What makes good music programs in schools? A study of school music across Australia and a comparison with England and Russia

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Publication Date:
2012

DOI:
https://doi.org/10.26190/unsworks/15417

What Makes Good Music Programs in Schools? A Study of School Music Across Australia and a Comparison With England and Russia

Book 1 – The manuscript

A thesis submitted in fulfilment of the requirements of the degree of PhD

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The University of New South Wales

2012

THE UNIVERSITY OF NEW SOUTH WALES
Thesis/Dissertation Sheet

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Title: **What Makes Good Music Programs in Schools?**
A Study of School Music Across Australia and a Comparison With England and Russia

Abstract

This thesis examines the provision of classroom music education in Australia and compares the situation here with those in England and Russia. In order to do this, I examine the *National Review of School Music Education* (2005) to gain an understanding of the current state of music education in Australia. Secondly, I review the literature published since 1967 that focuses on the state of school music education, teacher training and support in music, to understand how the issue has been dealt with over the years across Australia, in comparison to England and Russia. The empirical part of this thesis investigates further aspects which I believe the *Review* did not adequately address. For example, 62.74% primary and 33.78% secondary schools across Australia do not offer classroom music at all. In order to investigate in more depth the system in Australia, four major national surveys were prepared and carried out, involving 258 primary and 141 secondary school teachers who taught classroom music, 10 university lecturers from a number of Australian universities that provide pre-service training to primary school teacher trainees, and 12 teacher music advisors and consultants. The surveys identified such important matters as teachers' musical backgrounds, formal qualifications and pedagogical training, and linked these to their perceived confidence in teaching music. It is confirmed that teachers' musical qualifications is the major factor impacting the quality of music programs. Perceptions of pre-service and in-service training and curriculum support were also investigated. Finally, a further inquiry was made into what resources for teaching music are available in each Australian state and territory, and comparisons made across government, Catholic, and independent schools. Based on the historical and international data and the results of the surveys, suggestions are made which might enhance the delivery of music education.

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This research was supported by the University of New South Wales Postgraduate Award and the Faculty of English, Media and Performing Arts funding for a substantial part of the essential research expenses.

I would like to thank Professor Robert Walker for his unwavering support, constructive advice and great interest in my topic. I would also like to thank Dr. Christine Logan for getting me started and encouraging me in the endeavour and Dr. Finn Pursell for editing my manuscript. My special gratitude to all primary and secondary school teachers, university lecturers and music advisers who kindly agreed to participate in the study and found time in their busy schedules to fill in the surveys. I would like to acknowledge Alexander Yakushevich who made copies of all articles related to classroom music education from *Music in School* from 1985 to 2009 in the Novokuznetsk State Library in Russia and thereby enabled me to make a comparison of educational systems. I would also like to thank my daughter Ioulia and my husband Igor for their indefatigable and wonderful daily support.

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An Introduction to the Thesis

In order to enhance clarity and readability, the thesis is divided into two books.

Book 1 contains the abstract, table of contents, list of appendices, list of tables and figures, and eleven chapters of the manuscript. There are a number of tables and figures within chapter 10 where the following format for numbering of the tables and figures is used: chapter number followed by a sequential table or figure number within that chapter (e.g., Table 10.1, Table 10.2, etc. and Figure 10.1, Figure 10.2 etc.).

Book 2 contains appendices, supplementary material, and the bibliography. All appendices are numbered and organised in groups according to the chapters. The appendices provide further explanatory and statistical details of the analysis. There are two types of appendices, one is in text format and the other is in table format.

The text-like appendices are provided for each chapter, except chapter 11 and are labelled with a chapter number followed by the upper-case letter (e.g., Appendix 1A, Appendix 1B, Appendix 1C, etc.).

There are tables and figures within the appendices. The following format for numbering of the tables and figures within the appendices is used: label of the appendix, followed by a sequential table or figure number. For example, Table 5A.1 is in Appendix 5A and Table 7A.1 is in Appendix 7A; Figure 2I.1, Figure 2I.2, etc. are in Appendix 2I.

The table-like appendices are labelled with a chapter number followed by the lower-case letter in order to distinguish them from those of the manuscript (e.g., Table 2a, Table 2b, etc.).

A number of table-like appendices include supplementary material with full citations to complement the thesis content. The tables with full citations have the following structure. There are six columns: row number, school level, year of publication, full citation, jurisdiction (e.g., Australia as a whole or/and its states or territories, England, or Russia), and reference. The table is divided into two sections to separate Australian, English, and Russian data. Within these sections, the citations are organised in chronological order according to school levels. Throughout the theses, footnotes with the table and row numbers are used as pointers to full citations in the tables.

The list of references contains all references that are mentioned in the manuscript, appendices, and supplementary material.

Examples of the structure of material in Book 2 are as follows:

Chapter 1 – Appendix 1A, Appendix 1B, etc.

Chapter 2 – Appendix 2A, Appendix 2B, etc., Table 2a, Table 2b, etc. And so on for each chapter.

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Chapter 1
Approaches to a Comparative Study of School Music Curricula

There are various approaches to the music programs in schools in different countries. Music in primary schools is mostly taught by generalist classroom teachers but in secondary schools specialist music teachers are usually found. Despite the fact that the significance of music education throughout the school curriculum has been widely recognised, music as a school subject has tended to be brushed aside in Australia. This thesis examines the current state of music education in Australia and compares it with the situation in England and Russia. There are, however, many complex issues involved and it is necessary to be as comprehensive as possible in dealing with them. A cohesive study, for example, cannot overlook the equity of access to music education, the quality of provision, and status of classroom music in schools. These are inseparable from quality of teaching and professional standards, teacher pre-service and in-service education, and curriculum support and advisory services. The roles of the governments are also very important in order to provide consistency in the delivery and provision of classroom music.

The Importance of the Problem

Music is a compulsory subject for all primary school children in all the Australian states and territories, and in England and Russia. However, there is inequality in the provision of music for primary school children in Australia and England. While there are national curricula in England and Russia, Australia is moving towards establishing a national curriculum and to the adoption of a set of national teaching standards. At present, each state or territory has its own curriculum. However, it is questionable whether or not the Australian national curriculum will change the state of provision of music education in Australian schools. The problem is that some states have specialist primary school music teachers while others do not. In New South Wales, for example, the most populous state, specialist music teachers are not recognised in the system. Consequently, university faculties and schools of education do not train specialist music teachers at the primary level. In other countries this is not the case. In England and Russia, for instance, there are professionally recognised music specialists who teach in primary schools. There are also such teachers in primary schools in Queensland, Victoria, Western Australia, and Tasmania. In New South Wales the Institute of Teachers, (the state

validating authority for teachers) does not recognise specialist music teaching at the primary level. However, this is not the case in private schools where approximately 30% of primary school children are educated in New South Wales. This is an example of the inequity and confusion found across the whole system. A similar situation with recognition of primary music specialists is found in the Australian Capital Territory, Northern Territory, Victoria, and South Australia. In contrast, in Queensland, music specialists are officially recognised and employed at the primary level. There is also some recognition in Western Australia and Tasmania.

