

# A preliminary survey of the information needs of practical music teachers in New South Wales

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UNIVERSITY OF NEW SOUTH WALES

School of Librarianship

A PRELIMINARY SURVEY OF THE INFORMATION NEEDS  
OF PRACTICAL MUSIC TEACHERS IN  
NEW SOUTH WALES

by

Margaret Caldwell

A project report submitted in partial fulfillment  
of the requirements of the Degree of Master of  
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ABSTRACT

Although there have been many user studies and reports on information needs of various user groups in the past fifteen years, nothing has appeared so far on the information needs of practical music teachers.

The aim of this study was to examine the information needs of a group of practical music teachers in New South Wales to find out the type of information they required, the sources that were used and whether they were considered satisfactory, and to identify some of the factors which influenced the choice of information seeking methods and sources. Four hypotheses were formulated to test the data that was collected.

A questionnaire was distributed to a sample of 150 teachers divided into three categories and selected systematically from the Directory of accredited private music teachers 1978, and 62 usable replies were received.

It was found that the majority of teachers taught keyboard, had been teaching for more than fifteen years and although most had quite extensive personal libraries, 71% had searched for music outside their own collections in the past year. Although the majority of respondents had access to a library, only 35% had items on loan. There was a greater need for sheet music than for information about music and a general lack of knowledge about services offered by libraries. The music shop was the most important source of information and as with other studies, accessibility and contact with colleagues were important factors in determining the choice of information source. These trends indicated that a fuller study could provide useful data for establishing appropriate information services for practical music teachers.

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## CHAPTER 1

## INTRODUCTION

1. Need for the study and statement of the problem

In discussing economic constraints currently affecting libraries and their services, Maurice Line said "We need to know even more about what users say they want, what they actually need for their immediate purposes, and how they use what they get." (1:174) An increasing amount of work has been undertaken in the past fifteen years on the use made of libraries and the information needs of a wide variety of user groups, but little thought appears to have been given to the field of music or to music teachers in particular.

Extensive bibliographies have appeared on information needs and user studies such as those of Wood in 1971 (2), Ford in 1977 (3) and Mairead Browne in 1979. (4) In all of these there was no item relating specifically to music teachers.

To establish whether there were any studies on the information needs of this group, a search was made of relevant data bases on Lockheed's Dialog system. The following data bases were searched using a combination of terms to cover music, libraries, teachers and information needs:

Comprehensive Dissertation Abstracts, 1861 to date (September 1979)  
ERIC (Educational Resources Information Center) 1966 to date (September 1979)  
RILM (Repertoire Internationale de Litterature Musicale) 1972 - 1975,  
(as well as manual searching of the quinquennial index 1967 - 1971)



LISA (Library and Information Science Abstracts) 1969 to date  
(September 1979)

The first two data bases cover mainly North American and British material while the last two include European references as well. Full details of the data bases searched are given in Appendix 1. Indexes to British Theses were also checked, as well as R & D Projects in Documentation and Librarianship and Masters Theses in Library Science. (5) No specific references were found.

Studies covering music have tended to concentrate on resources rather than the needs of users. A search of the literature revealed that there have been some studies of the needs of teachers as in the INFROSS reports. (6) There have also been studies on library provision, services and resources which have included quite detailed surveys of music libraries (for example those of Long (7) and Covell (8)) but there appears to be no combination of needs of music teachers or musicians with the provision of library services relating to music. It would seem then that an exploratory study of the information needs of music teachers could provide useful information on the characteristics of this group of users of information services.

By 1974, research into user studies and needs had reached the stage where Maurice Line was proposing draft definitions on information needs, wants, demands and uses. (9) He saw a need as being something an individual ought to have for his work, research and so on; a want being what he would like to have, and a demand being what he asked for. His article was followed by one by Norman Roberts (10) who tried to refine these concepts further. He pointed out that "as the current use of 'need' and 'want' suggests, different Individual Potential Demands possess varying priority ratings both from an individual user's standpoint and from the librarian's. Essentially

this rating is an individual, subjective assessment which often attains a degree of objectivity through reinforcing numbers of consensus...A potential demand may be invested with a high degree of priority by the library user but may not be so assessed by the librarian." (10:310) Thus there is a need for objective studies to establish the users' priorities. Surveys are one way of obtaining information on wants and demands and may be used to obtain information which could help establish the various degrees of priority of these stated needs, wants and demands.

## 2. Literature review

Although no direct reference to the information needs of music teachers was found, this does not imply a total lack of interest in the provision of music in libraries, or lack of information on the assumed needs of musicians.

### 2.1 United States of America

Writing in 1938, Moor(11)tried to document the needs and resources for music and dance when he laid down guidelines for a library-museum. He observed that adequate music library service had been a matter of concern for fifty years and that the Music Teachers National Association (founded in 1876) and the Music Educators National Conference (founded in 1907) had documented music problems with a representative analysis of the ideals and needs to which music educators had been sensitive. Moor noted that Oscar Sonneck (the first music librarian for Library of Congress) had stressed the need for libraries to serve both lay and professional interests and that he had urged that all music libraries should be willing to circulate their materials more freely. Moor took up this concept and developed the idea of the library-museum that would include

more than printed music - it would lend materials, contain piano rolls, gramophone records, music instruments and any material that would enhance the use and appreciation of music.

In 1974 the library and information needs of creative and performing artists were touched on in a report entitled "The library and information service needs of the nation" (12) but here again the opinions expressed were those of informed individuals rather than information from the potential users themselves.

David Hamilton in his section on "Library and information needs of creative and performing artists" noted that "the sheer breadth of library materials that artists may require at some time or other in their careers makes them especially dependent upon the library network" and he added that "the increasing prevalence of artists educated in college and university situations is doubtless leading to a greater awareness among them of the ways in which library and information services can be useful in the practice of their professions." (12:119) Later on in the discussion paper, he said "a performing artist used to be able to get along on a very narrow repertory...but today with our increased knowledge...a performer can be expected to, and be asked to, acquaint himself with a much wider variety of material than he can possibly conceive of handling in a personal library." (12:228) As these artists must learn first, it follows, from Hamilton's argument that their teachers must also be acquainted with a much wider range of material than was previously the case.

At the end of these conference papers, Donald Black in "Library needs of the disadvantaged" noted that "present library response to user needs is more a reflection of what librarians have believed are user needs rather than carefully planned actions

based on accurate data gathering efforts." (12:281)

Hays, Shearer and Wilson in an article entitled "The patron is not the public" pointed out that there could be problems in divergence of fact and opinion when providing new library services and materials. They commented that "great care must be made to match these additional services to the needs and tastes of the public and not just to the concepts of innovative librarians." (13:1813) They described certain departures from traditional passive library services such as the accumulation of nonprint materials, music collections, assumption of the role of a community information and referral centre and experimentation with new techniques for delivering library materials to the public. They went on to investigate the disparate needs of users and nonusers for these services in Piedmont, North Carolina. Interviewers were used to obtain information from a sample which returned an 83% response rate. In regard to music, their results revealed gospel and popular music was preferred and they commented that "the idea of enriching the public's music taste by providing only certain types of music - ie. classical, semi-classical, musicals - is rejected here. The idea of choosing the best of all types of music which the public enjoys is adopted in its place." (13:1818) Hays, Shearer and Wilson suggested that it should be the responsibility of each public library to determine the music preferences of its public and then order accordingly so that the library was stocked according to user preferences.

A conflicting view of meeting expressed user needs was provided by Tanno (14) at the Music Library Association meeting in 1979 where he commented on the change that was becoming apparent in the collection and selection principles and philosophy. Instead of trying to pinpoint and fill significant gaps in research collections,

research libraries were paying too much attention to demands of their user public which resulted in over-emphasis on present needs at the expense of long range responsibilities. At the same conference, Donald Roberts "advocated a written acquisitions policy with the dimensions and character of user demands assigned a clearly defined impact." (14:1101)

The differing views expressed by the public libraries and university and research libraries may not appear to conflict so much if it is recognised that each library serves a different purpose. The library in a tertiary institution must try to meet the general aims of that institution which often include research entailing collection of materials for future use, while the public library tends to cater for current use and needs. The United States has some very well developed large music libraries, especially on the east coast with the Music Division of the New York Public Library, the Lincoln Center for the Performing Arts and the Music Library of the Library of Congress. The Music Library Association has been in existence many years and recently a Music Users Group of OCLC (15) has come into existence, and the MARC format for cataloguing music is almost ready for implementation. This recognition by librarians of the importance of music in libraries is indicative of their awareness of the need for extensive provision of music materials, but the precise nature of the scope and extent of what should be provided and where, has not yet been tested by inquiring into the information needs of some of the people who might need this material, for example, the music teachers.

## 2.2 United Kingdom

As in the United States there are several well developed library systems. The Central Music Library and various music school

libraries in London and the music libraries in Birmingham and Manchester are examples.\*

In 1970, Maureen Long undertook a study of musicians and library resources with one of the aims being "to compare what is provided with what is required and make recommendations for the future development in this field." (7:4) Questionnaires were sent to libraries, to professional musicians, amateur musicians, music students, education authorities, professional orchestras and opera companies and amateur choirs and orchestras, in an attempt to gauge from a wide selection of musicians their use of libraries and resources, and their opinions on the quality of library services. The response rate was very poor in some sections and the influence of this non-response was ignored when discussing results and drawing conclusions.

The worst response was from the 1000 amateur musicians drawn from the Festival Hall mailing lists, where 15% replied. Forty nine percent of the 400 professional musicians answered the questionnaire. Long did not give any idea of the size of the total population from which she drew her samples, although with the amateur musicians this might have been extremely hard to determine. However, if these limitations are kept in mind, some of her findings can be interesting and useful.

In her summary of conclusions on libraries and other sources used by musicians, Maureen Long noted that public libraries were the chief sources from which both professional and amateur individual musicians obtained music. Public libraries were also a supplementary

\*Manchester has the Henry Watson Music Library, Chetham's Library, Royal Manchester College of Music Library and the University Library. Birmingham has the Birmingham School of Music Library, the City Library and the University Music Library.

source for about half the students, amateur choirs and educational authorities. Other sources for music or music information apart from publishers were not mentioned or examined.

One other area which might influence the information needs of musicians and their use of library resources is the size of their own personal library. Long's study touched on this point when respondents were asked whether they preferred to purchase music that they needed. Long found that 73% of the professional musicians preferred to purchase music if they could while only 53% of the amateur musicians and an average of 55% of musicians at tertiary teaching institutions preferred to purchase music. Long related this factor to the adequacy of library provision but she neglected another important factor that might influence a preference to purchase music. Libraries usually request either that no marks be made on music or that all markings be in pencil and be erased before return to the library. As it can take hours to mark up some music, it is obvious that many musicians would prefer to purchase their own copies rather than go through the onerous chore of marking a library copy each time the music was required.

Apart from the severe limitations placed on her report by the low response rate which made analysis of some of the results difficult, Long's study of library services currently available and their use by musicians was not directly tied to user needs and requirements. These were elicited in a few open questions that invited comment. She confined herself to the perceived adequacy of library resources and made recommendations based on her own knowledge rather than explicitly stated needs voiced by potential users of library services.

### 2.3 Australia

The mass availability of music has been a twentieth century phenomenon. Not only is there a greater availability of printed music (in some cases at lower cost) but also radio, television, gramophone recordings, audiotapes and more concerts reach a wider cross-section of the community than was ever previously possible. Australia seems however to have been slower than overseas countries in providing ancillary services to this development, such as the provision of music and records in libraries.

Two significant events occurred in 1970. In May, an important conference was held in Adelaide entitled "Music librarianship and documentation" (16) which was attended by music librarians, musicologists, representatives from music publishers and others interested in the provision of music in libraries. Roger Covell attended and gave the inaugural public lecture at this seminar and Patricia Brown gave a preliminary report on the survey that they were conducting of music resources in Australian libraries. Both contributed to the shaping of the conference's recommendations, and also had the opportunity of gauging opinion in relation to their own report. It was at this meeting that an Australian branch of the International Association of Music Libraries (IAMLANZ) was formed. In December of that year, the report Music in Australia: needs and prospects by Roger Covell, assisted by Margaret Sargent and Patricia Brown (17) appeared, along with a separately produced section from that report entitled Music resources in Australian libraries. (8)

Covell's assignment for the Australian Advisory Council on Bibliographical Services and the Australian Council for the Arts had been to "report on the present situation and needs of music in Australia" (8:iii) and he determined that a survey of music resources in Australian libraries would be one of the principal sections of the



report. The study commenced in July 1969 and was extended from the original year to eighteen months.

Questionnaires were devised and sent out to 405 libraries, individuals and private collectors. The report pointed up the lack of music resources available in all types of libraries in Australia and made recommendations in an attempt to remedy the situation. The seventeen recommendations relating to library resources covered record-listening facilities; provision of music and recordings, music periodicals and research materials in libraries; rationalisation of collections; copyright deposit; formation of recorded sound and music archives; cataloguing and co-ordination of performing parts for instrumental and choral works. The report also recommended that libraries and museums of the performing arts, similar to the Lincoln Center, New York, should be established.

