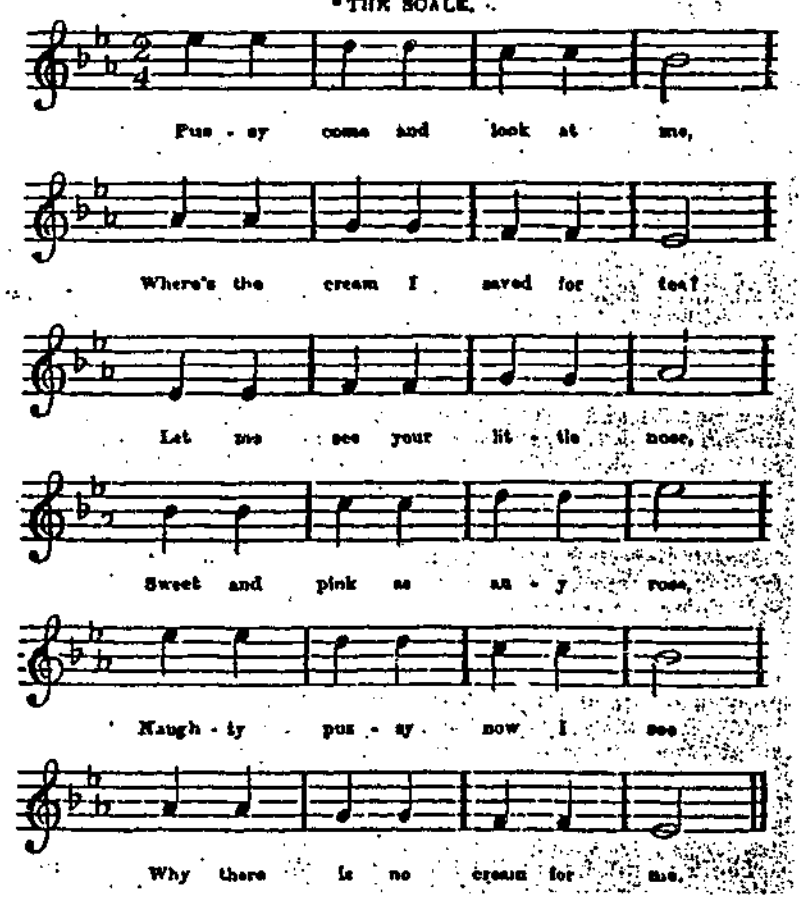
III. The Common Chord and the Scale (learnt in the play-way).

An interesting method of teaching the child the chord and the scale is given below:—

THE COMMON CHORD.



*THE SCALE.



[1] Education Department of Victoria 1934, 'General Course of Study for Elementary Schools', in *EGTA*, 22 November, 1934, pp. 511-2.

Sample Lessons Showing One Way of Developing Grade V. Course.

Lesson	Known Song	Breathing Exercises	Voice Exercises	Modulator	Ear Tests—Tune	Rhythm	Ear Tests—Rhythm	Sight-reading	New Song (See list of songs for Grades III.–VI.)	Creative Work and Musical Appreciation
1	Children's choice	Humming with lips apart—to imitate sound of spinning-wheel	Voice exercises, Gr. V. and VI., No. 1 (a) Sing to "loo", "noo", "moh" Keys D, E flat, and E	Revise key F Practise scale and pillar tones Volunteers—keeps on pillar tones followed by scale passages:	Dictate: d t m d' t m in key F	Monotone rhythm of first four bars of new song	Dictate:		"Hans Spinner's Song" Key F. Starting note soh. Begin on 1st beat	Description of the life of Hans: where it is situated, dress and customs; and why they are so different from those of near-by mainland
2	"Hans Spinner's Song"	"La, la, la, la, la, la, la——" Tongue practice on pitch of G. Last note sustained	"Hal-la hee hal-la ha hal-la hee hal-la ha", etc. to doh etc. Keys D, E flat, and E	Introduce key D Position of pillar tones and other notes of scale including leader tt:	Dictate: s d d' m d' t l	Review: Tap:	Distinguish minims in	(Based on first phrase of new song)	"Happiness" (German) Key D. Starting note soh Begin on 1st beat	Discuss two or three neighbouring rural areas, e.g., Bavarian and Austrian types. (Map of Germany.) Mention this many states have been absorbed into Germany proper, but their folk-dances and music retain their national character. Folk-dance: "GermanClop" Recordings of Vienna Boys' Choir.
3	"Happiness"	Whistle "Coo-oo!" Sol-me in key F. Sustain each note	Sing "Coo-oo!" Keys C, A flat, and A (Exercise begins on soh)	Revise key G Practise lower tetrachord [d t, l, s,]. e.g..	Recognition of d t, l, in key G	Introduce the semibreve O (too-oo-oo-oo).. Monotone and then tap:	Recognition of Distinguish semibreves in		"Whistling Boy" (German) Key G. Starting note lower soh. Begin on 4th beat	
4	"Whistling Boy"	Revision: Breathing exercises, Gr. IV., No. 1	Voice exercises, Gr. V. and VI., No. 1 (b) Sing to "too" and "low"; finally to words (for expression) Keys D, E flat, and E	Introduce the lesp r-t, (to in r t, d) using key G Volunteries:	Recognition of s, t, l, in key G	Revise the semibreve Monotone and then tap:	Dictate:		Revision of songs	Melody making: Revision and extension of the work done in Gr. IV. (improvisation of melodies)
5	"Hans Spinner's Song"	Monotone first phrase of new song on pitch of G and A	A more note up to a big bellow Sing "too" on each note: then words Keys D, E flat, and E	Revise key E flat Revision of intervals, e.g., r-d, : d'-m : d-s	Recognition of m r d t l d' in key E flat	Tap or monotone rhythm of sight-reading exercise	Recognition of semibreves in	N.B. C or 4/4 time	"A Mouse in the Moon" Key E flat. Starting note soh. Begin 1st and of up beat	Setting a melody to this rhythm using d r m f s. Large upon the pillar tones only. Key E or F
6	"A Mouse in the Moon"	Monotone: 1–7; 1–13. Pitch of A and B. (Count number of horses poached)	Too, too, too, too, too, too, too Later, sing to "loo-oo-oo" Keys D, E flat, and E	Revise key G Revise r-t, : Introduce s,-r	Recognition of l, s, d in key G	Tap or monotone rhythm of sight-reading exercise	Recognition of 2 and 3 beats in bar when tapped by teacher		"Lincolnshire Poacher" Key B flat. Starting note lower soh. Begin 1st and of up beat	Folk-songs describe many of the happenings of village life. What other songs do we know that describe such incidents?

[2] Education Department of Victoria 1956, *Course of Study, Music*, Melbourne. Appendix, p. 7, extract.

Appendix C: Songs suggested for middle and senior departments[3]