To get an adequate understanding of the current state of music education in Australia, I examined recent approaches to music education. I did an analysis of the content of the Federal Government's *National Review of School Music Education: Augmenting the Diminished* (Australilan Government, Department of Education, Science and Training (DEST), 2005), focusing on the current situation across Australia and new insights that have emerged regarding Australian school music education. In March 2004, The Australian Government announced a *National Review* of school music education. A team led by Murdoch University was charged to identify:

- The current quality of teaching and learning of music in Australian schools;
- Factors that affect the quality and status of teaching of music in Australian schools;
- Examples of best practice of teaching and learning of music both in Australian schools and schools overseas; and
- Key recommendations, principles and priorities for enhancing school music education.

The study included a literature review, call for submissions, site visits, national survey and curriculum mapping to determine the current quality and status of music education in Australian schools. It provided an examination of the challenges facing schools in providing music education and highlighted opportunities for strengthening music education in schools.

The information gathered from the literature review that constituted the context for the *National Review* was divided into themes. These themes were:

- The context of the arts as a learning area;
- The value of universal music education and community expectations and commitment to it;
- The accessibility, equity and sustainability of effective music programmes;

- The leadership roles of governments and agencies;
- Understandings about the current quality of music education in Australian schools with a focus on the appropriateness of current school music activities to meet student needs;
- Role of music teachers and the effectiveness of teacher preparation through pre-service courses and their ongoing professional development;
- Teaching approaches necessary for school music education in the 21st century;
- The role of co-curricular music in schools – instrumental music and vocal music;
- The importance of technology to contemporary music education;
- Recognition of the impact of Australia's diverse and complex cultural factors on school music including cultural diversity, musical giftedness and talent, music and students with special needs, and gender issues in music;
- Adequacy of curriculum guidance and support;
- Levels of resourcing and provision; and
- Impact of music and arts organisations on the status and quality of school music. (pp.35-36)

The *National Review* was a collective effort of music education academics who specialise in the area of music education, the music industry, and professional associations (see Appendix 1A for general comments to the *National Review*, its scope, and a response rate and Appendix 1B for political reaction to the *National Review*'s findings). There were many areas of the *National Review* which are deficient. Especially lacking is a detailed analysis of initial teacher training and the musical content taught to children. The *National Review* concluded that in Australia, generally, music education in schools was uneven in its achievement, provision and resources; it appeared to be "in or approaching a state of crisis"; some parts are badly resourced, not well-supported institutionally; and overall there was a lack of direction. My analysis identifies the *National Review*'s oversights and weaknesses. These include, for example, a lack of differentiation between primary and secondary schools in the comments and data supplied, problems relating to the musical training of primary teachers, and an absence of commentary on the duration and content of teacher training programs especially for primary teachers.

This research investigates the areas which the *National Review* does not address, particularly the gap between what teachers are trained to teach and what the official state or territory government curricula say teachers ought to teach, and what they are inclined to

actually teach. This thesis has found many examples of the same problems being commented on over and over again throughout the scholarly literature over the years, and then found that the same problems are still mentioned in the *National Review* itself. This suggests that nothing has been done about these problems despite knowing what they are.

This thesis reviews the literature on music education across Australia since the 1960s. Consideration of what the *National Review* and historical and international literature has said about the issues raised provides impetus for further investigation. This has motivated me to conduct the empirical studies introduced in Chapters 10-11.

In an effort to fill the gaps left by the *National Review*, I constructed four questionnaires. The object of the questionnaires is to gain a picture of pre-service and in-service teacher training and support, perceived confidence of teaching the content of primary and secondary school classroom music curricula, and the state of resources in schools across Australia. This thesis also compares the approaches to music programs in schools in different countries and explains the current state of music education in Australia, England, and Russia, with details presented in Chapters 2-9. The comparison of these data directs the discussion, conclusions, and recommendations and points to issues for further research.

Organisation of the Thesis

This thesis examines the state of music education across Australia in terms of both past and present issues. The past is exemplified by the historical and international literature focusing principally on primary and secondary classroom music within the government school sector. All issues are discussed in terms of the historical development of music in Australian schools and it is demonstrated that many of the problems associated with these issues are either cyclical in nature, or are endemic and have simply never been adequately addressed. The present issues are represented by findings of the four empirical studies and comprise all Australian school sectors, government, Catholic, and independent. Most of the chapters begin with a description of how music education has been approached recently. This thesis identifies relations, contradictions, gaps, and inconsistencies in the *National Review*, and demonstrates the continuity between the *National Review*'s pertinent findings and its major conclusions, and this thesis.

In Chapter 1, a comment on the *National Review*'s literature sources defines the criteria for selecting literature for the historical and international comparison of school music education.

Chapter 2 provides an overview of a number of issues raised by the *National Review*. It begins with the *National Review*'s statement "Music education is valuable and essential for all Australian school students" (p. v). This chapter further investigates a number of valuable and necessary aspects of music education that were not pointed out by the *National Review*.

Subsequently, it defines the state of music education: Is music education in a crisis state or approaching one? Next, the chapter focuses on the *National Review*'s finding that "Students miss out on effective music education" (p. v) and shows that the sources the *National Review* used to support its findings are neither complete nor very convincing. For instance, the examples of historical and international evidence show that there were times and places when students took benefit from classroom music. In order to prove this claim, the chapter investigates Year 12 student participation in music across Australian states and territories over a number of years.

This chapter also provides a summary of the reasons for missing out on music education. I argue that, unlike the *National Review*, the historical and international evidence points out that provision of music at a primary level of schooling has always been worse when compared with provision of music at the secondary level. In order to broaden the *National Review*'s insights into excellence in music education, this chapter provides readers with illustrations of excellence in the provision of classroom music mentioned in the literature and also adds to the list of factors contributing to better provision of classroom music education.

Chapter 3 focuses on the quality of classroom music education. The *National Review* connected the notion of quality to a number of themes including technology, multiculturalism, giftedness and talent, students with special needs, gender issues, and other components of the music curriculum. This chapter challenges these themes through educational literature and research, and provides a brief account of the analysis. This chapter also analyses these themes against the backdrop of a number of music-specific curriculum documents taken from all Australian states and territories, in order to find out the extent of support offered to teachers to address these matters when teaching music in their classrooms. This chapter also discusses the possibility of an eclectic approach to teaching classroom music and criticisms of the musical concept-based approach. The discussion about quality of music education is greatly expanded, with a number of themes that were overlooked by the *National Review* emphasising the close relationship between quality and the musical repertoire taught in schools. This chapter closes with the conclusion that the *National Review* did not point out any new and unique problems regarding the quality of provision of classroom music.

Chapter 4 challenges the relationship of the themes pointed out by the *National Review,* particularly in regard to the status of music education. The historical and international evidence discussed in this chapter presents examples of the attitudes towards classroom music held by students, teachers, principals, educational authorities, parents, and the wider community. This chapter challenges all themes by pitting them against the historical and international data relating to their connection to (or dependence on) the status of music. This chapter also introduces some contradictory evidence and additional factors impacting the status of general music in schools.