In regard to the public's access to music materials and information, the most far reaching recommendation was the second, namely that "general music libraries, additional to or adapted from existing institutions, should be established in capital cities and 'important regional centres for the purpose of lending music materials, including scores and recordings, to the public.'" (8:38) So far there has been little response to this, although some of the other recommendations have been put into practice. The following developments have occurred since the Covell-Brown report and are in line with specific recommendations set out in that report. There has been a significant increase in the number of public libraries introducing record lending collections; Mary O'Mara prepared a list of music periodicals of substance not held by any Australian library and circulated it;(18) a national union catalogue of music has been commenced by the National Library of Australia; (19) a national

archive of recorded sound has also been established by the National Library; (20) a union list of orchestral material held in Australian libraries has been compiled by Ian Miller; (21) the Australian Music Centre has formed a library (22) and there is now a library for the performing arts at the Sydney Opera House. (23)

The Covell-Brown report and the Adelaide Seminar on Music Librarianship and Documentation together constituted a milestone in raising the general level of consciousness about music resources and the lack thereof in Australia and in pointing the way for the development of music resources.

These developments however, have been based on the informed opinion of people committed to the provision of music in libraries and better music information resources. The fact that the second recommendation (quoted on page 10) has still to be put into effect is perhaps indicative that it is now time to consult the potential users to establish what their music information needs might be, so that requests for resources can be demonstrated to be soundly based on actual needs and demands, or in Robert's terms (referred to on page 2) the sum of at least a significant number of Individual Potential Demands.

The achievements mentioned above would not have been possible without help from various government bodies. The most significant support has come from the Music Board of the Australia Council which provided grants for individual initiatives such as Ian Miller's list of orchestral sets and for the attendance of music librarians at overseas conferences. The Council also established the Australia Music Centre in Sydney which supports the development of Australian music and provides information on Australian music. Unfortunately, the funds for the Centre were drastically cut at the

end of 1979.

All of this development has coincided with a growing community interest in music, and more students studying music at secondary and tertiary level. In 1977, Clive Pascoe pointed out that in the previous ten years there had been a six-fold increase in the number of students graduating as music teachers and that the student numbers had more than trebled in some tertiary music courses in New South Wales. (24)

An extensive pilot study in teaching primary school pupils music using the Kodaly method is being conducted in schools in Sydney's western suburbs. (25) A greater awareness of music and its place in Australian life is also apparent from the considerable funds being spent on concert halls in various states in the last ten years, Paradoxically, as interest in access to and awareness of, music in libraries has developed, there has been a withdrawal of public access to non-public music libraries. The submission to the Committee of Inquiry into Public Libraries in June 1975 by the International Association of Music Libraries, Australia and New Zealand notes: "In the past, music libraries attached to departments of music at universities, colleges of advanced education (including conservatories) and music libraries operated by the Australian Broadcasting Commission, have unofficially acted as public music libraries...However, with growing demands originating from within the individual institutions, these music libraries are ceasing or restricting their unofficial lending services to the public." (23:2)

In Australia, the lead in providing music resources for the general public was given by Western Australia when the Library Board there decided to establish a Central Music Library as part of its services.

### 2.31 Western Australia

The Central Music Library in Perth opened in 1965, after small experimental collections of musical scores had been added to two metropolitan libraries and their use monitored. In relation to these collections, McNamara pointed out that "the coverage was inadequate in attracting the serious musician whilst the number of standard works was insufficient to satisfy the music lover. Hence it was decided that the most practical and economical way of meeting these requirements was by one large central collection of music, books and recordings which could be made available throughout the state." (26)

The reasons given for a central collection were: (a) because of the state's geographical position, it must be self-supporting in musical materials, (b) a reference and information service in all aspects of music would be best provided by a central collection, (c) that the full exploitation of books on music is not possible without provision for the examination and performance of the music itself, (d) unless these materials were for the whole state, the financial outlay for a relatively small population would be disproportionate. In 1978-79, the library lent 8,581 scores to borrowers and 1262 scores and books to libraries and handled 922 reference enquiries. (27) While these figures are not large when compared to overall lending figures (over one million books were supplied to libraries in Western Australia 1977-78) it is quite reasonable when the specialised nature of the collection and number of people involved is considered. The library does not keep records of types of borrowers and the only breakdown available is that of 258 music teachers in the Perth metropolitan area listed in the "List of registered teachers" published by the Western Australian Music Teachers

Association, 65 or 25% borrow from the Central Music Library.(28)  
 There is a total of 1560 borrowers. There is no other music library in Australia on this scale which is available to the general public, although the state libraries in Queensland and Victoria have been extending their music resources and in New South Wales there has been some development in the public library area.

### 2.32 Music and libraries in New South Wales

New South Wales was chosen as the geographical base for this exploratory study of the information needs of practical music teachers. The author is based in Sydney and is most familiar with the music resources and teaching developments in this state.

Awareness of and interest in music has increased in recent years in New South Wales with developments ranging from a pilot program already mentioned in Sydney's western suburbs teaching primary school pupils music using the Kodaly method (25) to a government sponsored program to accredit private music teachers. The first list of nearly 800 teachers appeared in May 1977, and was widely distributed with copies sent to all public libraries in New South Wales. The scope of this Directory of accredited private music teachers is discussed further in chapter 2. This project and its guidelines have been adopted by other states and in 1980 the first National register of accredited private music teachers appeared. (29) The New South Wales section of the Australian Music Examinations Board issues approximately 25,000 certificates to students each year. There are music courses at tertiary level offered at three universities, several colleges of advanced education and of course at the New South Wales Conservatorium of Music in Sydney and Newcastle. A Remote Areas Scheme begun in 1976 has promoted music in country areas and involved 2,500 teachers and students in 1978 in various workshops. (29) Thus

the total number of people in New South Wales involved with the teaching of music at a variety of levels is considerable.

New South Wales libraries in general do not appear to have responded to these developments by providing services that might help support the growth of music activities, in line with suggestions of the Covell-Brown report. (8) While many libraries in the Sydney metropolitan area and a few in country areas now lend records or cassettes, only a handful attempt to provide sheet music. The City of Sydney Public Library has operated a lending collection of scores for some time and several other municipal libraries such as the Willoughby Municipal Library and Kuring-gai Municipal Library have started to develop music collections. The Sydney Subject Specialisation Scheme (30) an attempt to rationalise the collecting of materials in Sydney public libraries, has left the collecting of music materials to the Rockdale Municipal Library. Although Rockdale has been collecting books on music for some time, it has only been in the last few years that serious attention has been given to providing music. A large amount of music which has been collected and stored over the years is now being catalogued and made available. (31)

None of these collections in public libraries in New South Wales approach the size of the Central Music Library of Western Australia or the special collections in various tertiary institutions that provide music courses. The music libraries provided for the staff and students at universities, colleges of advanced education and conservatoria are generally only available to people while they are members of that institution. Some of these students upon graduation become practical music teachers and move out of the metropolitan area and away from the sources of material that they were accustomed to use. Even in cases where they remain in Sydney, they usually are

no longer able to borrow from these libraries that they have used in conjunction with their courses. As mentioned previously, until recently, some of these music libraries were more accessible, for example, the Federal Music Library of the Australian Broadcasting Commission no longer lends music and the New South Wales Conservatorium of Music Library has stopped lending directly to the general public so that they must now use the inter library loan services to gain access to the collection. These matters were commented on in the extract from the IAMLANZ submission to the Inquiry into Public Libraries already quoted on page 12.

The problem of access to music resources in these libraries is not really eased by the fact that, theoretically at least, all members of the public have access through inter library loans. In fact, such access is not general and even if the library offers such a service, there remain problems. These include the location of items as there is as yet no comprehensive union catalogue of music. The National Union Catalogue of Music being compiled by the National Library of Australia from data sent in by music libraries is still very small and some libraries do not contribute to it.

### 3. Libraries and practical music teachers

It seems clear from the foregoing that music resources in New South Wales libraries since 1970 when the Covell-Brown report was presented, have not been developed in line with the general development of music activities in the community. Attempts at improvement in library services have been fragmented and uncoordinated. A pertinent comment was made at the first national conference of the Australian Society of Music Education in 1969 - "no matter what the qualifications and experience a teacher may have, it is essential

for him to keep abreast of new trends in teaching methods and repertoire, and to maintain his desire for greater knowledge." (32:34)

Current library services certainly could not provide a readily available music information service for all music teachers of the type necessary to meet these needs. Before further developments in the provision of music resources are undertaken, it might be timely to consider the needs of music teachers and in particular, practical music teachers. At present there are no special services available to them, yet they can be seen as a group who conceivably might need to have access to a variety of resources that could be provided by a library service.

For the purpose of this study, the terms private or practical when applied to music teachers will be used to refer to music teachers who are not attached to the staff of a school, conservatorium, college or university in a lecturing capacity, who carry out their work independently in a house or studio and who usually work in isolation from their peers. The two adjectives, private and practical will be interchangeable as both terms are used with similar meaning by various writers, but the author will prefer practical music teacher.

A broad description of the role and scope of the private or practical music teacher has been given by Mary Childe. It is as follows: "He is expected to teach piano, violin, singing or whatever to an advanced level; to prepare pupils for diplomas; and to teach theory, harmony and counterpoint, aural skills, form and analysis. He may also be called upon to conduct the amateur choir or orchestra, to give solos, play accompaniments, act as adjudicator...The private music teacher has to be everything to the pupil." (32:27)

There are therefore, good reasons for suspecting that, because of the



variety of demands placed on them and because of their isolation, such private music teachers may well be the group in the music field most likely to have difficulty in satisfying their information needs, wants and demands.

Practical music teachers are a section of the community in New South Wales who can readily be identified through the Directory of accredited private music teachers. (33) This Directory was first issued in 1977 after the New South Wales State Cabinet gave approval to the New South Wales Conservatorium of Music to accredit practical music teachers with appropriate experience or qualifications. This list was intended to give the general public a guide to properly qualified teachers to which they could refer when necessary. It must be borne in mind however, that it is not at present compulsory to be registered before setting oneself up as a music teacher. As the Directory is however, widely available to the general public and is the only listing available, it would seem in the teacher's own best interest to see that his or her name is included.

So far the consensus of opinion and the little available evidence seem to point to the fact that practical music teachers need and should have access to a library providing a wide range of materials relating to the whole field of music. This survey set out to gather general data on the information needs of a small group of practical music teachers in New South Wales in an attempt to see whether their perceived needs, wants and demands match the recommendations and assumptions for library services that have been advocated by librarians and musicologists. These needs could be assumed to be reasonably similar for music teachers throughout Australia wherever they happen to teach, as the majority would probably be preparing pupils for the Australian Music Examinations Board examinations which

are held Australia wide. Thus they would be teaching the same music and theory according to the same syllabus.

Although the study necessarily is limited in scope it is hoped it will produce some useful insights and that the results may suggest more fruitful hypotheses for a larger study. The design of the survey is described in the next chapter.

## CHAPTER 2

## RESEARCH DESIGN

1. Introduction

Practical music teachers appear likely to be among the worst served groups in the community when it comes to adequate special library services. A glance at the Directory of accredited private music teachers (33) shows that they are widely dispersed throughout the state of New South Wales, with larger groups concentrated in the metropolitan area, with most towns, however small, boasting at least one music teacher. Music is taught at a tertiary level in Sydney, Newcastle, Bathurst, Armidale and Lismore, and it could perhaps be assumed that these places would have available better music resources than might be found in other cities and towns. While none of the teachers could be assumed to have adequate resources available in their area, some teachers, by virtue of where they live, could be said to be better off than others. For example, teachers living in Sydney's northern suburbs, where there is a great deal of amateur musical activity and where there is some music available at the Willoughby and Kuring-gai Municipal Libraries, could be assumed to be better off than say a teacher in a country town like Narrabri, for example.

2. Aims

In this exploratory study, it is hoped that sufficient information will be obtained to determine what a selected group of practical music teachers in New South Wales require in the way of information services, where they currently direct their needs and demands, and whether these are met. It is also hoped that this data will enable some ideas to be formulated on the type of service

that would be most likely to meet their stated needs, wants and demands. The aim of this study is to collect data that will show:-

- 1.the type of information that is required and with what frequency
- 2.the sources that are most used and the various sources that are found to be satisfactory
- 3.the variables that lead to differences in information seeking methods and sources.

It will also aim to test a methodology for eliciting the above information.

### 3. Hypotheses

The following hypotheses have been formulated to help in collecting and testing information sought in line with the aims of the study.

1. Practical music teachers who are members of a tertiary institution where music is taught are more likely to use library services to satisfy some of their perceived needs for information than other practical music teachers.
2. All practical music teachers, regardless of location, will have more needs for sheet music and scores than for other types of information such as biographical details, musicology.
3. The higher the qualifications practical music teachers have obtained in music, the more frequent and more diffuse will be their perceived needs for music and information, regardless of their geographical location.
4. Isolated country teachers will go outside their own collection to seek information less frequently than less isolated teachers and will be less successful when they do.

#### 4. Questionnaire design

As Ford has pointed out "there are basically only three main methods of collecting data about a group of people:

1. documentary sources
2. observation
3. questioning" (3:58)

Because of the area covered by the wide range of locations of practical music teachers, the most feasible method of obtaining information for this preliminary study was to use the third method - questioning, and in particular, the questionnaire distributed by mail rather than the interview.