8. SONGS SUGGESTED FOR MIDDLE AND SENIOR DEPARTMENTS.

Song.	*Source.*
"All the World Is Singing"	*The School Paper*, Gr. III. and IV., October, 1953.
"Apple-tree, The"	*Southern Cross Song Book*—A. B. Lane (Imperial Edition 492). *The School Paper*, Gr. V. and VI., May, 1950.
"Basketful of Nuts, A"	*The School Paper*, Gr. III. and IV., April, 1954.
"Birdies' Ball, The"	*Movement and Song for the Five to Sevens*—Mrs. Murray J. MacBain (Evans, London).
"Birds, The"	*Oxford Book of Carols* (O.U.P.). *The School Paper*, Gr. V. and VI., November, 1951.
"Blackfriars"	*Nursery Rhymes of London Town*, Book 3—E. Farjeon (Boosey and Hawkes).
"Boat Song"	*The School Paper*, Gr. V. and VI., April, 1948.
"Boney Was a Warrior"	*Dominion Song Book*, No. 1 (Whitcombe and Tombs).
"Call of the Sea, The"	*Six Songs of Happiness*—Desmond McMahon (Novello).
"Calling the Cows"	*Dominion Song Book*, No. 1 (Whitcombe and Tombs).
"Come, Join with Me"	*Graded Rounds and Catches* (Curwen Edition 6079).
"Come, Merry Men"	*Graded Rounds and Catches* (Curwen Edition 6079).
"Dancing Flowers, The"	*The School Paper*, Gr. III. and IV., July, 1953.
"Drink to Me Only"	*The New Song Book*—Floyd and Lane (Imperial Edition 381).
"Drummer Boy, The"	*Clarendon Song Book*, 1 A (O.U.P.).
"Fairy Came A-dancing, A"	*Movement and Song for the Littlest Ones*—Mrs. Murray J. MacBain (Evans, London).
"Fairy Counterpanes"	*Singing Class Music*, No. 479 (Edward Arnold and Co.). *The School Paper*, Gr. III. and IV., September, 1953.
"Farmyard, The"	*The School Paper*, Gr. III. and IV., September, 1949.
"Fiddler, The"	*Six Songs of Happiness*—Desmond MacMahon (Novello). *The School Paper*, Gr. V. and VI., June, 1952.
"Gay Hunter, The"	*Six Songs of Happiness*—Desmond MacMahon (Novello).
"Goodnight"	*The School Paper*, Gr. V. and VI., June, 1946.
"Happiness" (Schubert)	*The School Paper*, Gr. V. and VI., August, 1950.
"Happiness"	*Six Songs of Happiness*—Desmond MacMahon (Novello). *The School Paper*, Gr. V. and VI., March, 1945.
"Hopak, The"	*The School Paper*, Gr. III. and IV., November, 1952.
"I Have a Clock"	Sheet music (A. and C. Black). *The School Paper*, Gr. III. and IV., February, 1948.
"Jack Frost"	*Child's Songs*, Vol. I—Carey Bonner (Pilgrim Press). *The School Paper*, Gr. III. and IV., June, 1951.
"Jolly Farmer, The"	*Folk Songs of Many Lands* (Curwen Edition 6268).
"Jolly Waggoner, The"	*English Folk Songs for Schools* (Curwen Edition No. 6051).
"King's Cross"	*Nursery Rhymes of London Town*, Book 1—E. Farjeon (Boosey and Hawkes).
"Kookaburra"	*Y.W.C.A. Song Book.* *The School Paper*, Gr. V. and VI., April, 1951.
"Lincolnshire Poacher, The"	*Sing Care Away*, Book 2 (Novello). *The School Paper*, Gr. V. and VI., March, 1951.
"Little April Lady"	*The School Paper*, Gr. III. and IV., April, 1948.
"Little Fir-tree, The"	*The School Paper*, Gr. V. and VI., November, 1953.
"Little Fishing Boat, A"	*The School Paper*, Gr. III. and IV., March, 1953.
"Little Sicilian Maid, The"	*Dominion Song Book*, No. 1 (Whitcombe and Tombs).
"Little White Hen"	*Dominion Song Book*, No. 7 (Whitcombe and Tombs).
"Loch Lomond"	*The New Song Book*—Floyd and Lane (Imperial Edition 381). *Sing Care Away*, Book 2 (Novello).
"London's Burning"	*Dominion Song Book*, No. 2 (Whitcombe and Tombs).
"Long Ago"	*The Little Singers Song Book*—Angela Wiechard (Imperial Edition 407).
"Longing for Spring"	*The School Paper*, Gr. V. and VI., September, 1949.
"Manx Spinners' Song"	*Twelve Manx Folk Songs* (Stainer and Bell). *The School Paper*, Gr. III. and IV., June, 1947.
"Men of Harlech"	*Sing Care Away*, Book 2 (Novello).

[3] Education Department of Victoria 1956, *Course of Study, Music*, Melbourne, pp. 68-9.

Song.	Source.
"Migildi, Magildi"	*The School Paper*, Gr. V. and VI., March, 1955.
"Minstrel Boy, The"	*Sing Care Away*, Book 2 (Novello).
"Mountain Maid, A"	*Folk Songs of Many Lands* (Curwen Edition 6268).
"Mouse in the Moon"	*Ten Songs for Boys* (Novello). *The School Paper*, Gr. V. and VI., August, 1951.
"Mowing the Barley"	*English Folk Songs for Schools* (Curwen Edition 6051).
"Music of the Woods, The"	*The School Paper*, Gr. III. and IV., April, 1950.
"My Bonny Cuckoo"	*The School Paper*, Gr. V. and VI., April, 1952.
"My Lady Spring"	*The School Paper*, Gr. III. and IV., September, 1950.
"Oh, How Lovely Is the Evening" ..	*The School Paper*, Gr. V. and VI., June, 1949.
"One Misty, Moisty Morning" ..	*The School Paper*, Gr. III. and IV., August, 1949.
"Over the Sea to Skye" ("Skye Boat Song")	"Cramer's Descant Series", No. 4 (Cramer).
"Pealing Bells, The"	*The School Paper*, Gr. V. and VI., April, 1953.
"Roaming o'er the Meadows Far" ..	*Graded Rounds and Catches* (Curwen Edition 6079).
"Robin Hood and Little John" ..	*The Southern Cross Song Book*—A. B. Lane (Imperial Edition 492).
"Russian Weaving Song, A"	*Folk Songs of Many Lands* (Curwen Edition 6268).
"Sailor, The"	*Seesaws and Swings*—Ruth Alexander (Georgian House). *The School Paper*, Gr. III. and IV., June, 1950.
"Seven Steps, The"	*Physical Education for Victorian Schools* (Education Department).
"Shepherdess Walk"	*Nursery Rhymes of London Town*, Book 1—E. Farjeon (Boosey and Hawkes).
"Shepherds Shake off Your Drowsy Sleep"	*Kingsway Carol Book* (Evans, London). *The School Paper*, Gr. III. and IV., December, 1949.
"Shepherd's Song, A"	*The School Paper*, Gr. III. and IV., March, 1953.
"Silvery Moon"	*The School Paper*, Gr. V. and VI., July, 1955.
"Skipping Along"	*The Little Singers Song Book*—A. Wiechard (Allan and Co.).
"Skye Boat Song" ("Over the Sea to Skye")	"Cramer's Descant Series", No. 4 (Cramer).
"Song of the Breeze"	*The School Paper*, Gr. III. and IV., February, 1947.
"Song of the Mock Turtle, The" ..	*Thirty Unison Songs for Juniors* (Novello Edition 350).
"Spinning Wheel, The"	*Sixty Songs for Little Children* (O.U.P.).
"Spring Song"	*The School Paper*, Gr. III. and IV., September, 1950.
"Strömming Boats, The"	*Folk Songs of Many Lands* (Curwen Edition 6268).
"Sturdy Blacksmith, The"	*The School Paper*, Gr. V. and VI., June, 1953.
"Sumer is icumen in"	*Sing Care Away*, Book 1 (Novello).
"Swiftly Flowing Labe"	*The Singing World* (Evans, London). *The School Paper*, Gr. V. and VI., September, 1951.
"Tell Me What the Mill Doth Say" ..	*The School Paper*, Gr. III. and IV., July, 1948.
"Twelve Days of Christmas, The" ..	*The Pocket Sing Song Book* (Novello).
"Vicar of Bray, The"	*National Songs with Descants*, Vol. IX. (Novello).
"What Say the Winds?"	*The School Paper*, Gr. III. and IV., April, 1952.
"Whistling Boy"	*The School Paper*, Gr. V. and VI., February, 1952.
"Will Ye No' Come Back Again?" ..	*The New Fellowship Song Book*—Walford Davies (Novello).

Appendix D: Song teaching procedures (middle and senior departments)[4]

Song Teaching Procedures (Middle and Senior Departments).

When choosing a new song, the teacher should see that it is entirely suitable for its purpose in (*a*) words, (*b*) vocal compass, and (*c*) grade of difficulty. Requirements are as follows:—

(*a*) The words should be of a good literary standard, and should be concerned with topics that will interest the children at that particular stage of their development.

(*b*) The range of the melody should lie as far as possible within the compass of voice suggested for the grade in question. (See Chapter I., section "Voices in Song".)

(*c*) The melodies of songs for infant and junior departments should contain no difficult leaps.

There are two methods of teaching a song, as follows:—

(*a*) *By Rote.*

(i) The song taken as a whole. Suitable songs would be as follows:—

Grades V. and VI.—"The Drummer Boy" (*Clarendon Song Book* 1A).

Grades III. and IV.—"Boney Was a Warrior" (*Dominion Song Book*, No. 1).

(ii) The song taken phrase by phrase. Suitable songs would be as follows:—

Grades V. and VI.—"The Call of the Sea" (*Six Songs of Happiness*—Desmond MacMahon).

Grades III. and IV.—"What Say the Winds?" (*The School Paper*, Grades III. and IV., April, 1952).