Chapter 5 provides an overview of a number of issues that were historically connected to teachers. This chapter starts with the issue of the "vicious circle." This issue is rooted in a lack of adequate music in primary schools because there is a lack of teachers who know music. This chapter also identifies a number of weaknesses in the *National Review*. For example, the *National Review* does not provide data on teachers' musical backgrounds. There is also a lack of discrimination between the kind of music lessons teachers taught (classroom music, instrumental, or choral), and whether they were taught in primary or secondary schools.

This chapter reports who has been teaching classroom music for the last forty years at all levels of schooling, and supports the notion that teachers who teach music at the primary level must have a musical qualification. In order to support this claim, this chapter provides evidence of the necessity of music-specific competencies – knowledge and skills and abilities - and summarises arguments for and against music specialists and generalist classroom teachers. This chapter also provides evidence of a lack of confidence among generalist teachers in teaching music. Finally, the quality of teaching is examined in detail. The discussion includes a number of contributing and hindering factors, and the criteria for evaluating the quality of teaching.

Chapter 6 consolidates information on a number of issues connected to pre-service teacher training from the historical and international perspectives. Although these were not in the scope of the *National Review*, the *National Review* nevertheless stated that teacher training and pre-service education suffered from a period in which music programs were being curtailed and that "as a result teachers emerging from these programs indicate that they lack sufficient knowledge, understanding, and skills and the accompanying confidence to teach music" (p. 78). This chapter significantly expands on this statement, providing evidence of hours of teacher training in music, the content of pre-service courses, and what the historical and international data say should be taught to teachers to enable them to teach

music. The quality of entrants and graduates from educational degree programs, and the importance and quality of academic staff who deliver teacher training are also examined.

Chapter 7 teases out a number of knotty issues that relate to in-service teacher training and support which appear to be bypassed to some extent by the *National Review*. The *National Review* points out that there "has been a reduction of music-dedicated, centrally located and district, or regionally based music support services" (p. 47). This chapter researches the particulars of who needs the support or assistance of advisory services, and makes inquiries into the functions, duties, or responsibilities of advisory services. The state of advisory services, the number of music advisers, and impact of advisory services on the quality of classroom music is also examined in detail. This chapter also examines music-specific curriculum support documents.

This chapter ends with an analysis of the state of teacher professional development in music which, according to the *National Review*, has been "withdrawn, re-directed or depleted" (p. 107). This chapter provides evidence to illustrate the importance, the current systems, state, forms of delivery, and impact of in-service teacher training courses on the quality of classroom music. Also included is an overview of the content of in-service training courses that has been offered in the past few decades and that should continue to be offered, as suggested by historical and international literature.

In Chapter 8 I engage teacher registration, accreditation, attestation and professional standards. While this chapter provides a brief summary of similarities and differences of teacher registration systems, all details of the comparison are in the appendices. A clarification of details of relevant policies establishes grounds for a comparison of the content of professional standards of different countries. In Australia, for example, there are national frameworks for professional standards for teachers but the responsibility is delegated to the state and territory levels. In England, the system is more centralised at a national level and more prescriptive. In Russia, the standards for teachers are controlled by the Federal government and the system is highly prescriptive. The comparison reveals that Australian and English standards refer to all members of the teacher profession irrespective of the school subject they teach. In Russia, however, the standards are assigned to specific characteristics of music teachers.

In Chapter 9 I define the roles of government in the provision of classroom music. The first part of the chapter explores how governments deal with the provision of funding, resources, facilities, and equipment for the classroom. This chapter emphasises the importance of music-specific resources and facilities for the provision of effective music

education. The second part of the chapter focuses on governments' standpoints and the state of provision of specialist music teachers in primary and secondary schools. Unlike the *National Review*, which did not clarify the type of teacher (specialists or generalist), school (primary or secondary), and location (state or territory) in their final report, my chapter disaggregates the data. The distinction between primary and secondary school is crucial because it shows that the state of provision at a primary school level is worse than at a secondary level, and that primary schools are the most in need. This chapter shows that despite governments' attempts to fulfil its role in the provision of resources, equipment and facilities, as well as specialist teachers, the historical evidence suggests that these attempts have always been unsatisfactory. When analysing the international literature, this chapter compares a number of approaches to the provision of classroom music in other countries, specifying, for example, how both generalist and specialist teachers are used in primary schools. The reasons for a lack of specialist teacher provision and suggestions for improvement found in the historical and international literature are also outlined. The chapter concludes with the ways in which governments view music education at present.

Chapter 10 introduces figures for the number of primary and secondary schools that offer music in Australia, and reports the findings from national surveys I carried out for this thesis. The study consists of a research design, method and procedure, and data analysis. These surveys included primary and secondary teachers who teach music, university lecturers, and music advisers. The rational basis for the surveys derived from the development of a number of educational policies, in addition to curriculum documentation and practices outlined in the previous chapters. The analysis of the surveys aims to provide insight into teachers' qualifications, their perceptions of the pre-service and in-service teacher training, and curriculum support. Together with the *National Review* analysis and the data from *Australian Journal for Music Education* (1968-2009), the findings show the state of musical pre-service and in-service training, and teaching practices as perceived by respondents across Australia.

Chapter 11 reports the results of four empirical studies presented in Chapter 10, with respect to the original hypotheses. It also draws inferences and conclusions from the results. The aim of the chapter is to synthesise the major issues that were pointed out in the international and historical literature, including those from the *National Review,* with the current state of classroom music education as found in four empirical studies carried out in support of my thesis. The discussion of the results highlights the fact that in Australia the provision of music in primary schools needs more attention than in secondary schools and that

this issue should be addressed at the tertiary level, particularly when preparing generalist teachers for teaching music in primary schools. My thesis also suggests more useful frameworks for organising the provision of music education and provides directions for future curriculum studies in light of recent curriculum developments in a variety of school settings in different countries.

Criteria for Selecting Literature

This section defines the criteria and limitations set for the selection of journals and documents reviewed in this thesis. As a key research strategy, the *National Review* chose to survey international and local research literature on music education (p. ix). However, the *National Review* did not clarify the criteria for selecting literature. The sources quoted in the *National Review* were also limited; they did make the major point clearly, which is that these problems have pervaded Australian music education since the 1960s. It has to be noted that over the last 20 years there has been a large increase in the number of journals and conferences on music education, from which many publications have emerged. Many publications are not mentioned in the *National Review*, although Australians are heavily involved with the international conferences and journals mentioned (see Appendix 1C for details about the number of publications). In view of the publications and the limited range of journals cited in the *National Review*, I decided to do a comparison between Australian, British, and Russian music education by going to the original sources in each country.

In order to address classroom music education in Australia, England and Russia, data are extended to include the literature published from 1967 to 2012, with the exception of the collection of historical perspectives and landmark documents used to frame the background and content of the thesis. The disciplinary areas researched for this thesis were limited to kindergarten to Year 12 music education and arts education policy. In order to limit the number of articles, collected documents focus on the subject of K-12 classroom music education curriculum or address the arts education standards as one entity. In the latter case, articles were only applied as they related to classroom music education. Although the initial search included all journals in the fields of music education and arts education policy research, the majority of articles are chosen from the *Australian Journal of Music Education*

(*AJME*), *Music Teacher* (England) and *Music in School/The Arts in School*[1] (Russia) because of their contributions to the field of music education. These journals also have a fairly diverse audience and are written by university academics, music advisers, school principals, music teachers, generalist teachers, teacher practicum coordinators, teacher students, parents and students. The types of sources used in this thesis include empirical studies, methodological articles, case studies, brief reports, comments, and replies from previously published articles, letters to the editor, and monographs.