Guidelines set out by Maurice Line (34) and Ford (3) were followed when preparing the questionnaire and sending it out. (A copy of the questionnaire is attached in Appendix 2.) It was kept as short and simple as possible so that it could be completed as quickly and easily as possible, with answers to the majority of the questions requiring only a tick in the appropriate box. Specific details were requested for some questions as in Q. 12 and Q.14-17 to ensure some degree of accuracy from the respondent. These questions asking for information on particular instances were used to enable generalisation later about actual information getting behaviour.

Several questions were semi-structured so as to elicit comments and ideas, for example Q.23 "Is there any service that the library you use does not offer at present that you would like to use?" This question followed questions that had outlined a range of services that could be offered by libraries, so that respondents had been given some ideas of what could be provided. The questions were all framed with the aim of obtaining sufficient information

to relate to the aims of the study, and were based on the writer's experience of music teachers she had met and information obtained in the course of her work at the New South Wales Conservatorium of Music in Sydney.

The right hand side of the questionnaire was used to carry preliminary coding details so that the tabulation of results could be effected more quickly, directly onto the computer coding sheets. A covering letter signed individually was included which explained the reasons for the survey, along with a stamped addressed envelope for the reply. (A copy of the covering letter is attached to Appendix 2.) There was also a separate form that could be completed if respondents wished to receive a summary of the results of the survey. This form could be returned with the questionnaire, or posted separately if the music teacher wished to retain anonymity.

## 5. Sample frame

As explained in Chapter one, this survey has been limited to New South Wales, mainly for reasons of practicability and also because there is no evidence to suggest that other states provide environments for practical music teachers that are significantly different from conditions in New South Wales. This limitation on area had two advantages - the author was familiar with music activities in this state and there was a readily available frame from which the sample could easily be taken - The Directory of accredited private music teachers which partially identified the population of practical music teachers. As explained on page 18, this Directory was first issued in 1977 after the New South Wales State Cabinet gave approval to the New South Wales Conservatorium of Music to accredit practical music teachers with appropriate experience or qualifications so

that members of the public would have some idea of the standing of music teachers. The Federation of Australian Music Teachers' Associations (FAMTA) had been pressing for this for some time as there had been no way of separating properly qualified music teachers from those with no qualifications to teach. Although it is still legal for anyone to set up as a music teacher, it is obviously now in the teacher's own interests to become accredited and to have his or her name appear in the Directory.

The 1978 edition with approximately 880 names was used as the sampling frame. The Directory is arranged in two sections - firstly, alphabetically by place, giving teachers' names, qualifications and instrument taught, and secondly, alphabetically by teachers' names with addresses, instruments taught and phone number. (See Appendix 3 for example.)

#### 6. Sampling procedure

For the purpose of this study and in order to maximise the possible contrast in information needs of teachers in different areas, the sample population was stratified into three groups -

- a. metropolitan Sydney, north shore suburbs from Chatswood to Wahroonga, where there is a high level of amateur music activity, several music shops, and two public libraries with music in their lending collections
- b. provincial cities with institutions offering music courses viz. Armidale, Bathurst, Lismore, Newcastle, Wollongong. In the first four cities, music is taught either at a university or college of advanced education. Wollongong is included because there is a branch of the New South Wales Conservatorium of Music there.
- c. country areas.

Teachers known to be attached to the New South Wales Conservatorium of Music in Sydney were excluded from the sample as they have access to a reasonably sized library and information service, and therefore may be considered to be atypical of the majority of music teachers. They could be regarded as a fourth group when stratifying the population and a category that was not tested because of the above assumption. They were easily identified because they list their address as the Conservatorium.

Although random or probability sampling is generally to be preferred in selecting a sample because it avoids selection bias and makes it possible to estimate sampling error, it was not utilised in this study. The advantages were foregone in order to get a sufficient spread of teachers throughout New South Wales so as to obtain sufficient numbers in each category, to enable testing of the stated objectives of comparing city and country areas. In a sample of the size appropriate to this preliminary study, random sampling of the alphabetical list of names would not have provided a balanced selection of teachers that would allow comparisons because the majority of teachers are in the Sydney metropolitan area, with a large number of these (over 80) attached to the New South Wales Conservatorium of Music in Sydney. There were also difficulties in selecting a random sample from the list by place as it included suburbs filled with towns, and a good knowledge of place names in New South Wales is needed to sort out the various areas. Proportional stratified sampling was also considered but because the study was small, was not found to be feasible. These problems however, could be overcome in a fuller study which could employ strict random sampling of the whole population, although, as Ferguson noted "it must be recognised, however, that were we to insist on rigorous



random sampling methods, much experimentation would not be possible." (35:123)  
 This contention is also supported by Wright who stated that "perfectly random sampling is generally an ideal rather than a practical objective." (37:223)

Selection of the sample was achieved in the following way. So that as wide a range of opinion as possible could be sought, only one questionnaire was sent to each address. This meant that in some towns or suburbs where there might be several teachers at a convent or where a husband and wife team worked, for example, only one person listed at the address would receive a copy of the questionnaire. In an attempt to achieve some randomness in selection, the alphabetical name section was checked first. The sample size was to be 150, and as there were 30 pages in this name section of the Directory, five names were selected from each page wherever possible. In this way, systematic sampling was applied. Names were rejected where the address did not fit into one of the categories or did not meet the stated criteria. If it fitted, it was then marked off in the first section of the Directory arranged by place, so that as replies were received, the postcode could be checked against the places that had received questionnaires. A tally was kept for each category so that the numbers in each group could be kept fairly similar. Of the sample total of 150, 46 teachers were in the Sydney north shore area, 52 were in the provincial centres and 52 were in country areas.

#### 7. Pre-test of the questionnaire

In order to test the design of the questionnaire, ten copies were distributed to teachers at the New South Wales Conservatorium of Music in Sydney who were involved with practical teaching, and who

covered a variety of instruments including keyboard, strings, wind and voice. Eight replies were received from the ten volunteers. A few minor alterations were made in the wording on the explicit suggestions of the people involved. None of the respondents had problems with answering the questions as they were framed and all questions were answered by all participants.

On the suggestion of one keyboard teacher who had taught in country areas, the wording of question 4 (concerned with qualifications) was completely rephrased and combined with the length of time a teacher had taught music. This was because she stated that many country teachers either had no formal qualifications or had very elementary ones. She felt that they might be put off answering the questionnaire if there were some implication through inference that qualifications were a sign of competence, and were essential for the teaching of music. This opinion was upheld by other members of the staff who had been AMEB examiners in country areas.

#### 8. Distribution of the questionnaire

The questionnaires were posted on 1st December 1978 and the music teachers were asked to return the completed form by 20th December. The mailing included a stamped addressed envelope for the return of the questionnaire, the covering letter, a sheet for return if results of the study were required, and the questionnaire itself.

Most of the replies were received before Christmas, but about ten arrived in January, one in March and two really late replies were received in June. The last three were too late for inclusion in the results, but as one was an excuse and two were very incomplete, their inclusion would have had no bearing on the result. Results were

collected and entered onto the coding sheets ready for analysis using the SPSS package. (38) The statistics and figures produced in the computer print-out of information collected in this survey were given to one decimal point. In some places in this report, these figures have been rounded to the nearest whole number so that the resulting tables of results look clearer.

### 9. Response rate

There was a total response of 76 out of 150 (50.6%) and of these, 62 (41.5% of the total or 81.5% of the replies) were usable. Three replies arrived too late to be included and the remaining were apologies and excuses for not completing the questionnaire. The excuses included only one "abusive" letter, from a gentleman who said in part - "we have to give so much information to Government Departments in their 'surveys' or in a census that to give more information to other individuals or departments, even if it be a university body, is not to be borne."

The other replies were from people who were no longer teaching or without sufficient time to complete the questionnaire, or were proxy letters explaining that the teacher had moved elsewhere. Most respondents included their name and address with their reply and a total of 51 of the 62 usable replies requested information on the results of the survey.

As this was a preliminary survey, follow up letters were not sent out although this could have been done fairly easily because most of the respondents identified themselves. In a fuller survey, time should be allowed for this to be done in order to obtain a higher response rate. From the replies that said that they were too busy

to complete the questionnaires or that the addressee was away, it could be deduced that part of the lack of response could be attributed to the fact that the questionnaires were sent out too close to the festive season and that teachers were too busy or involved in other activities to find time to reply. In a more detailed study, consideration of these factors could be taken into account and questionnaires sent out at a better time - not during school vacation periods.

Kish says that "response on mail surveys present an elusive target for generalisations: they have been observed from less than 10 to almost 100 percent." (36) and that high responses can be elicited with skilful, brief, simple questionnaires. He goes on to say that three or four mailings will often raise the response rate over 80 or 90 percent and that interview follow ups on a subsample of non-responses will further raise the response rate. Further on he notes that "for estimating its effect on survey statistics the size of the non-response must be linked somehow to estimates of differences between responses. Information about these differences can come from the sample itself, either from intensive follow ups on a subsample or from extrapolating the differences found on successive calls. More often we depend on vague knowledge accumulated in past surveys." (36:557)

Maurice Line stated that "with a mail questionnaire distributed to a sample of the public, sixty percent is quite reasonable for the response. Any return lower than forty percent is likely to be prone to very substantial errors and biases due to non response." (34:61) Thus under Line's guidelines the response rate of 50.6% from these practical music teachers is acceptable. In a full survey with adequate follow up, it could be expected that a fairly high return could be obtained.

Analysis of the results from this sample of music teachers should therefore provide some guidelines on the information needs and demands of practical music teachers that could be followed up in a larger survey.

## CHAPTER 3 THE REPLIES TO THE QUESTIONNAIRE

1. Characteristics of the respondents

Information was sought on the general characteristics of practical music teachers, which included the instruments they taught, their qualifications and experience, where they practised and whether music teaching was a full time occupation.

1.1 Instruments taught

In order to establish whether respondents were like the total population of music teachers as listed in the Directory of accredited private music teachers (Feb.1978) which was used as the sampling frame, the first question sought information on the instruments that were taught. The resulting figures (with percentages) are shown in Table 1 below. As mentioned in the previous chapter, 76 (51%) of the music teachers responded and provided 62 usable replies.

Table 1. Characteristics of the sample and the population according to instrument taught.

Instrument	Population		Sample	
	n	%	n	%
Keyboard	603	68.4	23	37.1
2 or more instruments	92	10.3	31	50.0
Singing	70	7.9	1	1.6
Strings	52	5.9	2	3.2
Wind	44	5.0	-	
Other	21	2.4	1	1.6
No reply	-		4	6.5

The terms keyboard, singing, wind and strings are self explanatory. The second category "2 or more instruments" included all teachers who listed 2 or more instruments from separate categories and also included musicianship and theory, while "other" included any other single subject such as percussian, musicianship, composition, education studies and harmony, that were listed in the Directory.

This attempt to check the representativeness of the sample went somewhat awry. In selecting the sample, no attempt was made to match the proportion of teachers in a certain subject with the proportion of the total population, and it was expected that the sample would be representative of the whole. The discrepancies between keyboard and two or more instruments are much greater than might have been expected, and could be due to bias in the sample. On the other hand, the differences could be accounted for by the fact that teachers are accredited for particular subjects in the Directory, but can teach any others they choose, and in fact they teach according to demand. Covell pointed out in his report that most teachers of non-keyboard instruments needed also to teach piano if they wished to make a reasonable living. (17:112 part ii) For example, there were five replies that listed an instrument and theory, and only two theory teachers are listed in the Directory, both of whom were living in areas outside the geographical areas covered in this survey. In regard to theory, the majority of teachers preparing pupils for AMEB examinations would also be instructing them in theory and many would not regard this as teaching a separate "instrument" or subject and therefore would not list it in the Directory.

Eleven respondents listed singing with an instrument while the Directory lists a total of 40 teachers combining singing with

another instrument. Some of the replies stated that they taught a little singing or choir, which indicated that this was a minor part of their teaching, and was perhaps in response to the demands placed upon them, ie the teachers tended to teach what they were asked to teach. The fact that in the country category 7 of the 10 who replied that they taught 2 or more instruments listed singing as a second subject adds to the argument that although the figures differ in the sample from the total population, this may not be as significant as it seems. Teachers reported their teaching differently when answering the questionnaire where they gave more detail and described what they actually taught, not just their accreditation subject. This could also account for the fact that the sample produced no wind teachers but several respondents taught a wind instrument as well as piano etc. It may also be observed from a quick glance through the Directory that most of the wind teachers are in the Sydney area. Thus the discrepancy in numbers of teachers teaching 2 or more instruments in the sample is not necessarily due to bias in the sample, and as most of the respondents who listed singing listed piano first, it follows that the numbers for keyboard would be increased if the secondary subject of singing had not been included.

### 1.2 Full time and part time teachers

In questions 2 and 3, teachers were asked about their occupations and whether they taught music full time. The majority of the respondents, 34 (54.8%) said that they has no other occupation, while 12 (19.4%) listed household duties and 14 (22.6%) gave other occupations such as teacher, performer, composer, student, clerical worker. Two teachers did not reply to this question. Thirty five (56.5%) said that they taught music full time and 27 (43.5%) said that they taught part time. In his survey, Covell found that 56%



of the private music teachers taught at home only, and that 28% taught at home and at school. (17:98 part ii) He also noted some comments from his respondents to the effect that private music teaching was "...regarded somewhat as back-garden teachers - a side job for housewives." (17:125 part ii)

### 1.3 Qualifications and experience

As mentioned previously in discussion of the pre-test, it was assumed that many teachers would have no academic qualifications and this was borne out in answers to question 4 which combined qualifications held and number of years teaching experience. Figures obtained are set out below in Table 2.