(*b*) *By Sight.*

Very short songs or simple rounds involving only the keys, intervals, time signatures, and note values that have been used for modulator and rhythm practice. Suitable examples are as follows:—

Grade III.—"Come Join with Me", key of E major; $\frac{3}{4}$ time. Melody based on pillar tones, and containing the note values: 𝅗𝅥. 𝅗𝅥 𝅗𝅥 (*Graded Rounds and Catches*, Curwen 6079.)

Grade IV.—"Long Ago", key of G major; $\frac{2}{4}$ time. Melody based on pillar tones and simple scale passages, and containing the note values: 𝅗𝅥 ♩ ♫ The rhythm pattern ♫ occurs only once.

(*The Little Singers Song Book*, Imperial Ed. 407.)

Grade V.—"Come Merry Men", key of G major; $\frac{4}{4}$ time. Melody contains lower *te*, and the interval lower *soh* to *soh*. Note values used are 𝅗𝅥 ♩ ♫

(No. 22, *Graded Rounds and Catches*, Curwen 6079.)

Grade VI.—"Roaming o'er the Meadows Far", key of G major; $\frac{4}{4}$ time. Melody contains the passage s f r t, s,. Note values used are 𝅗𝅥 ♩ ♫

(No. 44, *Graded Rounds and Catches*, Curwen 6079.)

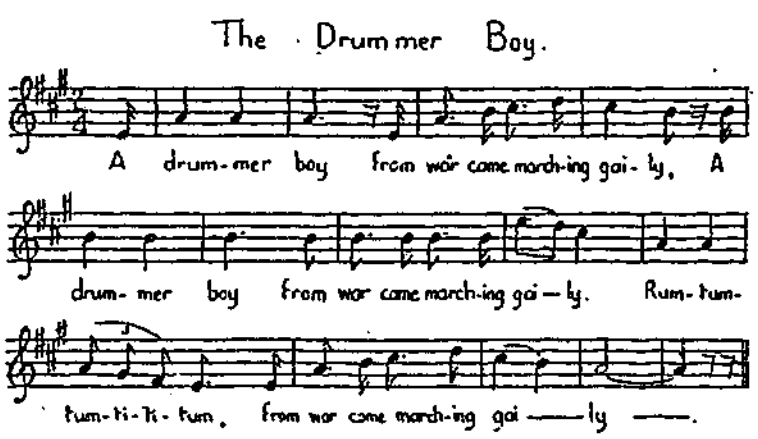
(*a*) *Teaching a Song by the Rote Method.*

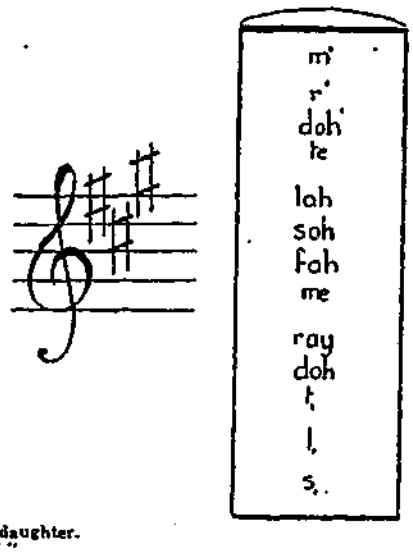
When teaching a song by rote, that is, by ear, it is preferable that the voice should be used to teach the melody, because the children learn a song much more quickly and more easily from the voice than from an instrument. Children should not sing with the teacher except to "loo" or some other suitable syllable because, when singing to words with the teacher, they do not concentrate on the melody sufficiently. Instead, they depend too much on the adult voice instead of listening to the tune and trying to reproduce it correctly. Again, when the teacher sings to words with the children, he is unable to listen critically to the children's voices. It is easier, consequently, for wrong notes, poor tone, and slovenly enunciation to pass unnoticed. As soon as the children are sure of the melody, and can sing it to the words unaided, the teacher should cease singing. His work is now to conduct the song and assist the children to sing it with expression.

(i) *The Song Taken As a Whole—"The Drummer Boy".*

Preparation:

The song should be written on the black board prior to the lesson, with each word or syllable under its appropriate note, and large enough to be read easily. Suggested black-board preparation—





2. With rose in hand he spied the king's fair daughter.
3. "O princess fair, pray, may I be your lover?"
4. "O drummer boy, you'd better ask my father."

From *The Clarendon Song Book*, 1A (Oxford University Press), by permission.)

[4] Education Department of Victoria 1956, *Course of Study, Music*, pp. 48-50.

A C' normal tuning-fork is necessary. The sol-fa modulator will be used during modulator practice and the staff modulator to assist with pitching the key of the new song.

Suggested Steps:

(i) Sing the song (four verses) through to the class. Encourage a brief discussion about its general character and historical background so as to create an atmosphere. A suitable picture is helpful.

(ii) Sing the first verse of the song again while the children listen for, say, the quickly moving notes in the melody that suggest the roll of a drum.

(iii) Sing the verse again. The children softly tap the rhythm.

(iv) Sing the verse again. The children follow the rise and fall of the melody from the music on the black board.

(v) Sing the four verses, and encourage the children to sing "Rum-tum-tum-ti-ti-tum" in each verse.

(vi) Sing the first verse while the children hum the melody softly.

(vii) Sing the verse again. This time the children sing softly to "loo".

(viii) Sing the verse. Children "lip" the words.

(ix) Children sing the first verse, the starting note being given by the teacher.

(x) Discuss the key, the starting note, the method of pitching the key, and finding the starting note. In Grades V. and VI. the children should be able to determine the position of the pillar tones once *doh* has been indicated. If the key is one with which they are already familiar, they indicate the position of *doh* also.

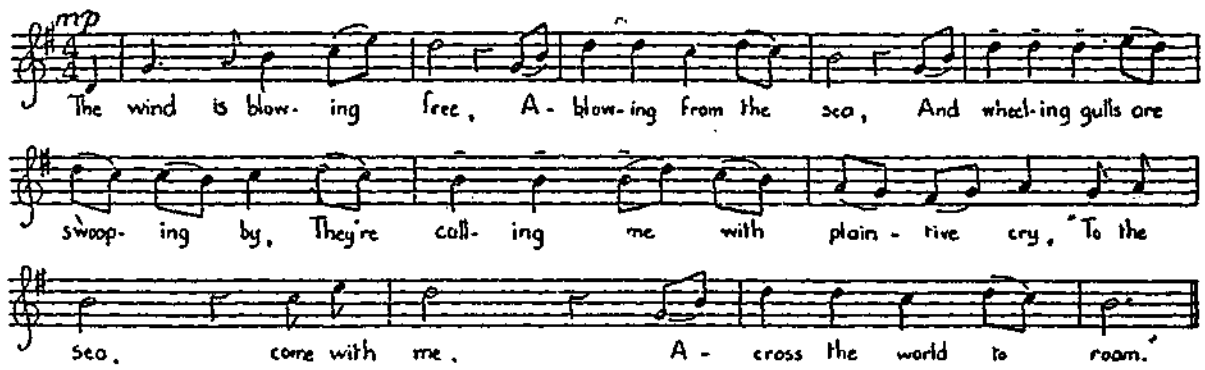
(xi) Discuss the time signature, how to beat time, and on which beat the song begins (primary or secondary form). The children pitch the key and sing the song through, while the teacher beats time, having previously stressed the need for everyone to begin at the same time. "The Drummer Boy" is in the key of A major, and the starting note is lower *soh*. It is in $\frac{2}{4}$ time, and begins at the end of the up-beat (secondary form).

It is now, when the melody and the words are known, that such terms as "phrase" and "accent", together with the meaning of various signs and words relating to tone and speed, are taught incidentally in connexion with interpretation.

(ii) *The Song Taken Phrase by Phrase—"The Call of the Sea".*

This method is used to teach the melody of a more difficult song. Before the song is studied phrase by phrase, the teacher should let the children hear it through a few times so as to give them a general idea of the tune.

Black-board preparation will follow the same lines as suggested for teaching a song as a whole. (The music is given here for reference only.)



2. Across the flowing sea,
The rolling waves I see,
And as they beat upon the shore,
I hear the falling breakers roar,
"To the sea", etc.

3. I hear it night and day,
From far across the bay;
I hear it through the raging gale,
From creaking mast, and rustling sail,
"To the sea", etc.