Data Treatment

In the analysed literature, the issues concerning music education appear complex, interdependent, and overlapping. The issues may overlap within an article, paragraph, or even within a sentence. In order to support the different issues raised in the thesis, the data were categorised. However, there are instances where one citation has been categorised as relevant to a number of different issues. Therefore, I extracted different passages from the same citation to support a variety of issues.

Translation from Russian into English. The Russian primary and supplementary sources have been translated by the author of the thesis. There are only summaries of citations from the Russian sources because the articles are written in a variety of styles using complex language, structures, and features. While all attempts have been made to convey the nuances and details of the language, the goal was to represent the meaning of the original source as closely as possible.

Chapter 2
The State of Classroom Music

The aims of this chapter are to relate the major issues and findings that emerged in the *National Review*, to the historical development of music education in Australia, focussing on primary and secondary classroom music within the government school sector, and make comparisons with English and Russian data. The historical and international data support the

[1] *Music in School* [Russian: Музыка в школе] amalgamated with *The Arts in School* [Russian: Искусство в школе] in 1991 due to budget cuts caused by the collapse of the socialist system. *Music in School* was reinstated in 2001.

following proposition: The *National Review* did not provide any new insights into music education.

The Value of Music in Education

The *National Review*'s statement "Music education is valuable and essential for all Australian school students" raises three issues (p. v). The first key part of this assertion is that music is valuable for school students, which means that studying music is viewed as beneficial and useful for child development. The *National Review* points out that studying music "contributes to the emotional, physical, social, and cognitive growth of all students. Music in schools contributes to both instrumental and aesthetic learning outcomes; transmission of cultural heritage and values; and, students' creativity, identity, and capacity for self-expression and satisfaction" (p. v) (see Appendix 2A for a discussion of benefits of music for child development from the historical and international perspectives). This thesis further investigates the benefits for child development that arise from studying music. There are a number of issues which were not raised in the *National Review* but that were found in both *Music Teacher* and *Music in School.* These issues relate to psychological development, musical development, general learning, behaviour and discipline, and neurological development (see Appendix 2B for details). In the second key part of the statement, the *National Review* proposes that music is essential, which presupposes that school students have the vital need to study music. However, music as an important and essential element of education of children of all age groups, and for primary school students and adolescents in particular, was already mentioned in the literature (see Appendix 2C for details). In the third part of the statement, the *National Review* claims to make the case that music education is for all Australian students. However, the concept of music education for everyone was acknowledged to be one of the key developments of education in Australia in the 1970s, and was a point that was continuously reiterated in relation to primary and secondary school children (see Appendix 2D for details).

Thus, the *Australian Journal of Music Education* (*AJME*), *Music Teacher* and *Music in School* citations together provide a synthesis of what has been said about values, importance, and equal opportunities in music in education for school students since the 1960s. In Australia, the historical pattern shows that the notion of music education as valuable and essential for all Australian school students has always been put forward in order to support the continued provision of classroom music education in schools. A number of

government policy documents and curriculum statements mentioned in *AJME* also suggest that music education is valuable and essential for all Australian school students. Their goals in relation to equal opportunities in music learning have not been realised yet. It is important to recognise that the *National Review* incorporated the same goals without any legitimate power for its implementation. To conclude, Kabalevsky[2] once stressed that from Aristotle's time to the present, music had played an important role in all aspects of a child's education. We have to either agree with this statement or disagree. There is no third option (Kabalevsky, 1988, p. 10). Therefore, it cannot be said that the *National Review* had any new insights in this respect.

The State of Australian Music Education

On November 21, 2005 when the *National Review* was released, the wider public received the message that Australian education is "inconsistent and inequitable" in teaching its students music. For example, the Australian Associated Press reported in the general news section that

> Australian students are not getting enough exposure to music teaching, a damning federal government report has found. Federal Arts Minister Rod Kemp said he was struck by how far music education in Australia has slipped. "I would use the word crisis," Mr Kemp said at the launch. "The report speaks of a need for strong and determined action." ("Fed: Music education inconsistent and inequitable: Report," November 21, 2005)

Paula Kruger of ABC News reported that Mark Colvin, the presenter of ABC Radio's current affairs program, commented: "The word 'crisis' is often thrown around when it comes to raising alarms about educational standards in Australia. Literacy standards or school attendance rates are issues that tend to grab attention, but now we're being told it's music education that's at crisis point" ("Nelson accuses States of starving schools of music funding," November 21, 2005). John Remess of WIN News in Hobart (TAS) reported that Federal Arts Minister Senator Rod Kemp said "we have a crisis in music education in this country" ("Nelson accuses States of starving schools of music funding," November 21, 2005).

[2] Dmitry Borisovich Kabalevsky (1904 -1987), a Russian Soviet composer, conductor, and educator. Kabalevsky was the Honorary President of the International Society for Music Education (ISME) (1972 – 1987).

However, while the wider public received the message that music education was at crisis stage, the authors of the *National Review* were not that sure and portrayed the state of music education as less impressive and important than appearances indicate (see Appendix 2E for a discussion about the state of Australian music education as per the *National Review*: Is it in a state of Crisis?). The *National Review* portrays the state of music education as less impressive or important than appearances indicate. Hence, the nature of the crisis has not been defined and the authors of the *National Review* fail to make clear the state of Australian music education.

Has it ever been any different? A fuller appreciation of the historical development of music education policies and practices provides a more informed, and therefore more rational, basis from which to decide the future course of music education in Australian schools. Without knowing the past, Australian school music education will have a bleak future – possibly a future without hope, according to Silsbury (1974), Bonham (1977a) and Aldrich (1996) (see Appendix 2F about the value of knowing about the history of Australian music education).

The State of Music Education From the Historical and International Perspectives

The *National Review* depicts the state of music education in Australia as approaching a state of crisis. The point of the following vignettes is not to raise specific issues about school music education, but rather to provide some brief general observations of the state of music education as mentioned in *AJME, Music Teacher* and *Music in School*. It is also not intended to provide the detailed historical development of different educational systems. It was decided not to categorise citations into positive or negative views about the state of music education but rather use the exact expressions and statements in order to present data in a sensitive and precise way, conveying fine gradations, nuances, and subtleties.

2.01 Australia

Primary schools. R. Stevens (2001)[3] commented on the state of music education in the nineteenth century when music was "walking on the tightrope of survival" (p. 25) (see Table

[3] Table 2b, row 22.