Table 2. Qualifications of respondents

	n	%
Music qualifications	48	77.4
Tertiary qualifications	13	21.0
No response	1	1.6

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The term tertiary qualification was used to cover degrees, diplomas and similar awards granted after attendance (usually full time) at a university, college of advanced education or similar institution, and included degrees in arts, science and music. Those who listed a music qualification often cited accreditation or their qualifications from the Australian Music Examinations Board such as A.Mus.A.. Teachers with tertiary qualifications mainly cited diplomas from the New South Wales Conservatorium of Music and there was a sprinkling of overseas qualifications and degrees. The sample was very similar to the total population of the Directory where 222 or 25% listed a tertiary qualification.

Table 3. Number of years teaching experience

	n	%
Less than 5 years	2	3.2
5 - 10 years	12	19.4
11 - 15 years	6	9.7
16 - 20 years	11	17.7
more than 21 years	28	45.2
No response	3	4.8

---

Table 3 above shows that the majority of teachers had been teaching for more than fifteen years but because it was not possible to compare this number of years teaching experience with that of the total population, it was not possible to predict whether this was a bias in the sample or a feature of the whole range of practical music teachers.

The concept of music teachers as a dying race was supported in the Covell report, where the following was quoted - "Unless a dramatic move is made, the second half of the twentieth century will witness the extinction of an honorable and ancient profession, that of music teacher in private practice. Already few of us would suggest such a career to our children." Covell noted that "this is no less apt to the condition of private music teaching in Australia." (17:45 part ii) In relation to the underpaid position of most teachers, Covell also pointed out that "a large number of private teachers are single women of modest needs or married women who are able to look on music teaching as a supplement to the family income." (17:49 part ii) Thus because the position of practical music teacher does not attract good remuneration, the consensus of opinion was that few young

people were attracted to it. This is borne out from the information supplied by respondents to this survey. A fuller study could perhaps include questions on sex of respondents to enable a fuller idea of the characteristics of music teachers to be ascertained. Information obtained could then be more closely tied to Covell's findings and assumptions.

#### 1.4 Location of music teachers

In questions 5 and 6 teachers were asked where they lived and to give the postcode of the area in which they taught. In terms of the categories of Sydney north shore suburbs, provincial centres and country areas, the distribution of the respondents is shown in Table 4.

Table 4. Location of teachers

Place	Usable replies returned from sample	% of total of usable replies
Sydney	39.0%	22.6%
Country	50.0%	29.0%
Provincial centres	61.0%	48.4%

As mentioned previously on page 24, when referring to the three categories in the sample, Sydney refers to the group from the north shore suburbs of Sydney; provincial centres refers to Armidale, Bathurst, Lismore, Newcastle and Wollongong, the towns which have institutions offering courses in music; and country areas refers to the third group of teachers in country areas.

A total of 14 (22.6%) out of the 30 provincial centres respondents lived in Newcastle and Wollongong where there are branches

of the New South Wales Conservatorium of Music. Teachers in those cities who are connected to the Conservatorium would have access to the Sydney Conservatorium Library. These people were easily identified, as were five teachers at the Northern Rivers College of Advanced Education, as their institutional addresses were listed in the Directory. However, it is not known how many of the eleven other respondents in the provincial centres category actually belonged to the teaching staff of a tertiary institution as they gave a private address in the Directory. In any study of information needs it is likely to be considered essential to identify teachers who are employed by a tertiary institution. It was therefore a weakness in the questionnaire for this study that they could not be so identified. However, teachers working in Armidale or Bathurst for example would still have access to libraries in the New England University and Mitchell College respectively, even if they did not work there.

According to the postcode printout, the country people came from thirteen different places<sup>\*</sup> mostly in southern and western New South Wales. Questionnaires were sent out to areas throughout the state including northern and north western areas such as Taree, Narrabri, Mullumbimby, Macksville and Coffs Harbour, and therefore there could be some geographical bias in the replies. The best response rate came from the provincial centres where 61.5% of the sample replied. In the Sydney area 39% replied and 50% of the country category answered the questionnaire.

\* Albury, Bowral, Broken Hill, Cooma, Dubbo, Griffith, Kempsey, Orange, Parkes, Tamworth, Tumut, Wagga, Young.

### 1.5 Profile

In combining the above characteristics of practical music teachers in an attempt to obtain a profile of a typical music teacher, it appears likely that he or she would teach piano, have no other occupation, would have music qualifications only or accreditation and would have taught for more than fifteen years. Where comparison of the sample with the total population is possible in regard to instruments taught and qualifications, there are sufficient similarities for the sample to be representative of the whole. The level of qualification of the sample with 21% with tertiary qualifications is similar to the whole population as listed in the Directory where 25% of the teachers list a tertiary qualification. In the category of instrument taught, the characteristics vary more because as explained on page 33, the respondents gave more information in response to the questionnaire than is entered in the Directory. Nonetheless, some matching can be seen in the categories for singing, strings and other. If Covell's method of counting only the first or major instrument had been followed, the categories of keyboard and 2 or more instruments would have been closer. (17:112)

## 2. Sources of information

Teachers were asked a series of questions about their personal libraries and information seeking habits. These details were sought in order to determine the type of information that was needed, how frequently it was required and the sources of this information, both satisfactory and unsatisfactory.

### 2.1 Personal libraries

Questions 7 to 10 asked how many books on music, scores,

records and cassettes and periodicals these practical music teachers had in their own personal libraries. The results are listed in Table 5 below.

Table 5. Personal libraries of practical music teachers

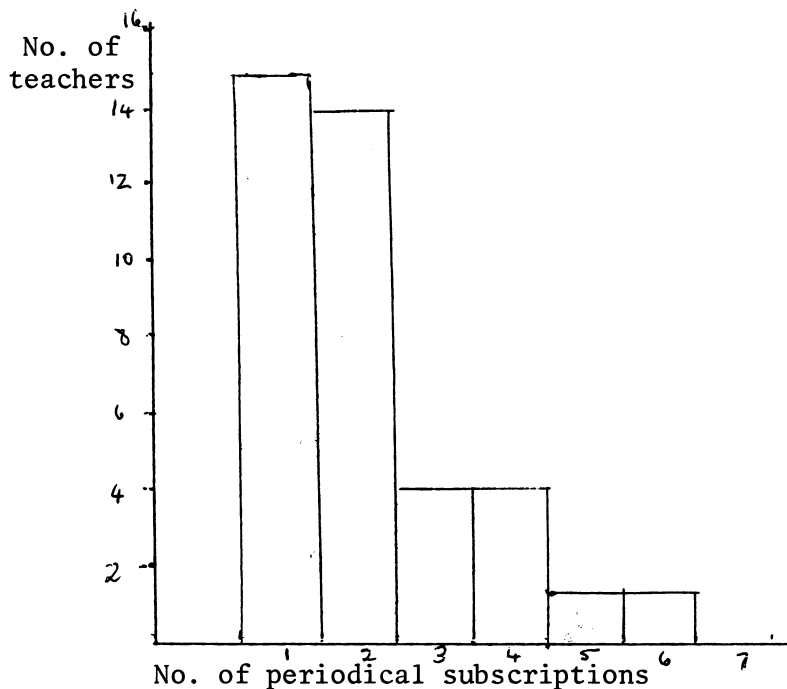
Number of items	Books on music		Music		Records & cassettes	
	n	%	n	%	n	%
Less than 10	4	6.5	1	1.6	-	
11 - 50	27	43.5	6	9.7	15	24.2
51 - 100	12	19.4	7	11.3	11	17.7
101 - 500	19	30.6	29	46.8	29	46.8
501 - 999	-		10	16.1	1	1.6
more than 1000	-		9	14.5	4	6.5
No response	-		-		2	3.2

These figures revealed that some teachers had quite extensive personal collections, which may have been built up over a number of years because the majority of the respondents said that they had been teaching for over fifteen years. Many teachers, especially those in the country, placed much importance upon and took great pride in the fact that they had large personal libraries and seldom needed to go elsewhere for their information needs. Comments supporting this were frequent and many were along the lines of the following: "Country teachers have always had to be their own libraries..." "I have built up quite a good library of books and records to cover my needs as a music teacher entering pupils in AMEB exams." At least six respondents said that they had a set of Groves Dictionary of Music and Musicians which is quite an expensive reference tool. The old paperback edition was remaindered several years ago

for approximately \$100 while the new edition is expected to cost over \$1000.

In contrast, there seemed to be little attempt to keep up with current developments through periodical subscription - 22 (35.5%) of the music teachers who replied, did not subscribe to any periodicals, while 15 (24.2%) of them received one periodical and 14 (22.6%) received two titles. The remaining teachers received between three and six titles. This is set out in Table 6 below.

Table 6. Number of periodical subscriptions.



There was a wide range in the periodicals subscribed to, with a small core of common titles. The numbers of teachers mentioning these common titles was a very small percentage of the whole. The most cited journal was the Australian Journal of Music Education which was received by twenty one music teachers. There were only six titles that were listed by three or more teachers, and these are

listed in Table 7 below.

Table 7. Periodical subscriptions listed by 3 or more teachers

Title	Sydney	Subscribers		Country	Total
		Provincial	centre		
Aust. Journal of Music Education	3	10	8		21
Key Vive *	5	2	5		12
FAMTA Quarterly	2	2	5		9
Music Teachers Assoc. of N.S.W.	-	3	1		4
News and Views of ASME	2	-	1		3
Music Teacher	-	3	-		3
(* spelt by one teacher as Qui Vive!)					

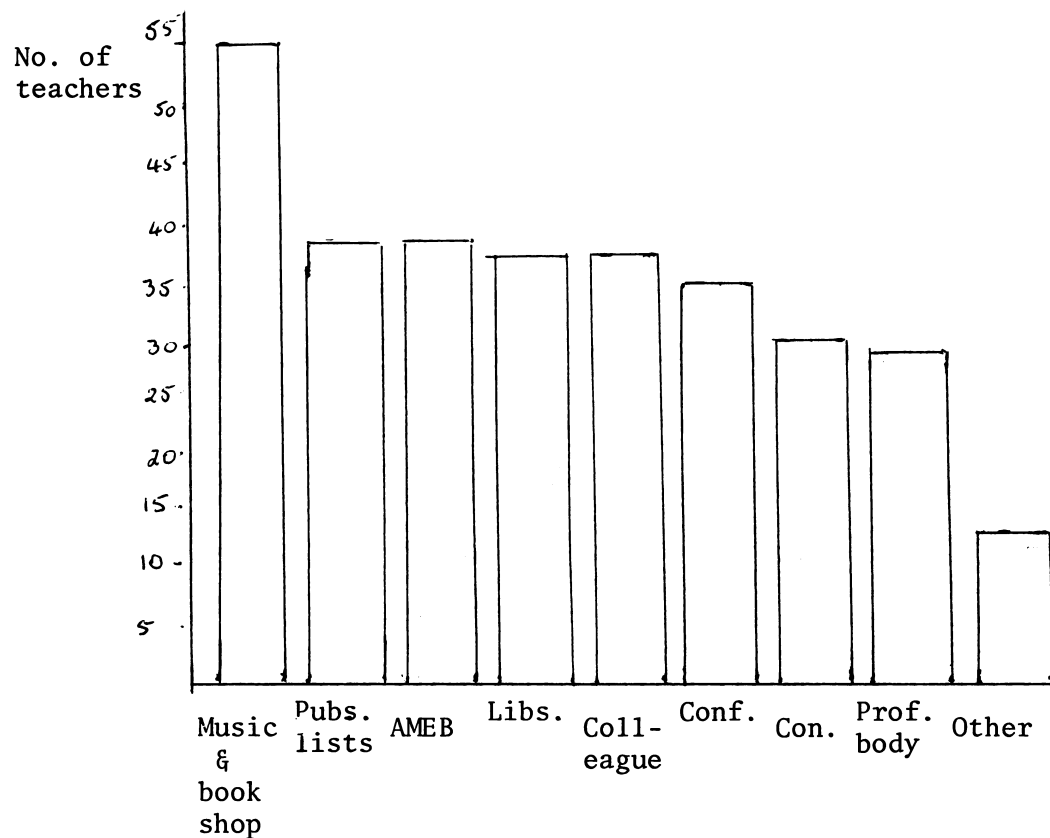
A complete listing of all the twenty nine periodical titles mentioned by the respondents is included in Appendix 4.

Although all teachers in the Directory are on the mailing list for Newsletter for Music Teachers produced by the New South Wales Conservatorium of Music, not one respondent mentioned it. (An example is included in Appendix 5.) This could have been because it is only a small roneoed leaflet and may not have been considered large or important enough to qualify for the title of periodical, as it is currently issued twice a year, mainly as an information exchange on courses, visiting performers, lectures, etc.

## 2.2 Information sources used

Teachers were asked about specific sources of information that they had used. The results are set out in Table 8 which follows.