Suggested Steps:

(i) Sing the song (three verses) through to the class. During the discussion of its general character the teacher could refer to stories of people who went to sea because the life attracted them. A suitable picture of a seascape will help to create atmosphere.

(ii) Sing the first verse of the song. Children listen for the long notes and discover on which words they occur.

(iii) Sing the first phrase. Children softly tap the rhythm.

(iv) Sing the first phrase again. Children hum softly.

(v) Sing the first phrase again. Children sing to "loo" until the tune is known.

NOTE.—Do not allow the children to sing the words until the tune is thoroughly known to "loo" or other suitable syllable.

(vi) Sing the first phrase. Children "lip" the words.

(vii) Children sing the phrase to words after the teacher has given the correct starting note. The teacher should listen critically to the words as well as the tune, and correct any weaknesses as they occur.

(viii) Treat the second phrase similarly; then link the first and second phrases together. Proceed phrase by phrase through the song until it is known. Children will receive valuable aural training if they are encouraged to listen for repeated phrases and groups of notes.

(ix) Discuss the key, the starting note, the method of pitching the key, and finding the starting note. In Grades V. and VI., the children should be able to determine the position of the pillar tones once *doh* has been indicated. If the key is one with which they are already familiar, they indicate the position of *doh* also.

(x) Discuss the time signature, how to beat time, and on which beat the song begins, that is, whether it is in primary or secondary form. The children pitch the key of the new song, and sing the first verse while the teacher beats time, having previously stressed the need for everyone to begin at the same time.

"The Call of the Sea" is in the key of G major, and the starting note is lower *soh*. It is in $\frac{4}{4}$ time, and begins on the fourth beat (secondary form). Incidental teaching of musical terms is discussed in paragraphs relating to the teaching of a song as a whole (page 49).

(xi) To conclude the lesson, the teacher could (*a*) read a poem or selected verses in which the call of the sea is evident ("Sea Fever", by Masefield; or "Sea Hunger", by Marjorie Court—*Fifth Book*); or (*b*) play a record. Grade VI., toward the end of the year, will probably enjoy listening to John Ireland's setting of "Sea Fever", or the traditional song "Westering Home", arranged by Sir Hugh Roberton. Grade V. might prefer "Sailing, Sailing, over the Bounding Main", or "Bill Bones's Hornpipe". Alternatively, a short musical appreciation period could be taken, during which songs about the sea could be compared with traditional sea shanties, which are really the work songs of the sea.

A GUIDE TO MUSIC IN THE PRIMARY SCHOOL

Scope and Sequence Chart

MUSICAL KNOWLEDGE

MUSICAL EXPERIENCES	rhythm	melody	expression, tone color, and style	harmony	form
preliminary stage	■ beat and accent (p. 23) ■ rhythm patterns of words and rhythm patterns of movements (p. 34) ■ vocabulary (p. 35) ■ visual representation and graphic notation of beat and accent (p. 35)	■ ascending and descending melodic phrases (p. 37) ■ high and low sound patterns (p. 37) ■ vocabulary (p. 38) ■ graphic notation (p. 38)	■ dynamics and tempo (p. 39) ■ vocabulary (p. 40) ■ identification of instruments (p. 40) ■ tone color (p. 41)	■ a variety of accompaniments (p. 42)	■ phrases (p. 42)
stage 1	■ beat and accent (p. 49) ■ rhythm patterns (p. 50) ■ rhythm patterns with rests (p. 50) ■ distinguishing between beat, accent, and rhythm (p. 52) ■ vocabulary (p. 52) ■ recognition of repeated rhythm patterns (p. 52) ■ graphic and conventional notation (p. 52) ■ recalling and performing rhythm patterns (p. 54)	■ ascending and descending melodic phrases, steps, and leaps (p. 55) ■ higher and lower phrases (p. 56) ■ graphic notation (p. 56) ■ conventional notation (p. 57) ■ vocabulary (p. 57)	■ contrasts in dynamics and tempo (p. 58) ■ legato and staccato sounds (p. 59) ■ vocabulary (p. 59) ■ identification of instruments (p. 59) ■ different styles of music (p. 59) ■ graphic notation (p. 61)	■ presence/absence of accompanying sounds (p. 62)	■ same and different phrases (p. 63) ■ introductions and codas (p. 63) ■ vocabulary (p. 64)
stage 2	■ relationship of note values and rests (p. 69) ■ same, longer, and shorter note values (p. 71) ■ graphic and conventional notation (p. 71) ■ metre (p. 72) ■ top figure in the time signature (p. 74) ■ vocabulary (p. 75) ■ difference between a rhythm pattern and its underlying beat (p. 75)	■ steps, leaps, and repeated sounds (p. 76) ■ treble clef (p. 77) ■ graphic and conventional notation (p. 78) ■ vocabulary (p. 79)	■ gradual changes in tempo and dynamics (p. 80) ■ legato and staccato sounds (p. 81) ■ vocabulary (p. 82) ■ graphic notation (p. 82) ■ identification of instruments (p. 83) ■ music of ethnic groups (p. 83)	■ presence/absence of accompanying sounds (p. 84) ■ vocabulary (p. 84)	■ repeated and contrasting sections (p. 85) ■ repeat signs (p. 86) ■ double bar-lines (p. 86) ■ vocabulary (p. 86)
stage 3	■ same and different rhythm patterns (p. 93) ■ graphic and conventional notation (p. 94) ■ vocabulary (p. 96) ■ 2:1 note value relationships (p. 96) ■ syncopation (p. 99)	■ same and different melodic phrases (p. 100) ■ tonal centre (p. 102) ■ graphic and conventional notation (p. 103) ■ vocabulary (p. 105)	■ changes in tempo and dynamics (including sudden changes) (p. 106) ■ classroom, ethnic, and orchestral instruments (p. 108) ■ music of ethnic groups (p. 108) ■ instrumental groups (p. 109)	■ chords (p. 110) ■ vocabulary (p. 113)	■ same and different phrases (p. 114) ■ repeated and contrasting sections (p. 116) ■ binary (two-part) and ternary (three-part) form (p. 117) ■ vocabulary (p. 118)
stage 4	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]
stage 5	■ relationships and differences between beat, accent, and rhythm patterns (p. 159) ■ graphic and conventional notation (p. 164)	■ same, different, and similar melodic phrases (p. 165) ■ melodic sequences (p. 167) ■ key signatures (p. 170) ■ major, minor, and pentatonic modes (p. 172) ■ graphic notation (p. 174) ■ conventional notation (p. 175) ■ octave (p. 176) ■ vocabulary (p. 177)	■ style and mood (p. 178) ■ styles of music (p. 180) ■ instrumental groups (p. 180) ■ expression marks and dynamic symbols (p. 181) ■ vocabulary (p. 182)	■ harmonic texture (p. 187) ■ hearing chord changes (p. 188) ■ hearing the root in chord changes (p. 189)	■ suite (p. 190) ■ program music (p. 192) ■ song form (p. 193) ■ vocabulary (p. 194)
stage 6	■ triplet (p. 196) ■ changes of metre (p. 196) ■ graphic and conventional notation (p. 197) ■ vocabulary (p. 198)	■ melodic sequences (p. 199) ■ same, different, and similar melodic phrases (p. 199) ■ changes in tonality (p. 201) ■ creating and using scales (p. 201)	■ style and mood (p. 204) ■ styles of music (p. 205) ■ dynamic symbols, tempo and expression marks (p. 206) ■ vocabulary (p. 208)	■ harmonising songs (p. 209)	■ theme and variations (p. 212) ■ vocabulary (p. 215)

Produced by the Music Branch for the Primary Schools Division
Published by the Publications and Information Branch
Education Department of Victoria

[5] Education Department of Victoria 1981, *A Guide to Music in the Primary School*, Melbourne, insert.

Appendix F: Work Program for 10 weeks, 1962, grade one, Eaglehawk P.S.[6]

Grs. 1A = B. & C.