2b for full citations). Similarly, Bonham (1977a)[4] quoted the school commissioners of NSW, who found so little evidence of music education in schools in 1885, that they could "only lament its all but universal neglect" (p. 17). When writing about the 1970s, Jeanneret (1996a)[5] referred to the state of music education in 1975, and wrote that the district inspectors of schools painted "a rather dismal picture" because of the lack of music skills and confidence of generalist teachers (p. 5). Bonham (1977a)[6] revealed that education in Australia in 1977 was "in a state of turmoil" and the position of music at schools was "tenuous" (p. 17). Covell (1974)[7] provides a historical perspective of the origins of classroom music in Australia. Covell wrote that classroom music "originated in the nineteenth century evangelical zeal for the moral improvement of others" but concluded that "music in schools declined into nothing or into the status of an accessory. Generally speaking, it is still an accessory" (pp. 80-81). Lepherd (1975)[8] wrote about the lack of provision of music specialist teachers in schools and described the whole system as "inadequate" (p. 17). Bonham et al. (1977b)[9] reported from the ACT and stated that primary school students did not receive "any music education" (p. 55).

In 1980s, Bourne (1988)[10] wrote that in the Australian Symposium on Music in Tertiary Education "several speakers identified the nation-wide poverty of music teaching at the earliest years" (p. 63). Rimmer et al. (1986)[11] wrote that music education in Australia, and in Victoria in particular, often merely consisted of "a series of unrelated activities, involving little more than sporadic exposure to music which is often of dubious quality" (p. 25). Taylor (1987)[12] expressed the long lasting concerns of music educators in NSW regarding the standard of primary school music teaching, and quoted one of the reports on education and the Arts from the middle of the 1970s. The report asserted that "many arts experiences in the primary school are minimal, spasmodic, fragmented, and little related to the stated aims and objectives originally conceived" (p. 64). Taylor (1987)[13] also took the point of those who support the employment of specialist primary music teachers and emphasised that "every

[4] Table 2b, row 3.
[5] Table 2b, row 10.
[6] Table 2b, row 3.
[7] Table 2b, row 1.
[8] Table 2b, row 2.
[9] Table 2b, row 4.
[10] Table 2b, row 5.
[11] Table 2b, row 6.
[12] Table 2b, row 7.
[13] Table 2b, row 8.

recent report points to the fact that, in general, music is not being taught to a satisfactory standard in primary schools if, indeed, it is being taught at all" (p. 74).

In the 1990s, Jarvis et al. (1994)[14] referred to the music in primary, secondary, and special education settings in the Northern Territory and disclosed that primary music education was "the biggest loser" because teachers received little professional support (p. 73). However, A. Thomas (2000)[15] stated that "Tasmania is enjoying a period of relative stability and consolidation insofar as music education is concerned" (p. 75).

Secondary schools. Covell (1974)[16] believed that Australian secondary schools need to make fundamental changes in the content of music programs that are taught "as a wide-ranging art and as a subject of general knowledge" (p. 81). Sarah (1978)[17] adopted an international perspective and wrote that classroom music in secondary schools in the UK and Australia "faces large problems," and that "if we wish to be able to justify the continuing presence of class music in the timetable of the secondary school, we can no longer ignore or sidestep some of these problems" (p. 7). Sarah (1978) describes music education as a part of the secondary school curriculum as "a confused and divided subject" because "among music educators there exists little consensus over what should be taught, the skills and techniques the pupil needs to learn or even the most effective form in which the subject should be" (p. 7). However, Carroll (1988)[18] describes the scene in secondary music education in Australia as much "rosier" when comparing to primary schools (p. 101). B. Smith et al. (1992)[19] commented that "the state of music education in Victoria at the end of 1992 could be reasonably described as fluid" (p. 72). Further, McMillan explains that "the fluidity" referred to was related to the recent election of a Liberal Government in Victoria where school closures and teacher redundancies took place (p. 73). Caesar et al. (1995)[20] revealed that in WA Year 10 students' outcomes in music were "too depressing for words, and of such embarrassment to the system" (p. 24).

[14] Table 2b, row 9.
[15] Table 2b, row 11.
[16] Table 2b, row 12.
[17] Table 2b, row 13.
[18] Table 2b, row 14.
[19] Table 2b, row 15.
[20] Table 2b, row 16.

Primary and secondary schools. Schafer (1973)[21] looked at the context of public music education at both primary and secondary levels from an international perspective and revealed that "even where it [a music program] does exist, it is usually strongest in the elementary school, fading away progressively as the child grows" (p. 3). McPherson (1995) published an article in *Music Forum*, journal of the Music Council of Australia, that defined the state of music education in Australian schools as being in a "crisis" (p. 45). The seriousness of the situation is reflected in the reduction in the number of school music programs. McPherson argued that schools need organised and informed support from the entire music sector to fight this reduction. R. Stevens (2001)[22] predicted that in Victoria music would be "destined to lose its traditional place as part of the core curriculum in schools and become an extra-curricular subject" because of the increasingly crowded school curriculum (p. 24).

However, there was also a handful of positive statements about the state of both primary and secondary school music. Bonham et al. (1977b)[23], for example, claimed that in South Australia, while the perception of the effectiveness of music education (both in relation to the quality of teaching and the quality of content) is negative, the growth rate figures show an increase in the effectiveness of teaching programs. Chatterton wrote that they were "in the midst of a honeymoon period – for in South Australia it is early days yet for the total music education scene" (p. 61). B. Smith et al. (1992)[24] wrote that "musical life in Victoria's primary and secondary schools continues to flourish; unabated and wonderful music-making takes place daily throughout the state" (p. 74). A. Thomas (1998)[25] also wrote that in the Queensland state system, "school music programs… continue to flourish" (p. 83). More recently, A. Thomas (2001) wrote that "the standard of music teaching in the Northern Territory is very high and something for which those involved in its dissemination can justifiably be proud" (p. 58)[26]. Thus, through the *AJME* publications, this concise historical perspective on the state of Australian music education shows, despite some positive statements, that the abundance of seemingly pessimistic views about the state of music education may be closer to an accurate portrayal of reality. This supports the view that a crisis in Australian music education was always self-evident.

[21] Table 2b, row 17.
[22] Table 2b, row 21.
[23] Table 2b, row 18.
[24] Table 2b, row 19.
[25] Table 2b, row 20.
[26] Table 2b, row 23.

2.02 England

Primary schools. Cox (1993) provides a historical account of elementary school music education in England. Unlike Australia, where one of the main issues with the provision of music in schools in the nineteenth century was student access, in England, music education was valued not in terms of student participation but in terms of the quality of students' outcomes. The best outcomes were in relation to sight singing. Cox wrote that in the nineteenth century, singing was regarded as a means for moral discipline and as a civilising influence in working-class communities but "generally there was no system in the teaching of singing in schools" (p. 31). There was a decline in the quality of sight-singing of music in schools since the 1840s (pp. 31-32). "Inspectors were complaining of a deterioration of music in public elementary schools…The outlook was bleak" (p. 34). However, Cox points out that "as for time allocation, the position in London schools was generally healthy" (p. 44). At the beginning of the twentieth century, there was a steady improvement in the standards of students' outcomes in singing and quality of the song repertoire which included music ranging from nationalistic music and folk songs to the songs of the great masters (p. 107).