Table 8. Sources of information referred to by respondents

Respondents were presented with a list of sources of information and asked to mark every item that they had used, and also to specify any other sources of information. Most of the replies to this last category could have been included in the enumerated categories, for example, Suzuki Music School, String Teachers' Association, Victorian Council for Music Education, could all be termed professional bodies and specific music suppliers were listed instead of marking the category for music and bookshops. Two respondents cited their own knowledge and collection and two wrote listening to radio as methods of keeping informed.

As the question was very general and related to information rather than source of specific books or items of sheet music, it is interesting to note the high percentage who used music and bookshops compared to those using libraries, regarded by many as a more

traditional source of information. This could be due to two factors - the fact that many teachers purchase their own books and music (as shown in figures for the size of personal libraries in Table 5) and secondly, because there were no suitable library facilities available to them.

Other potential sources of information for music teachers are courses and conferences. Since 1977 when accreditation of private music teachers was introduced there has been an increasing number of courses available at a variety of times eg school holidays, weekends.\* Added to this has been the Remote Areas Scheme mentioned in chapter one (page 14) which has promoted and stimulated a greater awareness of the need to keep in touch. Courses have also been more accessible to country teachers, including those in the large provincial towns. Most teachers (57 or 91.9%) had attended a course or conference within the last twelve months and the majority of the courses that they listed were those entailed with their accreditation, for example, courses held at the New South Wales Conservatorium of Music in January 1978. It should be noted that all teachers listed in the Directory were required to attend special courses if their qualifications were not deemed suitable for accreditation. It is obvious therefore that both the sample and the sampling frame would show some bias in this factor of course attendance when compared with the total population of music teachers.

In a series of questions (from 13 - 17) teachers were asked about the last time they had sought information outside their own resources and how and where they obtained information and music. For

\* A list of the types of courses offered by the Conservatorium is given in Appendix 5.

added accuracy, with respect to the question on music, respondents were asked to name the item of sheet music that they were seeking so as to ensure that they had actually searched for something, and then were asked whether they had found it, and if so, where. The results are set out in Table 9 below.

Table 9. Information sought outside teachers' own resources

	Within the last week		Within the last month		Within the last 3 months		Within the last year		No reply	
	n	%	n	%	n	%	n	%	n	%
Music	16	26.0	15	24.0	9	14.0	4	6.5	18	29.0
Biographical information	4	6.0	8	13.0	8	13.0	6	9.0	36	58.0
Syllabus	10	16.0	2	3.0	2	3.0	2	3.0	36	58.0
Musicology	5	8.0	5	8.0	8	13.0	8	13.0	36	58.0
Other information	2	3.0	1	1.6	1	1.6	1	1.6	55	89.0

It can be clearly seen that the type of information most sought by the respondents was music, with half the teachers requiring something within the last month. The lack of response to biographical, syllabus and musicological information is perhaps not surprising when it is considered that the bulk of practical music teachers' work is the actual teaching of a particular work, although some of them teach a certain amount of theory. A very small number went outside their own resources for other information, the type of which was not always specified by the respondents as requested. The following items were listed in the category of other: information on a cassette recording; form and analysis; concert reviews and orchestral scores.

Biographical and musicological information was sought throughout the year while information on syllabus details was most sought within the categories for the last week and during the last year. Because the results were collected in December, there could have been some bias here. However, it seems reasonable that there would be an emphasis on obtaining syllabus information in preparation for courses at the beginning and end of each year.

### 2.3 Successful and unsuccessful sources of information

In discussing the location of information, it must be borne in mind that there was a very low response rate to the sections on biographical, musicological and syllabus information. It is also apparent that the respondents were not consistent in their replies. For example, only 44 of the total of 62 respondents replied to the question on when they had last gone outside their own resources for information on music, yet 49 answered the section on where they had searched for it, maybe because it had been more than a year ago.

Table 10. Success rates in locating information

	<u>Unsuccessful</u>		<u>Successful</u>	
	n	%	n	%
Music	10	20.0	39	79.0
Biographical information	4	14.0	24	86.0
Syllabus	2	8.0	24	92.0
Musicology	2	13.0	13	87.0
Other information	-		5	100.0

Some of the successful answers arose when the original item could

not be found but a suitable alternative was located. Those respondents searching for a particular piece of music had the highest unsuccessful rate which perhaps serves to emphasise the common complaint of music teachers that it is extremely difficult to obtain music in Australia.

Table 11. Successful locations of information

	<u>Library</u>		<u>Shop</u>		<u>Colleague</u>		<u>Other</u>	
	n	%	n	%	n	%	n	%
Music	12	24.0	21	43.0	6	12.0	1	2.0
Biographical information	17	60.0	3	11.0	2	7.0	2	7.0
Syllabus	7	27.0	7	27.0	2	8.0	6	23.0
Musicology	9	60.0	1	7.0	1	7.0	-	
Other information	1	20.0	2	40.0	1	20.0	1	20.0

Music shops were found to be the most successful place for music and this ties in with information in Table 8 where the majority of respondents stated that they referred to music and bookshops for information. The most successful location for biographical and musicological information was the library, while syllabus information was found successfully from libraries, shops and other sources (which in detailed replies listed the AMEB.) The results for information apart from music scores, are too low to provide any useful information on the value of sources used and searched when seeking information. Figures were also compiled for other places that had been searched when looking for information and these are listed in the following Table 12.

Table 12. Places searched without success for information

	Library		Shop		Publishers lists		Several places	
	n	%	n	%	n	%	n	%
Music	6	12.0	20	42.0	1	2.0	2	4.0
Biographical information	10	36.0	3	11.0	1	4.0	-	
Syllabus	2	8.0	4	15.0	1	4.0	-	
Musicology	5	33.0	-		-		-	
Other information	-		2	40.0	-		-	

The figures in Table 12 are for places that were searched, excluding the successful place (which is displayed in Table 11). Again, for music, the shop as a location figures prominently. However, the numbers in the other categories for other types of information are too small to draw any valid conclusions. It is interesting to note that the music shop is still heavily used although its success rate for information is not good. This aspect will be examined further in the next chapter. Overall, it is clear that the respondents were more concerned with locating a piece of music than with obtaining other types of information, despite the fact that many of them already had quite extensive personal collections of music.

### 3. Library use and services

Information was next sought on the practical music teachers' membership and use of libraries. It was found that 55 (88.7%) of the respondents belonged to a library. The term 'belong' was used in the questionnaire as it sounded more informal and colloquial than other terms that could have been used such as library membership. A breakdown of the replies is given in Table 13 on the following page.

Table 13. Breakdown of library membership

	n	%
Public library	28	45.2
College/university library	8	12.9
School library	1	1.6
2 or more of the above	18	29.0

The majority of respondents had access to the public library system only, while 18 (29%) had access to two or more libraries. In view of this, it was surprising to find that 40 (64.5%) of the respondents did not have anything out on loan when they answered the question. If library usage was in connection with their teaching only, this is perhaps understandable if it is remembered that the questionnaire was distributed at the end of the teaching year. In fact there were several comments to this effect, for example, a 'no' answer followed by 'holidays'. Figures for loans are given in Table 14 below.

Table 14. Current loans

Loan	No. of teachers	
	n	%
Books	10	16.1
Music	1	1.6
Records	2	3.2
Books & music	3	4.8
Books & records	2	3.2
Books, music & records	4	6.5
Total	22	35.5

Thus, of the 22 respondents who had items out on loan, only four teachers had music out on loan. This could be seen as an indication

of what the libraries had to offer, and this suggestion could be reinforced by the figures in Table 15 which follows, where 40% of the teachers did not have access to music as part of a library service.

Various library services and common library facilities were listed and teachers were asked to mark those provided by the library to which they had access, and then to mark those services that they had used. The results are listed in Table 15 below.

Table 15. Availability of library services and their use

	Provided		Not provided		No reply		Don't know		Service used when provided	
	n	%	n	%	n	%	n	%	n	%
Sheet music/scores	24	38.7	25	40.3	13	21.0	-		23	37.1
Books on music	57	91.9	5	8.1	-		-		49	79.0
Music periodicals	25	40.3	19	30.6	17	27.4	1	1.6	17	27.4
Reference service	9	14.5	29	46.8	24	38.7	-		6	9.7
Records/cassettes	33	53.2	14	22.6	15	24.2	-		24	38.7
Photocopying	52	83.9	5	8.1	4	6.5	1	1.6	44	71.0
Inter library loan	37	59.7	9	14.5	9	14.5	7	11.3	24	38.7
Other services	4	6.5	10	16.1	48	77.4	-		4	6.5

It can be seen that where music is provided, it was used by all but one of the respondents. On the other hand, where records and cassettes were provided by a library, only 24 teachers out of 33 who had access to them have made use of the service. Although most lib-



raries like to think that they provide a reference service, only 9 of the teachers believed that they had access to libraries that provided this, while 24 did not reply - perhaps because they were unsure. Most use was made of books, music and photocopying services provided by libraries that the music teachers used. Only 4 replied that there were other services and these included microfilm and taping facilities.

One question asked the respondents whether there were any library services that would be helpful to them in their teaching capacity, but were not currently available to them. The response rate to this question was very poor. There are obvious shortcomings in this type of question when administered through a questionnaire. Ideas are put to the respondents via questions about the type of services that libraries can provide. If they are unfamiliar with good library services or have little experience with libraries, this can put ideas forward that are unfamiliar and for which they can perhaps see little use. However, as there was no way of establishing the teachers' familiarity or sophistication in regard to library use, it at least provided some indications of the sort of services that the respondents might find useful.

Of the 14 teachers who answered the question, only 8 said that the library could provide useful services. The response was better in regard to new services that libraries could offer, as 26 of the 62 teachers replied. The range of library services not currently available to the respondents but desired by them, included the following, with many teachers emphasising the first item.

1. scores, orchestral music, chamber music, music in the library so that comparison of editions can be made, complete works of composers.
2. photocopier using ordinary white paper.
3. adequate stock of books, examination material and cassettes on

music method (eg Suzuki)

4. films

5. records and cassettes; especially of music on the AMEB syllabus.

6 taping facilities

7. microfilm

8. source material including books in original language.

9. reference service

10. facility to borrow overseas

11. more music periodicals

#### 4. Teachers' opinions on information sources

In two open questions on the most helpful and least helpful sources of information in their experience, the following figures in Table 16 are given.

Table 16. Potentially useful and less useful sources of information

	<u>Useful</u>		<u>Less useful</u>	
	n	%	n	%
Music shop	19	31.0	17	27.0
Publishers catalogues	6	10.0	6	10.0
Library	5	8.0	4	6.5
Colleagues	1	1.6	4	6.5
2 or more of the above	17	27.0	2	3.0
Other places	3	5.0	1	1.6
No reply	11	18.0	28	45.0

Again, the music shop appears to be the one most important source of information, both potentially useful and less useful, while libraries rank third in both categories. There is an interesting

implication here that accessibility may be a factor, but this will be explored further in the next chapter.

As a corollary to useful and less useful sources of information, teachers were asked to indicate from a list in question 27, those sources that would be most useful to them and to rank the items in order of usefulness. As many respondents did not rank the items but just ticked them, there are two sets of results which complement each other. Firstly, 32 of the 62 respondents supplied ranked replies, which are set out in Table 17 below.

Table 17. Potentially useful sources of information - ranked

Rank order	Good bookshop		Central library		Local library		Colleagues meetings		Courses		Circulars	
	n	%	n	%	n	%	n	%	n	%	n	%
1	21	34.0	12	19.0	1	1.6	-		3	5.0	5	8.0
2	5	8.0	5	8.0	8	13.0	6	10.0	3	5.0	10	16.0
3	1	1.6	5	8.0	5	8.0	4	7.0	5	8.0	4	7.0
4	1	1.6	1	1.6	6	10.0	1	1.6	1	1.6	5	8.0
5	3	4.0	2	3.0	1	1.6	4	7.0	-		-	
6	1	1.6	-		1	1.6	-		2	3.0	-	
No reply	31	50.0	37	60.0	40	64.0	47	76.0	48	77.0	38	61.0

The following are the figures for services ticked as being useful by 21 respondents: good bookshop - 17 (27%); central library service 13(21%); local library service 12(19%); colleagues 6(10%); courses 7(11%) and circulars 19(16%). These figures reinforce the statistics produced from respondents who ranked the services, ie that a good bookshop was seen as the most useful source of information, followed by a central library then a local library and information

circulars.

Nine teachers included suggestions for useful services. These included :- more involvement with colleagues and their pupils; opportunity to view good teachers at work; masterclasses; libraries lending music periodicals; guide to reliable editions of music sent out in information circulars; orchestral music library; regional library service from which all materials for music research could be available.

Teachers were asked how long they could wait for answers when they had to go outside their own resources for information and the responses are recorded in the following table.

Table 18. Waiting time for information

	n	%
Less than 1 day	1	1.6
Few days	14	22.6
Week	12	19.4
2 weeks	11	17.7
Longer	17	27.4
No reply	7	11.3

It must be remembered that these answers were based on opinion only, and that one teacher wrote that it was important to have information now, not in a few days time. The fact that the majority of teachers said that they could wait a week or longer for information means that it should be feasible to provide a library service for them. If the libraries concerned are efficient, and use telephone or telex services when requesting information, it is possible to supply inter library loans to most parts of New South Wales within a week, unless the required item is already out on loan. It is recognised that these

estimates by the respondents are highly subjective and when the situation actually occurs, their views may well be different.