	Breath.	Voice	Pitch & Melody	Rhythm.	Ear-Training
1.	Deep breathing Paper bags.	'Who are you? 'We are girls	High, low & middle pitch.	Walk and run.	—
2.	Deep breathing Blow balloons - Burst	Continue above.	Revise above. Teach asc. + desc. pitch	Revise above. Teach gallop and skip.	Rec'n of tunes from rhythm.
3	Deep breathing Blow candles on cake	Continue above High pitch.	Revise all above.	Counting. 2/4 3/4 and 4/4	As above.
4.	Deep breathing Blow paper bags - Burst	Do you like ice-cream, etc.	High, low and middle pitch.	Count and tap 2/4 3/4 4/4	—
5.	Deep breathing Blow candles on cake	'Do you like' etc. Chu. give.	As 2 desc. pitch.	Walk, run, skip, gallop etc.	—
6.	Deep breathing Blow balloons - Burst	'Who are you? 'We are girls' etc.	Revise above	As above.	Tap rhythm of known tunes
7.	Deep breathing Count to 10 on one breath	Continue above.	High low and middle pitch.	Piano commands.	As above.
8	Deep breathing Blow balloons	Desc. scale. I can climb etc.	Asc and desc. pitch. Chu give.	Walk, run, skip and gallop	Recog'n of tunes from rhythm.
9.	Deep breathing Blow footballs.	As above.	Chu. give high low middle pitch	Getting faster and slower.	Tap rhythm of known tunes
10.	Blow candles on cake etc.	Continue above	Chu. give asc. and desc. pitch.	Continue above.	Recog'n of tunes from rhythm.

[6] Work program for 10 weeks, grade one, Eaglehawk P. S., 1962, transcribed by Judith Knopp from Max O'Laughlin, Music Branch field staff. Private collection, J. Ferris.

Rhythmic Interpretation.	Appreciation	Tunes	Date.
Piano commands:- stand, sit, sit up straight sleep wake up	—	Riding in the Wagon Nursery Rhymes	22 2
Revise above		Riding in the Wagon Mr Barber	15 2
Getting faster and slower. (Use gallop music)		Riding in the Wagon Mr Barber. Look up the Street	29 3
Continue above. Using walking music.		Revise above. Fly away Little Birdie Have You Seen the Ducks	12 4
Hand movements to $\frac{2}{4}$ $\frac{3}{4}$ $\frac{3}{4}$ $\frac{4}{4}$	-	Fly away Little Birdie The Little Tug	31 5.
Continue above with quick changes in rhythm.	-	Look up the Street The Little Ducks On We Can Play	12 7
Counting aloud to $\frac{2}{4}$ $\frac{3}{4}$ $\frac{3}{4}$ $\frac{4}{4}$.	-	Little Ducks Fly Away Little Birdie Little Fluffy Yellow Duck	16 7.
Chm. give above.			30
		Fly Away Little Birdie The Busy Bee	5
As above.		The Busy Bee Spring Songs. There Came to My Window	27 9.
Flowing hand rhythm to $\frac{2}{4}$ $\frac{3}{4}$ and $\frac{4}{4}$		Spring Songs. The Pelican.	11 10
		Revision of Songs	22 11.
		Revision of Songs	6 12.

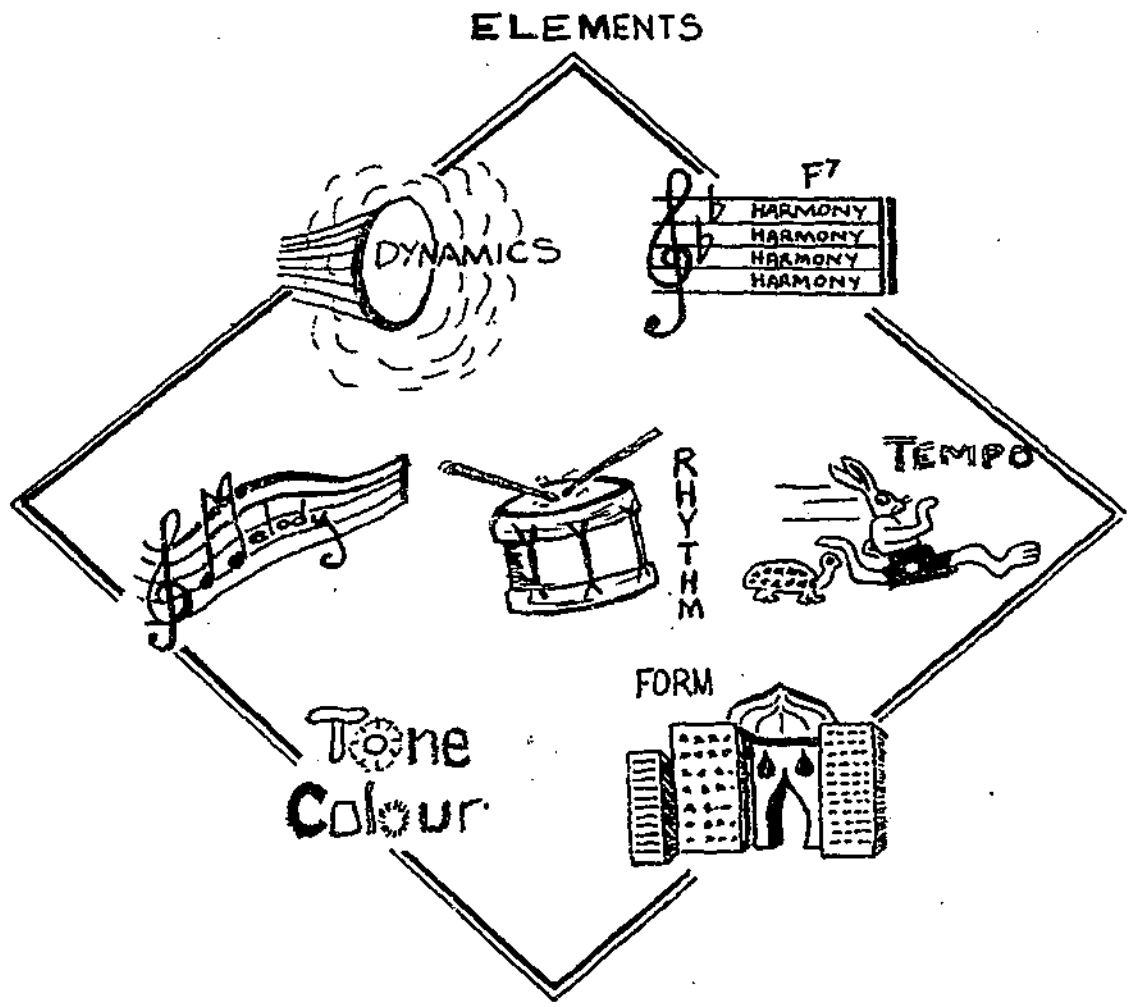
Appendix G: ***A New Programme for Teaching Music***[7]

I

AIM: To Develop Childrens' UNDERSTANDING of

MUSIC

Which is a combination of these



Childrens' understanding of each element is

developed through

ACTIVE EXPERIENCE

MOVEMENT

SINGING

CREATIVE ACTIVITIES

PLAYING INSTRUMENTS.

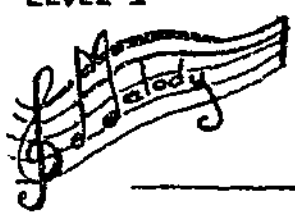
LISTENING

[7] Education Department of Victoria, G. Latham & G. Hansen c. 1974, *A New Programme for Teaching Music*, Melbourne, p. i.

Appendix H: ***A New Programme for Teaching Music*, level 1, melody.**[8]

Illuminate High — Low

LEVEL 1



Concepts through: PLAYING, BODY MOVEMENT, SINGING, ACCOMPANIMENTS AND CREATING.

---

① Respond to signals on a tuned instrument: **EAR TRAINING**

G—C Stand up C—G Sit down.

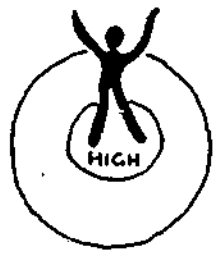
This can be adapted into a game not unlike Simon Says.
Additional signals being C-B-C turn around and three quick repeated notes on the same level to convey the prefix "Simon Says"

E.G. C·C·C C—C = Simon Says Stand Up.
C C C C—C

---

② **APPRECIATION**

Two music compositions (one predominantly high in pitch, the other one using mainly low sounds) are interpreted through children's body movements.
Initially two short examples may be used. At a later stage just one example may be taken in isolation (each child plans his movements on early listenings with eyes closed whilst lying on his back.)