At the beginning of the 1970s, however, Paynter (1972d)[27] stated that primary school "music had failed to keep pace with other areas of the school curriculum" (p. 14). Dove (1980)[28] pointed out that "in some schools there is no music"(p. 17). Addison (1989)[29] expressed "a glimmer of hope in the future of music education under the *National Curriculum*" on the condition that "teachers make it [music education] both important and deeply meaningful" (p. 15). However, a few years later, Bray (1994)[30] conceded that music education was still behind other subjects "when it comes to issues such as assessment, differentiation, progression, and management" (p. 8). Khandekar (1994)[31] stated that there was a "serous decline in music teaching in Britain's classrooms, particularly in primary schools where non-specialist teachers are often ill-equipped for the job of introducing young children to music" (p. 8). Lougheed (1995)[32] attributed the decline in classroom music and its support to elitism and concluded that "we are again failing the vast majority of pupils, and this trend looks set to continue. It is a depressing picture" (p. 5). Jenkins (1997)[33] referred to one

[27] Table 2b, row 25.
[28] Table 2b, row 26.
[29] Table 2b, row 27.
[30] Table 2b, row 28.
[31] Table 2b, row 29.
[32] Table 2b, row 30.
[33] Table 2b, row 31.

of the Ofsted's (the Office for Standards in Education, Children's Services and Skills) report that describes the state of primary music education in terms of student outcomes which showed that standards in "composing, performing, listening, and appraising has 'risen markedly' since the implementation of the 1995 *National Curriculum*" (p. 5).

Jenkins (2000a)[34] presented some contradicting data in regard to students' access to primary school music education. Educational authorities announced that while "there was now more music happening in primary schools" there were still schools where "there is no (or nearly no) music at all" (p. 5). Elkin (2001)[35] wrote "that more time is now being spent on class music than it was two and a half years ago" (p. 7). Dibb (2002)[36] pointed to the results of an inspection by Ofsted that suggested that the state of classroom music "is not perhaps the crisis that some would have us believe" but, nevertheless, "teachers in primary schools have little if any training in the delivery of music" (p. 24). According to Elkin (2004a)[37], Davies, a chairman of the Music Education Council and an Ofsted inspector, wrote that "sadly there are still some schools, especially primaries, where very little music is being taught..." (p. 9) Dibb (2005)[38] acknowledged that there was an ongoing "problem with music education in this country which is not going away" because "primary NQTs [Newly Qualified Teachers] are not being adequately trained to deliver the music curriculum, and unless we do something about it music in education is always going to be an afterthought" (p. 8). Quinn (2007)[39] also pointed out "severe shortcomings in the ability of some primary school teachers to deliver key *National Curriculum* components such as music" (p. 11).

Secondary schools. Cox (1993) also provided an account of the state of music education in secondary schools prior to the 1920s. He detailed strong evidence that suggests that the state of secondary school music was not satisfactory because the inspected schools did not fulfil the essential criteria. These are: 1) time allocated to the subject; 2) size of classes; 3) attention given to voice production; 4) attention given to sight reading; and, 5) qualification and effectiveness of the teacher (pp. 116-117). In the 1920s, the inspectors confirmed the there were real advances in the quality of school music, particularly in the areas of music appreciation and instrumental performance. However, aural training, sight singing, and time

[34] Table 2b, row 32.
[35] Table 2b, row 33.
[36] Table 2b, row 34.
[37] Table 2b, row 35.
[38] Table 2b, row 36.
[39] Table 2b, row 42.

allocation were the main issues holding back the provision of higher quality music at secondary schools (p. 136).

At the end of the 1960s, with respect to secondary schools, Rees-Davies (1969)[40] wrote that "frankly, there is very little going on in Cornish schools which doesn't exist better elsewhere in the British Isles" (p. 13). In the 1970s, Davies (1972)[41] believed that "music is among the worst-treated subjects in the curriculum" (p. 11). Swanwick (1974b)[42] also wrote that the position of music in the whole school curriculum is not strong because music educators are not "clear about why [they] think music is vital and valuable and what it is we want to do and under which conditions" (p. 18). However, a couple of years later, Mulholland (1976)[43] observed that "there has been the greatest resurgence in our history towards music education in schools" (p. 10). Elkin (2004b)[44] described the music curriculum as "unsatisfactory" in the early secondary years. However, situation was "generally better" in later years (p. 7). According to Jenkins (2005)[45], Lord Moser told a conference that "the standard of music teaching in British schools is shockingly low and the standard of teacher training is a disgrace" (p. 7).

Primary and secondary schools. In relation to the place of primary and secondary school music within the entire school curriculum, R. Hall (1972)[46] wrote that the state of music was getting worse, "music was demonstrably slipping away" and "not fulfilling its proper role" because of the confusion among music educators about aims and methods (p. 9). Gray (1997)[47] noted that "music in state schools is being systematically eroded by the present government" (p. 11). According to C. Stevens (1998)[48], Sutcliffe, an assistant editor of *The Times Educational Supplement* commented that "music is still under pressure" despite the official announcement that "music is no longer under threat of being dropped from the national curriculum" (p. 5). Jenkins (2000b)[49] reminded us to "not forget that there are still schools where there is no or nearly no, music" (p. 5). Elkin (2003g)[50] stated that music tended

[40] Table 2b, row 24.
[41] Table 2b, row 37.
[42] Table 2b, row 38.
[43] Table 2b, row 39.
[44] Table 2b, row 40.
[45] Table 2b, row 41.
[46] Table 2b, row 43.
[47] Table 2b, row 44.
[48] Table 2b, row 45.
[49] Table 2b, row 46.
[50] Table 2b, row 47.

"to be neglected in favour of literacy and numeracy" (p. 15). According to S. Smith (2005)[51], Davies, Master of the Queen's Music, said that there was "an inadequate music education system in our schools" (p. 13). However, the sociologist Furedi, as shown by Jenkins (2005)[52], said "that the problem was not just the curriculum ('which is horrendous') nor the teachers ('though there are a lot of bad ones') but that we live in a world that finds it difficult to value anything" (p. 11).

2.03 Russia

School Years 1 - 8. A concise summary of the historical evidence about the state of classroom music shows that in Russia, before the revolution of 1917, music education was provided in primary and middle schools for an insignificant number of children (Kabalevsky, 1983a, p. 2)[53]. Since the establishment of the first Soviet school program in 1918, the music program underwent a few reforms. Dissatisfaction with school music education became apparent in the 1950s to 1960s. According to Kabalevsky, Sveshnikov wrote in 1959 that music educators had to admit that school music was the most deserted and neglected area of music education (Kabalevsky, 1983a, p. 3)[54]. Despite the commonly understood and accepted notion that general schools should provide the basic music and aesthetic education, music did not exist across the entire country. Moreover, the existing program, known as *Singing*, did not meet the requirements of the time because it ceased to correlate with aesthetic and music education objectives.