#### 5. Summary

It would appear that the music teachers who responded to the questionnaire had a greater need for music as opposed to information about music. Although many of them had large personal libraries, 71% had searched for music outside their own collections during the past year. The music shop was the single most important and most often referred to source of information and at the same time it was also the least successful place for obtaining music information. The majority of respondents claimed to have access to a library, but only 35% actually had items out on loan from a library. Library services were poor in relation to the provision of music and many services were under used, probably through ignorance of them on the part of the teachers. However, many of the music teachers were aware of services that could be offered by libraries, but which were unavailable to them.

## CHAPTER 4 ANALYSIS OF RESULTS

### 1. Introduction-

As mentioned previously, caution must be exercised when dealing with the results of this survey. Firstly, there was an inbuilt bias in the sample because the Directory which was used as the sampling frame did not list ALL music teachers in New South Wales. Secondly the responses in some cases were too few to give a full and realistic picture of the information needs of practical music teachers. Thus the results obtained can at best indicate trends only.

At the beginning of this study, four hypotheses were posed, and these can now be tested using the information collected and tabulated from the results of the questionnaire.

### 2. Use of library services by teachers at tertiary institutions--

The first hypothesis postulated that practical music teachers who are members of a tertiary institution where music is taught are more likely to use library services to satisfy some of their perceived needs for information than other practical music teachers.

As mentioned previously on page 37, it had been hoped that all teachers at a college or university would identify themselves in their answers to the questionnaire. As this did not happen, this design fault has meant that not all these teachers are clearly identified. However, it is known that at least 19 of the 30 respondents in the category for provincial centres had affiliation with a college.

A far higher percentage of respondents from the provincial

centres stated that they used the library as a source of information as compared to music teachers in Sydney's north shore suburbs and those in the country. The table below sets out figures for library use and preferences in the three categories of music teachers.

Table 19. Library use and preferences - Sydney, provincial and country areas

	Sydney		Provincial centres		Country	
	n	%	n	%	n	%
Number of respondents	14		30		18	
Obtain information from a library	4	29.0	22	73.0	10	55.0
Library member	12	86.0	27	90.0	17	94.0
Use library	12	86.0	25	83.0	17	94.0
Prefer central library	7	50.0	15	50.0	12	67.0
Prefer local library	2	14.0	6	20.0	5	28.0

Country teachers lead the way in membership of a library, despite the fact that it could be considered that libraries in country towns would be smaller and therefore have fewer resources than libraries in the larger provincial cities where there are also libraries attached to tertiary institutions. Some inconsistency is apparent in the replies of teachers in provincial centres in regard to using the library, belonging to a library and obtaining information from a library. However as the difference in relation to library use and membership applies to only two respondents, the inconsistency is perhaps not so important. It could be assumed that the higher percentage of provincial centre teachers obtaining information from a library is related to a key factor of accessibility of information

sources. It is far easier to use a library that is provided at the place of work than to use a public library. In the latter case, the user must make some effort to get to the public library in order to use the facilities. The college or university library would also be providing a more specific service that tied in directly with the teachers' work, thus being more relevant to their information needs.

The figures for preference for a local library or a central location for information arose when teachers were asked which services would be most useful to them. The choice of a central location to which they could send all requests for information and music ties in with the response to waiting time for information where most could wait for one to two weeks for the information that they needed. (Table 18). The need for a library service that is accessible is more strongly expressed by country teachers where a total of 95% of the respondents said that it would be useful as against 64% in Sydney and 70% in the provincial centres where library services currently available would probably be better.

It is clear from Table 19 that a higher percentage of teachers in provincial centres use the library as a source of information than do the other two groups of teachers. Other differences between these teachers and those in Sydney and country areas such as library membership, library use, the sources of information which they consider to be helpful and less helpful, are all factors in whether library services are perceived as being sources of information, and these did not show any obvious differences between the three groups. Tests were run in order to establish whether there was any correlation between these various factors and differences in the three categories of teachers in regard to their perception of library services being able to satisfy some of their perceived needs for



information. It was found that there was no relationship significant at the .05 level of confidence.

This means that the first hypothesis cannot be supported, but the results indicated that teachers in the provincial centres group used libraries to obtain information more than teachers in Sydney and country areas. This is in line with the concept of this first hypothesis.

### 3. Type of information required by practical music teachers

The second hypothesis postulated that all practical music teachers, regardless of location, will have more needs for sheet music and scores than for other types of information such as biographical details and musicology.

As already discussed, considerable emphasis was placed by respondents on book and music shops as a source of information. The data collated from this survey clearly indicated the importance of a music shop as a source of information, as a successful location for music and as a potentially useful and less useful source of information.

Table 20. Comparison of information sources used by music teachers

	Information sources %	Music %	Successful locations General information %	Helpful sources %	Unhelpful sources %
Music shops	88.7	53.8	23.5	31.0	27.0
Libraries	58.1	30.8	70.6	8.0	6.5
Colleagues	51.8	15.3	11.8	1.6	6.5
Publishers' lists	61.3	-	-	10.0	10.0

When asked about the last time that they had to seek information outside their own collection, 71% of the music teachers ticked the box for music, while the response rate for all other categories of information such as biographical, syllabus and musicological information when added together gave a total of 42%. From this it could perhaps be assumed that music teachers had a greater need for music. However, a test to establish if there was a correlation between teachers' need for music and other types of information was performed and no relationship significant at the .05 level of confidence was found. This could be due in part to the small number of replies that were received in relation to information for biographical, syllabus and musicological information.

Although there is no real statistical basis for accepting that the practical music teachers in this survey had a greater need for sheet music than for other types of information, many comments and some of the answers to other questions lend credence to this belief. The fact that a greater number of teachers had to go outside their own collections for music is some indication of this. The role of the music teacher (discussed shortly) also plays a part in the need for music vis a vis general information on music. Most teachers had large personal libraries of music, yet the majority still sought music outside their own collections.

#### 4. Qualifications of music teachers and information needs

The third hypothesis postulated that the higher the qualifications practical music teachers obtained in music, the more frequent and more diffuse will be their perceived needs for music and information, regardless of their geographical location.

Because of the wide variety and type of qualification listed

in the Directory and cited by respondents, it was difficult to compare them and to set levels of qualifications that would be comparable. A distinction was made therefore between music qualifications that appeared to be purely practical qualifications and tertiary qualifications that were obtained through full or part time attendance at a tertiary college or university. Tests were run to see whether there were any differences between these two groups, although only 13 (21%) of the respondents had tertiary qualifications. No significant differences were found in the size of personal library, library membership, or need for information on music, or music information such as biographical details between those teachers with tertiary qualifications and the others. Once again, it must be remembered that there was a very low response rate to the questions on musicological, syllabus and biographical information.

However, one interesting point did emerge. The number of years that respondents had been teaching was significantly linked with the last time that they had to look for music outside their own collections. The respondents who had been teaching for less than 16 years needed to go outside their own collections for music significantly more often than those who had been teaching for longer. There was a relationship significant at the .05 confidence level between the number of years teaching experience and the need for music. (see table in Appendix 7 for details.)

##### 5. Information needs of country teachers

The low response rate in answering questions on when teachers last needed to go outside their own collections to obtain information meant that no conclusive result was available for the last hypothesis. This hypothesis postulated that isolated country teachers go outside

their own collection to seek information less frequently than less isolated teachers and are less successful when they do so. The results that were available are set out in Table 21 below.

Table 21. Information sought by country teachers compared with information sought by other teachers

	Country teachers		Other teachers	
	n	%	n	%
Total usable replies	18		48	
Sought music	14	78.0	35	73.0
Successful in search	9	64.0	30	86.0
Unsuccessful in search	5	36.0	5	14.0
Sought music information	11	61.0	28	58.0
Successful in search	9	82.0	15	53.0
Unsuccessful in search	2	18.0	2	7.0

The figures for other teachers are a combination of the results for the categories of teachers in Sydney's north shore suburbs, and those in provincial centres. The numbers involved in the search for music information (biographical, syllabus and musicological details) were too small to enable any valid conclusions to be reached. There was a very high non-response rate to these questions in the questionnaire.

It would appear that the matrix style of question was not successful. While the respondents from the New South Wales Conservatorium of Music in Sydney who tested the questionnaire found no problems in answering this section, it seemed that it was too complicated for the respondents in the sample. The other point that also should

be considered is that the respondents may not have needed that type of information. In a fuller survey, this aspect could be checked by conducting interviews.

However, the number of teachers involved in looking for music outside their own collections is sufficient to give some indication of a general trend. A similar percentage of country teachers and teachers in provincial centres and Sydney, searched for music outside their own collections. However, there was a marked difference in their success rates in locating the music required. The non-country teachers were far more successful (86%) than were the country teachers, of whom only 64% were successful in their search. Thus the postulation is partly correct - isolated country teachers searched outside their own collections as frequently as less isolated teachers, but were noticeably less successful in obtaining the music that was needed.

Correlation tests were conducted to see whether the need for music was governed by the area in which a teacher lived and the size of their personal libraries. No significant result was obtained.

## 6. Music teachers and their information needs

From the foregoing, several points have emerged concerning the characteristics of music teachers and their information needs. These include the importance of accessibility of information, the need for music rather than information about music, the role of the teacher, the importance of personal libraries and colleagues, and the lack of knowledge of library resources and services.

### 6.1 Accessibility

Ford noted "that accessibility and ease of use are primary criteria for selection of an information source, even when anticip-

ated value is low" (3:12) and this has been confirmed by several studies which he cites. This factor was found to important in this study where only 38.7% of the teachers had access to a library that provided music and 37.1% of them had used that service. Music shops, although not physically present, are accessible through their mail services and many respondents from the country made the point that whenever they came to Sydney, they always set some time aside for browsing through music suppliers' stocks. These music shops were the most important source of information for music teachers (as set out in Table 20) even though they were known to be unsatisfactory at times in that they could not always supply the information that was required. However, their accessibility (both geographically and knowledge of their existence) meant that they were an important source of information.

## 6.2 Need for music and role of the teacher

Several generalisations about user behaviour that have been confirmed by many user studies are pertinent to this study. Ford mentioned the points that "the role of the user is an important determinant of information need..., accessibility is a key factor determining the use of an information source" and "the user's awareness of and ability to use information sources is often imperfect." (3:70) The role of the music teacher was defined on page 17 of this report by Childe.

The role of the user and accessibility probably play an important part in the emphasis that the practical music teachers in this study placed on music shops as a source of information both helpful and unhelpful. Neither Long (7) or Covell (8) in their extensive studies of library resources managed to determine how much music musicians needed to purchase as against how much they could use

library resources given that these were adequate for their stated needs. This survey also has not added to this point, so it should be determined at some future date just how the music shop and a good library service can complement each other's services in meeting the needs of music teachers.

The role of the music teacher (as seen by many writers already quoted in this report such as Long and Covell) entails having both a large personal library and access to good library resources. This is borne out by answers to various questions in this survey and the comments that are consistent in many of the respondents' answers such as:

"I have been forced to buy music sight unseen on many occasions since it was not available in a library" (a Sydney teacher)

"I refer my students to the music section of the district public library" (a Wollongong teacher)

"most of the music I look for is for my pupils to use. I find that between my collection, the shops and the local libraries, my needs are reasonably well catered for. Perhaps it's a case of not knowing about what I don't find." (a Sydney teacher)

The large personal library is needed for basic repertoire and works in the teaching syllabus which are in constant use, while the library serves as an extension providing access to lesser known works, providing up-to-date and new materials, as a source for new ideas, to widen knowledge and to provide music to play for relaxation and sight reading.

Another aspect of purchasing music is pointed out in a comment from a Sydney teacher who wrote in answer to questions 13-17

"Private music teaching is often far from an economic proposition. When, added to this is the expense of buying all the material requir-

ed , it can almost be seen as a luxury occupation, especially as it is so necessary to keep up with new developments. It is also isolated. As with other library services, music material is difficult to obtain when required which is usually NOW, not in 4 weeks. A catalogue of titles, cassettes, sheet music etc. especially new material would be useful in a local library or at least in a central place."

### 6.3 Lack of knowledge of resources

A combination of inaccessibility and ignorance of library services has meant that those who are members of libraries (88.7%) do not make proper use of them, especially the services such as inter library loan and reference (38.7% and 9.7% respectively have used these services), which would perhaps be of most use to them when these music teachers sought information outside their own collections. However, enough teachers were interested in library services to respond to questions on the type of library that would be most useful to them, and preferences were obtained for central and local library services. (set out in Table 19.)

In connection with Ford's point that the user's awareness of and ability to use information sources is often imperfect, respondents also indicated that their use of periodical literature was not always fully exploited. Sixty five percent said that they subscribed to at least one periodical, 25 (40%) said that they had access to a library that provided music periodicals, but only 17 (27%) actually referred to them in their library. However, several respondents, when asked about library services that they would like to use, said that they would like to see more periodicals available, especially for loan. Other teachers commented on them as helpful sources of information because of the reviews of music and books on music. The complaint of many teachers that it was difficult to select



music for their pupils, sight unseen, could be partially eased by consulting reviews that appear in all the music periodicals, some of which also give gradings and enough general information to gauge the suitability of the material concerned.

#### 6.4 Colleagues

Other user studies have noted the importance of colleagues as a source of information and this was also apparant in this study where they ranked equal with libraries as a source of information (Table 8) and were listed as a place referred to when actually searching for specific music or information and as a useful source of information (Table 17).