Records: SICILIAN TARANTELLA (MICHAEL HERMANN'S FOLK DANCE ORCH.) CARNIVAL OF FOLK DANCES RCA. 20269
"Ballet of the Unhatched Chicks" (Moussorgsky) Grade 1. Vol. 1
"Pines of the Villa Borghese" (Respighi) Grade 4 Vol. 1
"The Twittering Machine" (Schuller) Grade 2 Vol 2

LOW: "Pantomime" (Kabalevsky) Grade 1 Vol. 1
"Bydlo" (Moussorgsky) Grade 2 Vol. 1
"Dagger Dance" (Herbert) Grade 3 Vol. 1

Unless otherwise stated the above examples can be found in "Adventures in Music" RCA.

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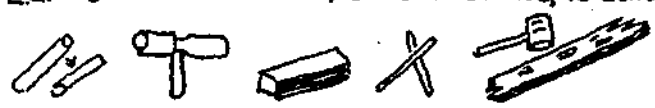
③ **EAR TRAINING - SCIENCE**

Children attempt to play high or low sounds on a conventional or non conventional instrument.
Was the sound produced high or low?
What makes sounds high or low?

---

④ **EAR TRAINING - COMPOSITION**

Arrange a sequence of similar sounds in a high-low "run". (Not necessarily tuned to a scale.)
E.G. 8 WOODEN SOUNDS, 6 METAL SOUNDS, 10 GLASS SOUNDS ETC.



A Follow-up Activity
Use this sound collection to compose music (E.G. take the rhythm of an easy known song and make new tunes/sounds to that rhythm pattern.)
Twinkle Twinkle Little Star has a good rhythmic basis

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[8] Education Department of Victoria, G. Latham & G. Hansen c. 1974, *A New Programme for Teaching Music*, Melbourne, p. 8.

Appendix I (a): List of *School Paper* songs, 1934, grades three/four, and grades five/six.[9]

Grades Three and Four

February: 'Bright are the Glories'. Words: J. Ballantyne, music S. Webbe'
March: 'Blue Bells of Scotland'. 'Ballad composed by Mrs Jordan and sung by her at the Theatre Royal, Drury Lane, London, 1800'.
April: 'A Southerly Wind'. English hunting song
May: 'An Australian National Anthem' Words, J. Brunton Stevens, music Dr. J. Summers.
June: 'Strawberry Fair'. Folk song
July: 'A Rainy Day'. Words and music, Mrs Bene Gibson Smythe
August: 'Kangaroo Song'. From *Bush Songs of Australia*, by Annie R. Rentoul, Ida Rentoul Outhwaite, & Georgette Peterson. Published by George Robinson & Co., Melbourne.
September: 'There Were Three Merry Travellers'. H. Truhe.
October: 'The Wandering Miller'. Schubert.
November: 'Come Follow Me'. John Hilton, 'Time of Elizabeth'.
December: 'God Bless Australia'. Sung to 'Adeste Fideles'.

Grades five and six

February: 'The Golden Vanity'.
March: 'The Bonnie Banks o' Loch Lomond'. Scottish Air. Published by Allan & Co.
April: 'Australia, Land of Ours. An Anthem'. Words and music, Dudley Glass.
May: 'The Lyre Bird'. From Songs of the Bush for Children, by Isabel Langlands. Published by A. E. Vidler, Melbourne.
June: 'The Children's Song'. W. G. Whittacker. From The Oxford Chorus Songs, Oxford University Press.
July: .'Robin Hood and Little John'. English Folk Song.
August: 'Melbourne Centenary Song'. Words and music, Jessie Penfold.
September: 'See, the Conquering Hero Comes'. Handel.
October: 'Who is Sylvia'. Words, Shakespeare, music, Schubert.
November: 'Springtime in Australia'. 'Words composed, and music arranged by H.A. Berry, School No. 263, Bayswater, Victoria.
December: 'Never Say Fail'.

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[9] Education Department of Victoria 1934, *School Paper*, grades three/four and grades five/six, issues from February to December.

Appendix I (b): List of *School Paper* songs, 1956, grades three/four, and grades five/six.[10]

Grades three and four

February: 'My Maid Mary'. Words, traditional, music by Alec Rowley. From *Wumblements*, Curwen edition8635, published by Curwen and Sons, Ltd.

March: 'Solemn Mister Mopoke'. Words by Helen Noakes, music by O. C. Campbell Egan. From *Percy Platypus*, by Campbell Egan, published by Allans., Melbourne.

April: 'Hush-a-bye, Darling. Gaelic Lulluby. . From the *Oxford School Music Book* (Teachers Manual), by Roger Fiske J. P. B. Dobbs, published by Oxford University Press. Sole selling agents - Boosey and Hawkes, Australia.

May: 'The Squirrel'. From *The Graded Song Book* - Junior. Published by J. Curwen and Sons, London.

June: 'The Riddle'. German Folk-song. From the *Oxford School Music Book* (Teachers' Manual), by Roger Fiske J. P. B. Dobbs, published by Oxford University Press. Sole selling agents - Boosey and Hawkes, Australia.

July: Cuck-Cuckoo'. Czechoslovakian Folk-song. From *Twenty-five Rhythm and Melody Songs*, Gladys Whitred; published by Harrap and Company, Ltd.

August: 'Simple Simon'. Anon. Nursery Rhyme. Reprinted by permission of the trustees of the late Sir Walford Davies.

September: 'The Maypole'. Words by Linda Chesterman. Air - 'Shepherd's Hey'. From Let's Sing - 24 Songs for Juniors, by Linda Chesterman and W. E. Houghton, published by Boosey and Hawkes Ltd, Sydney.

October: 'Spring Song' Old English Song.

November: 'The Shepherd'. Canadian Folk-song. Words translated by Linda Chesterman. From Let's Sing - 24 Songs for Juniors, by Linda Chesterman and W. E. Houghton, published by Boosey and Hawkes Ltd, Sydney.

December: 'The Baby King'. Words and music by Marion May. From 'Child Education', published by Evans Brothers.

Grades five and six.

February: 'Andulko' Words translated by Gladys Whitred, folk tune from Czechoslovakia.

March: 'Gathering Apples'. Traditional

April: 'Per Spelman' Song from Scandinavia. From *Twenty-five Rhythm and Melody Songs*, Gladys Whitred, published by George G. Harrap and Company, Ltd.

May: 'Donkey Riding'. Lancashire Sea-song. From *The Oxford School Music Book*, published by Oxford University Press.

June: 'Tik-Tak'. English text by Margaret E. Sangster; music arranged by Florence H.Botsford, from the *Botsford Collection of Folk-songs*, Vol. 3. Copyright held by G. Schirmer, Inc. New York; copyright in Australia held by Allan and Co., Melbourne.

July: 'Cold Winter Now Has Vanished'. English words by J. D. Nixon, German Folk-song.

August: 'Holdi-ridi-rio'. From *Twenty-five Rhythm and Melody Songs*, Gladys Whitred; published by Harrap and Company, Ltd.

September: 'Spring Carol'. Welsh song, From the *Oxford School Music Books*, [sic] published by Oxford University Press

October: The Cuckoo'. English Folk-song.

November: 'Hungarian Carol'. From *Twenty-five Rhythm and Melody Songs*, Gladys Whitred; published by Harrap and Company, Ltd.

December: 'Sussex Carol'. Collected by R. Vaughan Williams. From the *Oxford School Music Book*, [sic] published by Oxford University Press

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[10] Education Department of Victoria 1956, *School Paper*, grades three/four and grades five/six, issues from February to December.

SPRING-TIME IN AUSTRALIA.

Words composed, and music arranged by H. A. Berry, School No. 2163, Bayswater, Victoria.

Sweetly, and with expression.

Come, oh, come with me, where the flowers are blooming.

Come, oh, come with me, where the skies are beaming,

Over hill and valley sun-light is streaming,

Joyously.
(Bass part well accented).

Decked in dainty

Na - ture's wak - ing, Spring-time is come. In the

The

tree - tops on the hill side the brown thrush is

brown thrush is sing - ing, is sing - ing, is

sing - ing, In the tea - tree near the slip - rails the wren trills his

sing - ing, In the tea - tree the pret - ty blue wren trills his

lay, In the gul - ly by the wat - er the bell - birds are

lay, The bell - birds are ring - ing, are ring - ing, are

ring-ing, All the bush-land greets the morn-ing, and all hearts are gay.

ring - ing, The bush greets the morn - ing, and all hearts are gay.

2. Come, oh, come with me, where shy buds are peeping,
Come, oh, come with me, where young lambs are leaping,
Where the fairy snow-drop wakes from her sleeping,
Decked in dainty colours—herald of spring.