In 1970, the Ministry of Education of the Soviet Union declared that school education was not satisfactory (Kabalevsky, 1983a, p. 6)[55]. In 1973, the new program, *Music*, was piloted in the Russian Soviet Federate Socialist Republic (RSFSR). This program was developed and administered by Dmitry Kabalevsky. The program was approved by the Academy of Pedagogical Science of the USSR and the Department of Education of the USSR. The Department of Education established that this program was compulsory for all students of the Russian Federation. Since 1979, after the fall of the regime of the Communist Party of the Soviet Union and up until recently, *Music* has been in operation as the

[51] Table 2b, row 48.
[52] Table 2b, row 49.
[53] Table 2b, row 50.
[54] Table 2b, row 51.
[55] Table 2b, row 52.

compulsory minimum for all schools in the USSR. According to Chelyshova (1987)[56], the Department of Education of the Russian Federation asserted that *Music* involved 25,000 teachers in 1986. It was noted that this was an undoubted improvement in student outcomes across Russia in comparison with the time when the new program began to be implemented (1979 – 1981). Students' aesthetic and musical interests have also become broader. They have cultivated the understanding that music is a part of their life (p. 37). However, Chelyshova (1987)[57] stressed that quantity did not always reflect quality. The high number of schools that implemented *Music* did not necessarily mean that the quality level was higher in all cases. Many teachers went through the uneasy process of rethinking their teaching practices. The change was slow because of conservative thinking, gaps in education, and an unwillingness to engage in self-improvement (p. 38). Gorunova (1988)[58] also praised *Music* for its wide dissemination. However, she also pointed out a number of teaching deficiencies. The weaknesses of music lessons included too much emphasis on discussing music rather than listening and performing, an absence of a purposeful accumulation of students' musical experiences, and an overreliance on formal music analysis. Saruba (1989)[59] described the state of the school Arts in rural areas of Russia as "catastrophic" because there were not enough music specialists (p. 9).

Thus, the purpose of this part of the thesis was to provide an introduction to the state of classroom music from historical and international perspectives. Most of the evidence referred to the state of classroom music education and how it was perceived by contemporaries. There are a number of concerns which are common to Australia, England, and Russia. The state of classroom music was connected to its place within the curriculum, to student access and learning outcomes, to the provision of qualified teachers, and to the quality of teaching. The state of music education in Australian primary schools was always seen as tending towards crisis because there was always a lack of music provision, and where music programs were taught, the standard of teaching was inadequate. In England, the state of music in primary schools was also poor because of the absence of music lessons and insufficiently trained teachers. There were high hopes that the *National Curriculum* would improve the state of music education. However, the introduction of the *National Curriculum* disappointed expectations because it did not bring the desired consistency and stability in provision of

[56] Table 2b, row 53.
[57] Table 2b, row 54.
[58] Table 2b, row 55.
[59] Table 2b, row 56.

music education. The state of Australian secondary music education was acceptable at times, but in general was relatively poor. In England, despite some positive views, the state of secondary school education was described and perceived as unsatisfactory because of the low standard of teaching. In Russia, the state of music in both primary and secondary schools was inadequate before the introduction of the syllabus for *Music*. When music became a compulsory subject, with the exception of rural areas, the quantity of music provision improved. However, the quality was still inadequate because teachers in the new program required a rethinking of their teaching practices in accordance with the new program content and further professional development. Overall, the state of music education was inadequate in all three countries at all levels of schooling.

There are two questions which arise from the illustration of the state of classroom music across Australia. Firstly, is it in a state of crisis or is this the only way in which music education can exist? However, when taking into consideration the statements about primary and secondary schools from South Australia in the 1970s, Queensland in the 1990s, and the Northern Territory and Tasmania (primary schools only) at the beginning of 2000, which asserted that the state of music was favourable, this question has to be altered. Is music education in crisis in every Australian state and territory? Secondly, is the provision (access and quality) of classroom music in secondary schools better than in primary schools? In regard to classroom music in England and Russia, observations show that any changes made to the music curricula bring new issues to life.

Students Miss out on Effective Music Education

In the statement "Students miss out on effective music education," the *National Review* raises two points: The first is that students *miss out* on music education while the second is that students miss out on *effective* music education. In order to support the statement, the *National Review* states that:

> While there are examples of excellent music education in schools, many Australian students miss out on effective music education because of the lack of equity of access; lack of quality of provision; and, the poor status of music in many schools. (p. v)

However, the *National Review* does not clarify what exactly is missing. There may be a number of possibilities here. They may mean that students have no music classes, no facilities, no instruction, and/or no teachers. As a result of this vagueness in the *National*

Review, in my thesis I seek to clarify what it is exactly that is missing in Australian school music education.

Before introducing the historical and international account of the issue, my thesis examines what sources the *National Review* used to support the statement "Students miss out on effective music education" (p.5). The data presented by the *National Review* to support its finding that students miss out on effective music education is not convincing because the evidence does not cover all school years, nor all of Australia, and only compares classroom music with individual tutoring (see Appendix 2G about the sources the *National Review* used to support this finding). Despite the fact that the *National Review* lacked the "analysis to see if similar patterns are noticeable in other states and territories," it concluded that "there is a strong likelihood that there are high numbers of students who do not continue music" (p. 51). Moreover, when stating that at the national level "there is no current accountability mechanism for the Arts as a learning area, let alone for music as a component of the Arts Learning Area," the *National Review*, nevertheless, made the case that students miss out on effective music education.

The *National Review* also used data about Year 12 participation in music. However, it is hard to make any inferences about Year 12 participation in music using evidence provided by the *National Review*. The information taken by the *National Review* from the Curriculum Council of Western Australia website showed that "by the end of Year 12 in 2004 there are approximately 328 students enrolled in Music (a Tertiary Entrance subject) and approximately 450 students in Music in Society, a wholly school-assessed subject" (p. 51). While reviewing the national data to support the statement that students miss out on effective music education, the *National Review*, however, chose Western Australia only. Criteria for this selection were not supplied. This is especially problematic since the states with far bigger Year 12 student populations were not represented. Furthermore, the data covered only 1 year of Year 12 cohort. Therefore it is impossible to see the general trend if there are more or less students enrolled in music at that year compared to the year before or years earlier. This thesis, however, shows that Year 12 music enrolments in WA grew from 2002 to 2006 (see Appendix 2H for details).

The thesis also gathered data from all Australian states and territories (see Appendix 2I for details). Although it was impossible to determine the exact number of students who took at least one Year 12 music course or unit, the data show the growth of preferences (number of entries into music as a percentage of total number of students who took Year 12 music courses or units). The data also show that music for high school graduates is in a fairly

good state. Year 12 students were and still are offered a wide variety of music courses across Australia. Therefore, an analysis of the statistical data reveals that the *National Review*'s statement "participation in music in schools has, at best, remained unchanged at Year 12" (p. xxvii) is contrary to the evidence showing that the number of students who participate in Year 12 music is growing across Australia.

From a historical perspective, it has not always seemed to be the case that students miss out on an effective music education. The *AJME* data include the reports from a variety of states and territories and show the presence of opposing arguments. Students did not always miss out on an effective music education and in all localities (see Table 2k for a summary of the findings and Appendix 2J for a discussion about whether or not students missed out on music education). Reflecting on the shortage of data from the *National Review* and the contradictory character of data from historical accounts of the provision of music education in Australia, this thesis, in the last two chapters, further investigates the present state of music provision in all Australian states and territories in primary and secondary schools.