#### 7. Summary

Although none of the postulated hypotheses were substantiated, some trends have been clearly indicated, and a significant relationship was found between the number of years teaching experience and the need for music. The survey also supported the findings of previous user studies in regard to use made of resources depending on accessibility and use made of colleagues.

### 1. Implications of the data

Although the response rate was not as high as hoped, some trends in the information needs of practical music teachers can be distinguished. The bias due to non response may not be as serious as it first appeared however, as the characteristics of the sample and the population in regard to level of qualifications and instrument taught were closely matched. This means in effect that as there was no difference between the non respondents and the respondents in this regard, there could well be no other significant differences. An interesting point in connection with the bias effect of non response was reported by Ford. "In the U.S.A. Lubans carried out a survey of library use in which he identified a number of non-users. In a follow up study he interviewed these non-users and discovered that they differed little if at all in respect of all other characteristics from the library users...in a rare longitudinal study, Oldman discovered that the drop-outs from the study differed from those who completed the study only in their degree of willingness to fill in diaries." (3:27)

The data collected indicated that trends and findings of previous user studies are applicable to this sample of practical music teachers. Accessibility seems to be a key factor both in the use of information sources and in the expressed preferences of music teachers for good music shops appearing more important than library services, and the fact that the teachers preferred to search their own collections first before going to outside sources for information.

The majority of the respondents expressed a greater need for music than for more general information, and said that they needed to seek it outside their own collection within the last month, and that they could wait for up to two weeks for the answer. It is possible that improved library services could fulfill many of their needs.

## 2. Suggestions for further action

This preliminary study has pointed out several factors that should be given consideration in a fuller study.

### 2.1 Methods used

Because music teachers are scattered throughout the state, the only realistic way of surveying their needs is in the first instance by questionnaire, with provision for some interviews later, especially in the country areas. Some interviews could be carried out at the intensive courses held at the New South Wales Conservatorium of Music at various times during the year as long as it is remembered that there may be some bias in the replies received. A combination of questionnaire distributed in mid year, with adequate follow up, coupled with a wide range of interviews should give a more detailed and substantial view of the information needs of music teachers and what they see as the best means of meeting those needs.

The questionnaire could also be simplified so that a better response rate could be obtained, and many of the open-ended questions omitted and the information obtained through interview, where there is more room for interpretation of replies and analysis of responses. The pretest of this questionnaire revealed no real problems with the phrasing and layout. However, it appeared either that some sections (for example those using a matrix format) were too difficult for a group of people unfamiliar with a lesser variety

of sources of information, or that the respondents had no need for certain types of information. The fact that so many of the respondents showed interest in the results (51 out of 62) could also be capitalised on to elicit further information and ideas on how their needs might best be met.

Further questions should also be included to gauge how often a library would meet their need for music as opposed to the purchase of music from a music shop. The nature of their work means that practical music teachers need, and indeed must have, extensive collections of music which they can mark with their own fingerings, bowings, comments etc., yet it is obvious that most cannot purchase the entire repertoire for their instrument nor (from experience) do most of them desire to do so.

If it is accepted that this is the case, then some form of library back-up is needed. Use of the Central Music Library in Western Australia and music libraries overseas indicate that if music is available on loan and readily accessible, then the service will be used.

## 2.2 Further research

It could be useful and interesting to extend this study past the preliminary stage in order to obtain full results of practical music teachers' needs and to establish how best these needs might be met. It appears from these preliminary results that library services currently available are both inadequate and under used, as 46 % of the respondents said that reference services were not provided by their library and 38% had used the inter library loan services. The Covell-Brown report has previously pointed out the severe lack of music resources, and the trends indicated by this survey confirm

that the situation has not improved. Libraries with their current services and provision of materials were not highly regarded as sources of information by the music teachers and were rated third after music shops and publishers' catalogues as sources of information. This obvious deficiency should be remedied as there is a need for better sources of information for music teachers, and libraries could fill some of their needs. A fuller survey could pinpoint precise needs and services that could be provided by libraries, and the consensus of opinion thus obtained could be used to push for better and more appropriate library services. One country teacher pointed out in a comment on the lack of library resources -"officialdom's attitude (in relation to providing music in libraries) being that they (music teachers) represent a very small percentage of the population using the library."

It would also be interesting to carry out longitudinal studies on the use made of library services and the use made of periodicals. There seems to be an increasing awareness of the need to be up-to-date fostered by the courses run for accreditation and by the Remote Areas Scheme (mentioned previously on page 14) so that it might be expected that the music teachers would make more use of periodicals both through subscriptions and through using them at a library. Another longitudinal study could be undertaken on attendance at courses and the effect this has on information needs of teachers. Although many teachers may have been teaching for many years, they had to pass certain standards in order to become accredited. This meant in some cases attendance at accreditation courses and the Directory explains that courses are also provided so that teachers may attempt to keep up-to-date. This high level of course attendance should thus be maintained. This should also serve to make the teachers

more conscious of the need for information and the various sources of information available to them.

### 3. Effectiveness of the study

Although the hypotheses postulated in this study were not substantiated, some important trends have been indicated and results from previous studies on library use and availability of music supported.

#### 3.1 Method used

As explained before, the questionnaire method was the only feasible way of obtaining information at this stage from a widely scattered group of music teachers.

Some of the questions (with hindsight) could have been phrased more simply and others expanded. For example, the question relating to useful sources of information drew the response from several teachers of examples such as reference books, encyclopaedias and other specific reference tools. One serious design fault appeared when results were collated. It had been expected that it would have been possible to distinguish teachers attached to a tertiary institution from the replies to the questionnaire. However, this was not the case, and only 19 of the 30 replies from the category for the provincial centres could be said to be definitely attached to a college. In this case the number of replies did not mean that meaningful data could not be determined, but in future questionnaires, consideration should be given to adding a question to determine any special affiliation with a tertiary institution.

#### 3.2 Results

The results are useful in that they indicate trends that

could be explored further in a fuller study. Many of the conclusions of previous user studies were confirmed. In many cases however, the number of replies was insufficient to be able to draw valid conclusions about differences in information needs between country and city teachers.

Overall, it is hoped that these tentative suggestions can be followed up by a fuller study, so that in the long run, the information needs of practical music teachers may be met as they arise, and better resources provided for a disadvantaged section of the population who need to have recourse to libraries for their information needs.

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APPENDIX 1

The following information is taken from *Guide to Dialog data bases*.  
Lockheed Information Services.

*Comprehensive Dissertation Abstracts:* a definitive subject, title and author guide to virtually every American dissertation accepted at an accredited institution since 1861 when doctoral degrees were first granted in the United States. Approximately 99% of all American dissertations are cited. In addition, it serves to disseminate citations for 1000's of Canadian dissertations and an increasing number of papers accepted in institutions abroad.

*ERIC:* is the complete data base on educational materials from the Educational Resources Information Center. It consists of two main files: Resources in Education (RIE) which is concerned with identifying the most significant and timely educational research reports and Current Index to Journals in Education (CIJE) an index of more than 700 publications of interest to every segment of the educational profession.

*RILM:* established in 1966 under the combined sponsorship of the International Musicological Society and the International Association of Music Libraries. Provides international coverage of music literature and music related literature, based on the RILM thesaurus, and includes abstracts of books, articles, reviews, essays, dissertations, catalogues, iconography etc. National committees in 42 countries gather the abstracts.

*LISA:* (The relevant data for Lisa had not been received from Lockheed when this report was being written. However the scope is as follows.) the data base commences in 1966, and the subject fields include lib-

rary science, information science and subject disciplines which are likely to be of interest to librarians and information workers eg. bookselling, publishing, reprography. The main primary publications abstracted are periodical articles and conference papers. Abstracts are also prepared from books and pamphlets.

APPENDIX 2

Questionnaire and covering letter

c/- School of Librarianship,  
University of New South Wales,  
P.O. Box 1,  
Kensington, NSW, 2033.

Dear

I am writing to ask for your assistance in an investigation into the information needs of music teachers in N.S.W., which I am carrying out as part of the Masters course in Librarianship at the University of N.S.W.

The aim of this study is to collect data on how music teachers currently obtain information and scores, and whether there is a need for special library services to meet these needs. The questionnaire is being sent to a random selection of music teachers in N.S.W. All replies will be treated as confidential and individuals will not be identifiable. The information you supply may help in the planning of better services in the future.

I hope that you will be willing to participate in this survey, and I would be grateful if you could complete the questionnaire and return it to me by 20th December. A stamped addressed envelope is included for your convenience.

Thank you for your help,

Yours sincerely,

MARGARET CALDWELL

# A PRELIMINARY SURVEY OF THE INFORMATION NEEDS OF PRACTICAL MUSIC TEACHERS IN NEW SOUTH WALES.

Please answer as many questions as possible either with a tick where a box is provided or with an appropriate answer

1. Please list the musical instruments that you teach (including voice)
2. Do you teach music full time ( ) part time ( )
3. Do you have any other occupation ? Yes ( ) no ( )  
If yes, please specify ...
4. Please state how long you have been teaching and list any qualifications that you hold.
5. Please tick the area in which you teach:  
Sydney ( ) Newcastle ( ) Wollongong ( ) Bathurst ( )  
Armidale ( ) Lismore ( ) other - please specify ...
6. Would you mind please giving the postcode of the town, city or suburb in which you teach ? 15-16
7. Approximately how many books on music do you have ? 17-18
8. Approximately how many scores and items of sheet music do you have ? 19-20
9. Approximately how many cassettes and records do you have ? 21-22
10. Do you subscribe to any periodicals ? yes ( ) no ( ) 23-24  
If yes, would you please mind listing the titles of those you receive ...





17. Could you please supply details relating to the type of information required when you last went outside your own resources:

	Did you obtain the information	List successful location	List places you searched for the information	
biographical information	yes ( ) no ( )			48-50
syllabus details	yes ( ) no ( )			51-55
musicology				56
other information please specify				57-60

18. Do you belong to a library ? yes ( ) no ( )

If yes, please tick the type of library:

- ( ) public  
 ( ) university  
 ( ) college  
 ( ) school  
 ( ) other - please specify

60-61

19. Do you have any items on loan from a library at present ? yes ( ) no ( )

If yes, are they:

- ( ) books  
 ( ) music  
 ( ) records or cassettes

62-63

20. Do you have access to a library or libraries which provide any of the following ?

- a. sheet music/scores yes ( ) no ( )  
 b. books on music yes ( ) no ( )  
 c. music periodicals yes ( ) no ( )  
 d. question answering service yes ( ) no ( )  
 e. gramophone records/cassettes yes ( ) no ( )  
 f. photocopying yes ( ) no ( )  
 g. will the library borrow items from other libraries for you yes ( ) no ( )  
 h. other services - please specify yes ( ) no ( )

64-65

11. Check tick the boxes below of any services that you have used. The letters refer to items listed in question 20.

a. ( ) b. ( ) c. ( ) d. ( ) e. ( ) f. ( )  
g. ( ) h. ( ) i. ( )

12. If there are any other library services helpful to you as a teacher of music which you have used, would you please specify:

13. Is there any service that the library you use does not offer at present that you would like to use? please specify:

14. In your experience, what are the most helpful or useful sources of information for sheet music and music information?

15. What are the least helpful/useful sources?

16. When you go outside your own resources for information and sheet music, can you usually afford to wait -

less than one day ( )  
a few days ( )  
a week ( )  
two weeks ( )  
longer ( )

17. If any of the following services could be provided in your area, which would be most useful to you? (if more than one, please number in order of usefulness)

( ) local library providing some music and information  
( ) central location where you could send all requests for information and music  
( ) good bookshop which had all the music on the AMEB list in stock  
( ) regular meetings with colleagues  
( ) more short courses on specific subjects  
( ) more frequent circulars of information on happenings in the music world.  
( ) any other suggestions - please list:

5.

28. If you would like to receive a summary of the results of this questionnaire, please write your name and address below. If you wish to remain completely anonymous, detach this section from the form and send it in separately. Please remember that all replies are treated as confidential and your anonymity is assured.

17

Name: .....

Address: .....

.....

.....

Thank you for your assistance.

Would you now please post

this questionnaire back to me.

Margaret Caldwell,  
c/- School of Librarianship,  
University of New South Wales,  
P.O. Box 1,  
Kensington, NSW. 2033.

## APPENDIX 3

3

Directory - sample of layoutPRIVATE MUSIC TEACHERSACCREDITED THROUGH THE N.S.W. STATE CONSERVATORIUM OF MUSIC

N.B. Teachers listed in Suburbs. Addresses and telephone numbers may be found in the alphabetical list at the back of this booklet.