3. Come, oh, come with me, where bright tints are showing,
Come, oh, come with me, where wild flowers are growing,
Where the wattle's golden tresses are glowing,
Emblem sweet of our dear Austral land.

[11] Education Department of Victoria, *School Paper*, grades five/six, November, 1934.

Appendix K: 'Kangaroo Song'[12]

KANGAROO SONG.

From *Bush Songs of Australia*, by Annie R. Rentoul, Ida Rentoul Outhwaite, and Georgette Peterson, published by George Robertson and Co., Melbourne.

Allegretto (*with humour*).

Old Bump - e - ty Jump - e - ty

Hop and go one Way ly - ing at ease on his side in the sun, And this

old kan - ga - roo he was whisking the flies, With his glos - sy long tail, from his

rall. *a tempo*

cont and his eyes. Bump - e - ty Jump - e - ty Hop and go one,

Hop and go one, Hop and go one, Sleep with an eye o - pen

out in the sun, Bump - e - ty Jump - e - ty Hop.

2. Now foolish young Frisky, the wood-cutter's dog,
Came peeping at Bumpety over a log,
So it's "Up, boys, and at 'im!" he barked to the pack,
And "Right! we are coming!" the others barked back.
Chorus—Bumpety Jumpety, etc.

3. I wish you had seen how old Bumpety stood,
And boxed all their ears in the heart of the wood!
And he hopped off in triumph as soon as he'd done,
So we'll all cry "Hurroosha!" for Hop and go one.
Chorus—Bumpety Jumpety, etc.

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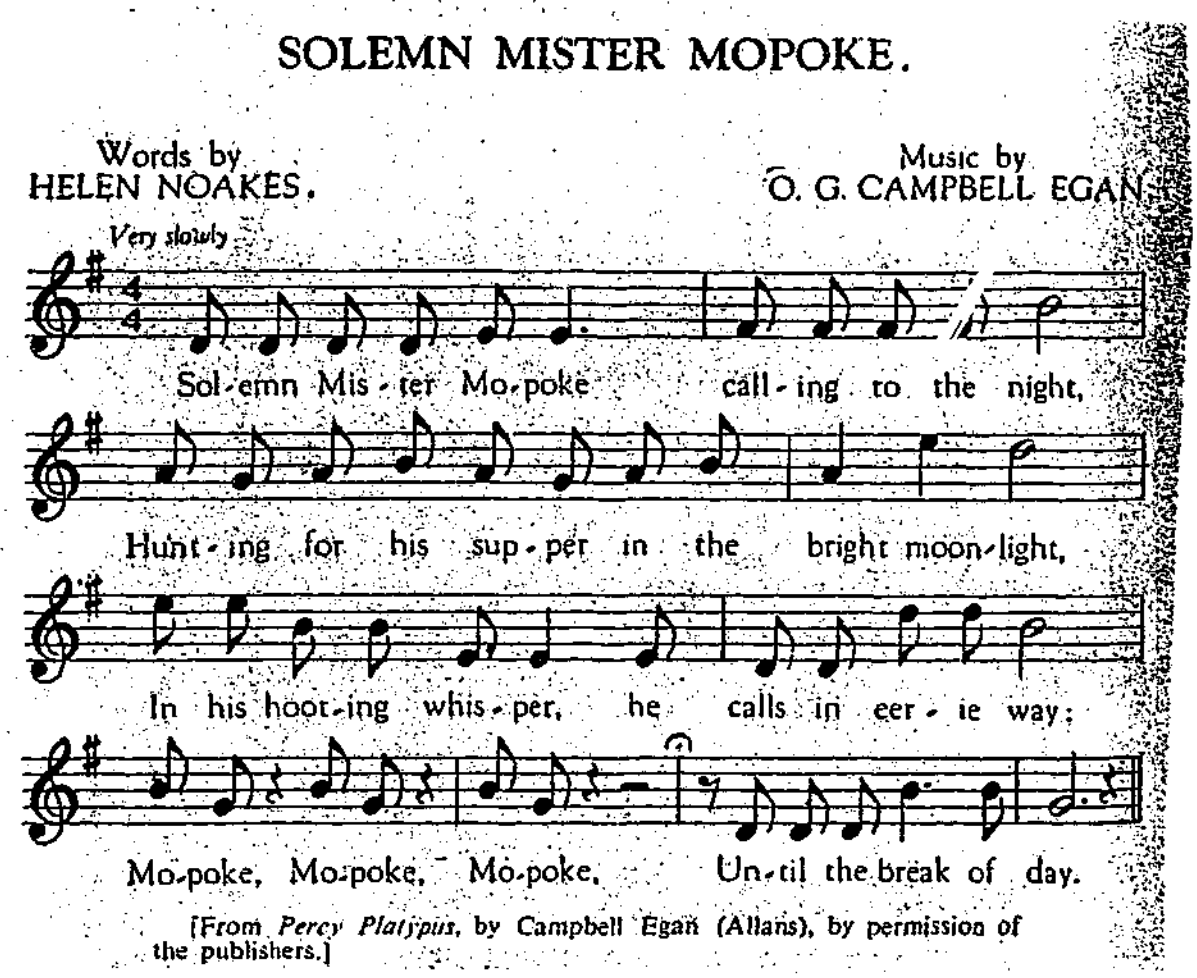
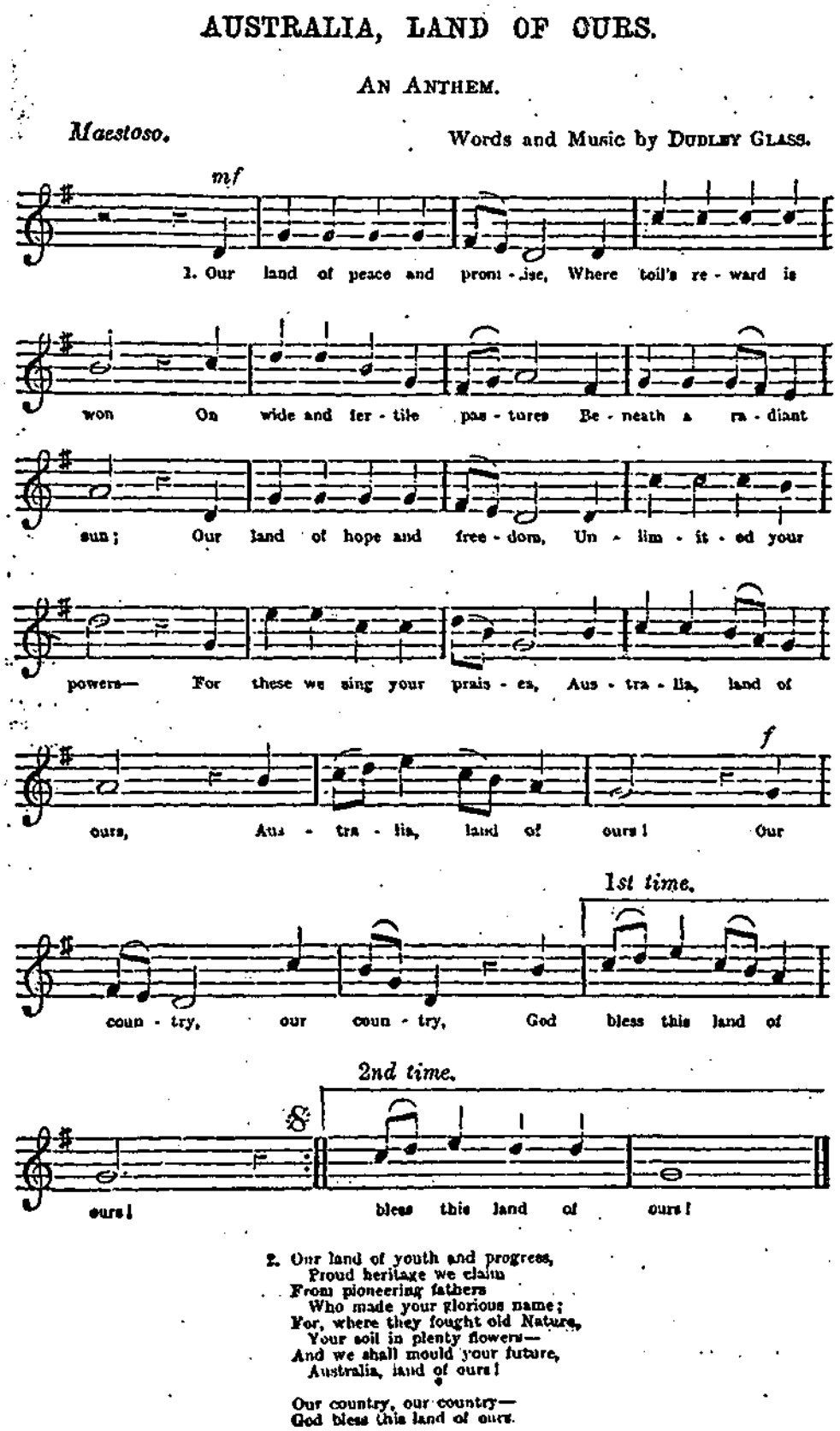
[12] Education department of Victoria, *School Paper*, grades three/four, August, 1934.

Appendix L: 'Solemn Mister Mopoke'[13]



[13] Education Department of Victoria, *School Paper*, grades three/four, March, 1956.

Appendix M: 'Australia, Land of Ours'[14]

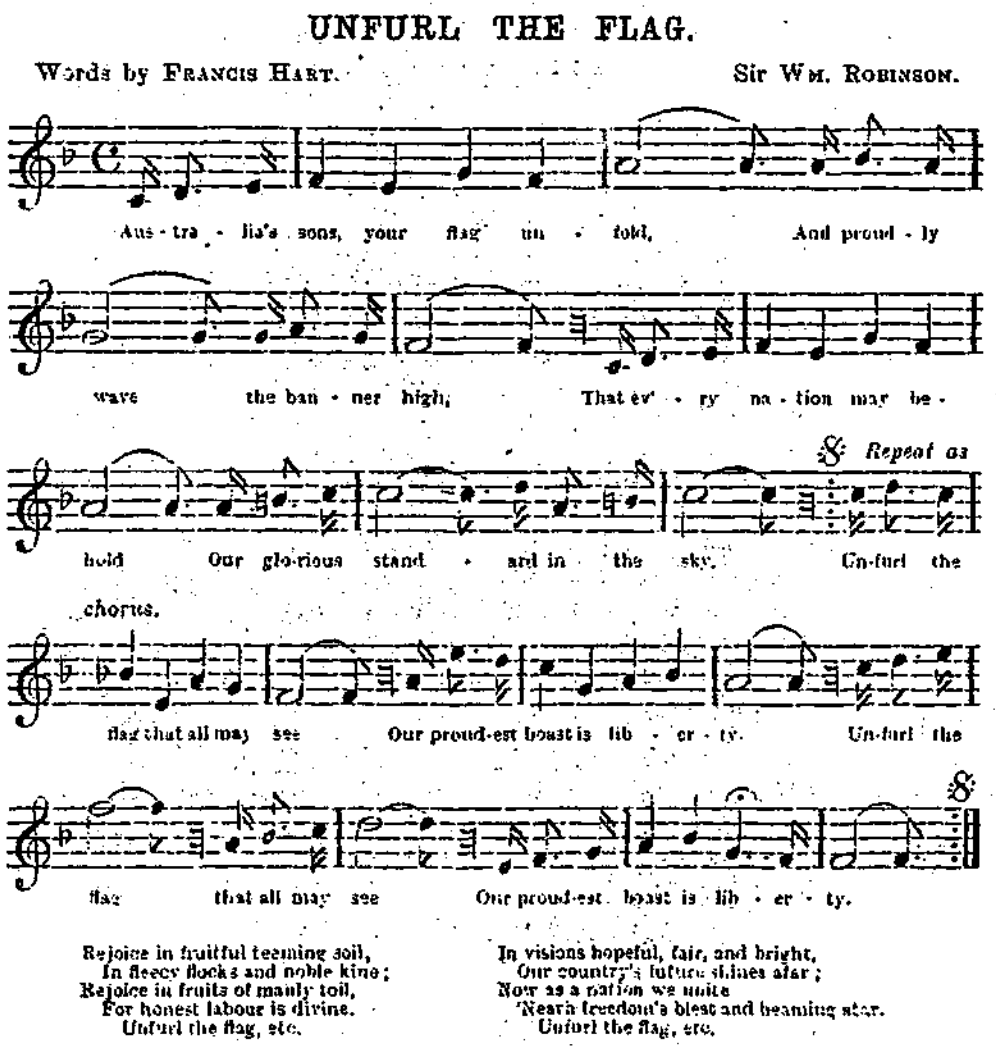


2. Our land of youth and progress,
Proud heritage we claim
From pioneering fathers
Who made your glorious name;
For, where they fought old Nature,
Your soil in plenty flowers—
And we shall mould your future,
Australia, land of ours!

Our country, our country—
God bless this land of ours.

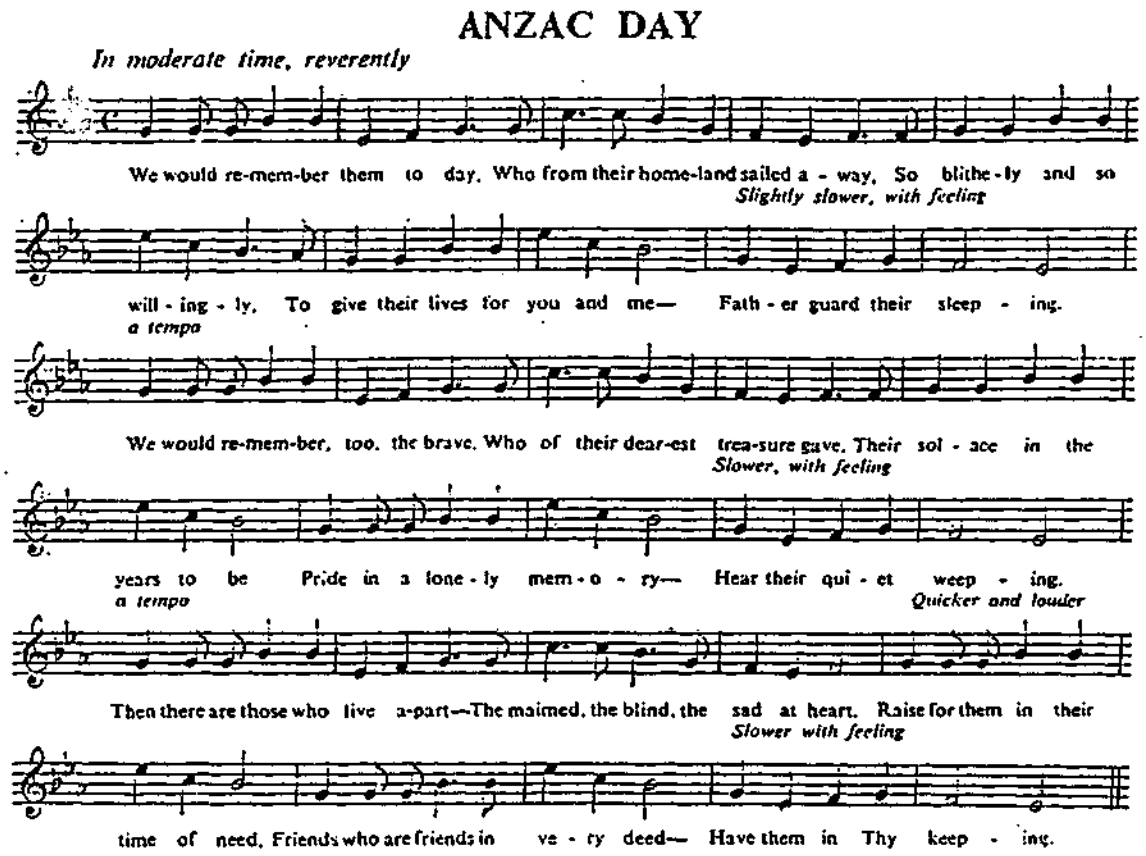
[14] Education Department of Victoria, *School Paper*, grades five/six, April, 1934.

Appendix N: 'Unfurl the Flag'[15]



[15] Education Department of Victoria, *School Paper*, grades five/six, April, 1937.

Appendix O: 'Anzac Day'[16]



[From *Special Day Songs*. Words and Music by BENE GIBSON SMYTH. Published by Allan Co. Pty. Ltd.]

[16] Education Department of Victoria, *School Paper*, grades three/four, April, 1967.

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