ADAMSTOWN HEIGHTS

Ms. M. Fitzhenry	D.M.E.	Piano
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ALBURY

Miss E. Buchhorn	L.Mus.A., A.Mus.A., A.T.C.L., Dip.Mus.(Melb)	Piano
Mrs. G. Carter	L.R.A.M., A.R.C.M., L.Mus.A., L.T.C.L.(T), A.Mus.A.	Piano
Miss A. Flores	B.Mus.(Manila)	Piano
Sr. M. Helen		Piano
Ms. M. Moore	A.Mus.A.	Violin

ALLAMBIE HEIGHTS

M. J. S. Campbell	A.Mus.A., Dip.Mus.(Qld)	Piano
Mrs. D. Dundas	B.A., Dip.Mus.Ed., A.Mus.A.	Piano

ANNANDALE

Miss H. Donaldson		Piano
Mrs. F. Lake		Piano

ARCADIA VALE

Ms. H. Charlton	A.T.C.L.	Piano
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ARNcliffe

Miss J. Andrews	L.T.C.L.(T)	Piano
Mr. I. Brooke	A.Mus.A., L.R.S.M.	
Sr. A. Cahill	L.R.S.M.	Piano
Sr. M. Cahill	L.R.S.M.	Piano
Sr. M. Carroll	A.Mus.A.(P & T)	Piano
Mrs. R. Driscoll	L.Mus.A., T.C.	Piano
Mrs. M. Hawkins		Flute
Mrs. P. Hourane	T.C.(Hochschule, Wien)	Piano
Ms. P. Kendall	L.A.B.(P)	Singing & Piano
Mr. P. Larkins	A.Mus.A., L.T.C.L.(T), T.Mus.A.	Piano
Sr. C. O'Donoghue	L.A.B., L.Mus.A.	Piano & Violin
Mrs. L. Peggioli	L.R.S.M., A.Mus.A.	Piano & Violin

ARNcliffe

Sr. M. Dawson		Piano
Sr. Marcia		Piano & Violin
Miss C. Williams	A.Mus.A., L.Mus.A., A.T.C.L.	Piano

ARTARMON

Mr. M. Aronsten		Singing
Mrs. C. Rosten	A.Mus.A.(T)	Piano
Miss J. Shute		Singing
Miss I. Slack	A.L.C.M.	Piano
Mrs. G. Thompson	A.T.C.L., L.T.C.L.(T), A.Mus.A.	Piano

ASHFIELD

Mrs. G. Barlow	A.Mus.A.	Piano
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ALPHABETICAL LIST OF PRIVATE MUSIC TEACHERSACCREDITED THROUGH THE N.S.W. STATE CONSERVATORIUM OF MUSIC

<u>NAME</u>	<u>ADDRESS</u>	<u>INSTRUMENT</u>	<u>TELEPHONE</u>
Mrs. S. Adams	34 Tabrett St., ROCKDALE 2216	Piano & Singing	599 2821
Sr. M. Adrian	St. Joseph's Con., KIAMA 2533	Piano & Violin	
Mr. H. Aepler	2 Barbara Court, MONA VALE 2103	Trombone	99 3658
Mrs. M. Alchin	19 Hemingway Cres., FAIRFIELD 2165	Piano	724 4863
Mrs. W. Aldrovandi	75 Dover Rd., ROSE BAY 2029	Piano	371 9406
Miss J. Allan	2 Avonlea Dr., CARLINGFORD 2118	Singing	871 2355
Miss J. Allen	31 Lansdowne St., PARRAMATTA 2150	Piano & Violin	635 8542
Miss R. Allen	51a Merewether St., MEREWETHER 2291	Piano	63 3616
Mr. E. Allitt	Box 39 P.O., DENILIQUIN 2710	Piano	Pretty Pine 28
Mr. C. Amadio	Conservatorium, NEWCASTLE 2500	Clarinet, Bass Clarinet & Saxophone Piano	2 3961
Sr. M. Anastasia	St. Joseph's Con., 14 Yerrick Rd., LAKEMBA 2195		
Mrs. J. Anet	23 Winchester Ave., LINDFIELD 2070	Piano	46 2179
Miss L. Anderson	19a Gladstone Pde., LINDFIELD 2070	Piano	
Mrs. O. Anderson-Frame	Box 50 P.O., BUDERIM 4556	Piano	
Mr. D. Anderson	14 Cliff Ave., WAHROONGA 2076	Piano	48 4192
Sr. G. Andrea	6 Bromley Ave., CREMORNE 2090	Piano	
Mr. D. Andrews	Conservatorium, SYDNEY 2000	Piano	27 4206
Mr. D. Andrews	C/- Academy of Guitar 7 Castlefield St., BONDI 2026	Guitar	30 3997
Miss J. Andrews	28 Marsh St., ARMIDALE 2350	Piano	72 1752
Mrs. V. Angwin	83 Peacock St., SEAFORTH 2092	Piano & Singing	94 7936
Sr. M. Anne	St. Joseph's Con., QUIRINDI 2343	Piano	
Sr. M. Annette	2 Mamre Rd., ST. MARY'S 2760	Piano	
Sr. M. Anthony	St. Joseph's Con., MOLONG 2866	Piano	
Miss A. Aplett	36 Rosedale Rd., GORDON 2072	Piano	498 2248
Mrs. N. Arakiel	11/42 President Ave., KOGARAH 2217	Piano	587 2189
Mrs. C. Archer	P.O. Box 103, WENTWORTHVILLE 2145	Piano	631 3768
Mrs. T. Arlom	49 Clanville Rd., ROSEVILLE 2069	Piano	46 1195
Ms. D. Armitstead	34 Kenneth Rd., MANLY VALE 2093	Piano	94 3276

APPENDIX 4Periodicals received by teachers

<u>Title</u>	<u>No. of subscribers</u>
<i>Australian Church Musician</i>	1
<i>Australian Journal of Music Education</i>	21
<i>Austa (?) Magazine</i> *	1
<i>Clavier</i>	1
<i>Clef</i>	1
<i>Contemporary Keyboard</i>	1
<i>Early Music</i>	2
<i>FAMTA Quarterly Magazine</i>	9
<i>Instrumentalist</i>	1
<i>Journal of VNTA</i>	1
<i>Key Vive</i>	12
<i>Kodaly Society Magazine</i>	1
<i>Music and Musicians</i>	1
<i>Music Educators Journal</i>	1
<i>Music Teacher</i>	3
<i>Music Teachers Association of N.S.W.</i>	4
<i>Music Therapist Journal</i>	1
<i>Musical Times</i>	1
<i>Musical Quarterly</i>	1
<i>News and Views of ASME</i>	3
<i>Newsletter, Hunter District Organ Society</i>	1
<i>RSCM Journal</i>	2

\*This was the title as cited by one respondent, but publishing details could not be confirmed by the author.

## APPENDIX 4 cont.

<u>Title</u>	<u>No. of respondents</u>
<i>Ruch Muzyczny (from Poland)</i>	<i>1</i>
<i>The Strad</i>	<i>1</i>
<i>Studies in Music</i>	<i>1</i>
<i>Sydney Organ Journal</i>	<i>1</i>
<i>Suzuki Newsletter</i>	<i>1</i>
<i>Tempo</i>	<i>2</i>
<i>Trinity College Magazine</i>	<i>1</i>



## APPENDIX 5

Newsletter for music teachers

NEW SOUTH WALES STATE CONSERVATORIUM OF MUSICNEWSLETTER FOR MUSIC TEACHERSJULY 19781. Accreditation Book

The 1978 book is available free of charge on request at the Conservatorium or the Musical Association. N.B. Changes of address, additional qualifications etc. should be notified in writing by 1st November of each year for inclusion in the next year's book - (available February).

2. A.Mus.A. Seminar

9th and 10th September

7th Grade Seminar

26th - 27th August

Weekend Course for Country and Metropolitan Teachers

5th and 6th August.

Application forms for the above are available at the Conservatorium.

3. Courses in 1979

A booklet giving courses for 1979 is enclosed with this Newsletter. Book early to avoid disappointment. Several courses in 1978 were 'booked-out' and a number of people were unable to attend.

4. Country Workshops for 1979

A booklet giving details of these will be posted during



February, 1979. It is hoped to have Workshops in Albury, Broken Hill, Goulburn, Dubbo, Port Macquarie, Grafton, Lismore, Griffith, Wagga, Leeton, Moree and Taree in 1979. These workshops are organised by the Federation of Australian Music Teachers' Associations and the Musical Association.

5. Metropolitan Workshops for 1979

The Music Teachers' Association of New South Wales (Musical Association) plans to hold a number of workshops in the Metropolitan Area in 1979. Details will be included in the February mailing.

6. Musical Association Library

The Gwenyth Hawkins Memorial Section of the Musical Association Library will contain:

- (a) URTEXT Scores of standard piano works
- (b) Records of Set works in Theory and Musicianship
- (c) Scores of Set Works in Theory and Musicianship

This material will be available free of charge for one week to Members of the Association.

7. The Federation of Australian Music Teachers' Associations Quarterly Magazine is distributed free to members of the Musical Association. This magazine has proved to be of considerable interest and value to teachers in all states. Some articles will be reprinted overseas.

8. Some New Publications from Novellos

- (a) Eric Satie - Children's Pieces for Piano
- (b) Hamish MacCunn - Theme from Sutherland's Law (Piano)
- (c) John McCabe - Theme Music from 'Couples'
- (d) Eve Barsham (ed) James Hook Album (Piano)
- (e) Edward Elgar - Two Pieces for Piano, In Smyrna, Skizze
- (f) Royal Collection. An album of music composed by Members of the Royal Family of Great Britain and Ireland (15th to 20th C)



Child's Play - Learn to play the piano by colour.  
(A game for children and adults)

### 9. A.M.E.B. Broadcasts

The series of broadcasts on 2MBS FM radio will continue over the next few months, at 1 p.m. each Saturday.

Piano - 2nd Grade - 15th July - Mary Greville  
3rd Grade - 22nd July - Warren Thomson  
4th Grade - 29th July - Meriel Owen  
5th Grade - 5th August - Beryl Potter  
Special lecture demonstration on preparing for  
higher grades - 12th August - Miriam Hyde  
6th Grade - 19th August - James Powell  
7th Grade - 26th August, 16th September -  
Eunice Gardiner  
8th Grade - 23rd September, 30th September -  
Sonya Hanke

At the conclusion of this series Warren Thomson will continue with a series of six broadcasts at the same time playing, discussing new piano music from overseas suitable for children.

### 10. Kendall Taylor

The distinguished English pianist and teacher will visit Australia later this year for the Federation of Australian Music Teachers' Associations. A brochure giving details is enclosed.

### 11. Music Teachers Study Tour 1978/79

Hong Kong, China, Canada, U.S.A., Honolulu  
Departs 16th December, 1978  
Returns 20th January, 1979  
Further details from Warren Thomson



12. Set works for Musicianship and Theory 1978/79 and other music will be available from Alberts Music, 139 King St., Sydney, but place orders early with Alberts.

13. Conservatorium High School

Students wishing to secure enrolments in the Conservatorium High School for 1979 should request application forms from their school principal or from the Division of Guidance, Department of Education, North Sydney.

\*/\*

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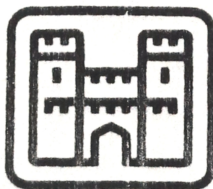
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## APPENDIX 6

Courses for in-service teachersNEW SOUTH WALES STATE CONSERVATORIUM OF MUSIC

in  
association with

THE MUSIC TEACHERS ASSOCIATION OF N.S.W.**\*\* IN SERVICE COURSES \*\*****1 9 7 9**

- |        |  |
|--------|--|
| No. 31 | Piano Teaching - January 1979<br>(special guest, Lidia Baldecchi-Arcuri) |
| No. 32 | Kodaly No. 1   |
| No. 33 | Kodaly No. 2   |
| No. 34 | Piano Repertoire   |
| No. 35 | Harmony Refresher Course   |
| No. 36 | Melody Writing   |
| No. 37 | Country Teachers Seminar (weekend)                                       |
| No. 38 | Woodwind Teachers, Singing Teachers and Eurhythmics<br>Teachers Seminar  |
| No. 39 | Solfège I  |
| No. 40 | Solfège II   |
| No. 41 | Solfège III  |
| No. 42 | Child Development  |

MUSIC TEACHERS INFORMATION NEEDS BY M CALDWELL

30/01/24. 14.53.23.

PAGE

TITLE NONAME (CREATION DATE = 30/01/24.)

\*\*\*\*\* C R O S S T A B U L A T I O N O F \*\*\*\*\*  
 TIMMUS LAST TIME NEEDED MUSIC BY YEAR NUMBER OF YEARS TEACHING  
 \*\*\*\*\* PAGE

COUNT	YEAR					ROW TOTAL
	LESS THAN 5	5 TO 10	11 TO 15	16 TO 20	MORE THAN 20	
ROW PCT	COL PCT	COL PCT	COL PCT	COL PCT	COL PCT	COL PCT
TOT PCT	TOT PCT	TOT PCT	TOT PCT	TOT PCT	TOT PCT	TOT PCT
1.	1.1	2.1	2.1	4.1	5.1	14.4
LAST MONTH	5.7	23.3	13.3	23.3	33.3	71.4
	100.0	100.0	80.0	87.5	50.0	
	4.5	15.7	9.5	16.7	23.8	
2.	0	0	1	1	10	12
LAST MONTH	0	0	5.3	5.3	33.3	28.6
	0	0	20.0	12.5	50.0	
	0	0	2.4	2.4	23.8	
COLUMN TOTAL	4.2	7	5	8	20	42
TOTAL	4.2	15.7	11.9	19.0	47.6	100.0

KAPLAN-MEIER SQUARE = 9.24250 WITH 4 DEGREES OF FREEDOM. SIGNIFICANCE = .0542

NUMBER OF MISSING OBSERVATIONS = 20