Reasons for Missing out on Music Education

The *National Review* states that "many Australian students miss out on effective music education because of the lack of equity of access" (p. v). However the *National Review* does not clarify what is understood by the term "lack of equity of access." Does the lack of equity of access mean that music education is inaccessible for students because of any unfair or unjust reason? In other words, do students miss out on music due to circumstances beyond their control? What does access to classroom music involve, and who does access to music depend on? Is it the situation that no students have access to music or does only part of the students have access? Or, does this imply that all children spend an adequate proportion of their school day engaged in music activities of some kind? Does the lack of equity of access include participation in music lessons throughout the entire course of students' formal education? Does it apply only to primary schools or are secondary levels of schooling similarly affected? Does it concern one particular year of schooling? Is the statement compatible with the premise that "not only does EVERYONE[60] have the potential to function effectively in an Arts context, but ACTIVE participation in music expression is essential for

[60] Both words in capital letters are Livermore's.

the well-being of every individual" (Livermore, 1990, pp. 6-7)? However, P. Palmer (1976) suggested that:

> far more unrealistic… is that view that one can devise a syllabus that will ensure every child is equally enjoying and equally intellectually and emotionally involved in the same way or the same degree in school musical activities. (p. 11)

So what is equity of access to school music education? The *National Review* does not provide any clarification.

There is evidence that Australian and English school students have no classroom music lessons because of the lack of equity of access despite the fact that music is a compulsory subject in primary schools. Secondary school students also did not always have equal opportunities, and missed out on participation in music due to conditions surrounding music provision which were beyond students' control. A number of sources from *AJME* and *Music Teacher* also give a number of possible reasons for the lack of equity of access. These include the so-called "crowded curriculum"[61], impact of other subjects, lack of confidence felt by classroom teachers about teaching music, the shortage in provision of music teachers, the high entrepreneurial demand, and the elitist programmes (see Appendix 2K for details).

In Russia, classroom music is also compulsory for all children, although the situation is different. None of the *Music in School* articles mentioned a crowded curriculum or the impact of other school subjects. While some teachers could not feel confident about teaching music, they were and still are required and expected to teach music. At a conceptual level, entrepreneurism and elitism are eliminated from general school classroom music. Forrest (1995) wrote that in the West, there was an opinion that music education in the USSR had an elitist nature and that training of professionals prevailed over mass music education. This was reflected in the selection and training of talented children beginning from a very young age. According to Forrest, Kabalevsky being a part of this system, believed that general school music education is for everyone. He strongly advocated music education for the masses and pointed out the benefits of this (p. 62). The main objective of school music education was depicted in an epigraph to the program *Music*, taken from an expression of Vladimir Sukhomlinsky: "Music education is not education of musician but rather education of Man" (Kabalevsky, 1983a, p. 7). Tarasov (1983) wrote that all students have to be exposed to the major forms and genres of music art. He also stated that in regard to mass music education, elitism is a myth which was created by bourgeois propaganda (p. 16).

[61] The crowded curriculum is the addition of too many cross-curricular activities and subjects.

What Makes Music Programs Excellent in Schools?

While the *National Review* intended to find common factors that contribute to excellence in music education by visiting a number of schools, the importance and usefulness of the knowledge and evidence about the past achievements in music education was stressed in the literature (see Appendix 2L for details). The *National Review* distinguished a number of factors that were commonly associated with the success of music programs within schools. These factors were: teachers, teaching practices and programs, school principals and their support for music, community and parent support, and resources for teaching music (see Appendix 2M for details). Therefore, this thesis looks in detail into the following factors contributing to excellence in music education: teachers, teaching practices, teaching programs, support by school principals, and resources. A close look at specific examples of excellence often helps to point out the factors that contribute to the provision of successful music education. The *National Review* and some instances from historical and international data focused on individual examples of excellence. Unlike the *National Review,* many other authors made observations about music education that transcended state and country lines and that usually catered to the arguments supporting the notion of a better provision of music education for all students. Overall, the *National Review* did not reveal anything new about excellence in classroom music education, but rather reiterated the issues which were articulated earlier. There are also a number of factors that were not pointed out by the *National Review*. Nevertheless, together all of these observations provide a more thorough list of characteristics that may be considered to constitute the excellent provision of classroom music and the factors that influence classroom music positively.

In summary, with regard to teachers, the *National Review* revealed that the most consistent factors were commitment, dedication, and enthusiasm of teachers. The teachers' qualifications were also important but the *National Review* referred to the instances of excellence in primary schools where music was taught by non-specialists, or generalist teachers working in collaboration with a specialist. Are there teachers who are not committed, not dedicated or not enthusiastic? What other personal qualities of teachers play an important role in teaching music? Which is more important, commitment and enthusiasm, or proficiency in music and music teaching? When considering excellence in music education, historical and international data, however, stressed the importance of teachers' music qualifications, proficiency, and competence (see Appendix 2N for details). There is evidence of how other teachers' personal qualities influence their teaching. The list

of teachers' personal qualities and attitudes towards their job is not limited only by commitment, dedication, and enthusiasm. For example, there is also interest in pedagogy and a teacher profession, keenness, love for children, patience, perseverance, responsibility, self-respect, and high self-esteem (see Appendix 2O for details). Yet, the majority of authors emphasised that professional expertise and music qualifications are more important and are not substitutable.

In relation to teaching practice – teaching methods and approaches – there was a focus on acquiring musical knowledge and skills through active participation in musical activities including singing, playing musical instruments, dancing, and composing. There should also be clear educational purposes for all musical activities for both teachers and students, pleasure and enjoyment in working together, and an atmosphere of respect, trust and complete mutual understanding between the teacher and students during lessons. Students have to gain a sense of worth, usefulness, or importance of the learning experiences, aesthetic enjoyment and a sense of achievement, and develop active attitudes towards music and music learning. Other factors include sincerity, which helps one to perceive and reflect on music, students' imagination, collective creativity, collaboration, and music perception with feelings, and discipline (see Appendix 2P for details).

An analysis of data shows that excellent music programs are characterised by continuous and situational music programs through all years of schooling including extended and flexible timetables. There is a balanced, flexible, relevant, and challenging enough content which reflects the general student population's needs, abilities, and interests, and also provides comprehensive development. The content also involves serious and informed consideration of the examples of musical repertoire taught, and the progressive development of aural and performing skills (see Appendix 2Q for details). The excellent provision of classroom music should also address complete access to classroom music for all primary and secondary school students at the school, state and country levels, and arrive at quality outcomes for students (see Appendix 2R for details). There should also be support for generalist teachers through specialists. These should be available to all teachers who teach classroom music, through the school principals, the school staff, the music adviser, parents, and local authorities. Other support involves music-specific professional development programs to all teachers who teach music. Additionally, curriculum changes have to be monitored by principals in order to sustain the place of classroom music in the whole school curriculum. The excellent provision of music education in schools is also characterised as well-equipped and resourced in musical terms (see Appendix 2S for details).

Chapter 3
The Quality of Music Education

It is necessary to clarify what the quality of music education is. What constitutes the quality of music education? What is the relationship between quality and teachers, and quality and curriculum? What is the current quality of music education in Australian schools? What does the *National Review* mean by "the lack of quality of provision"? Is the quality inadequate at all school levels? What is involved in the quality of provision? Answers to these questions are explored in the contexts of the *National Review* and the historical and international literature. The analysis of the historical and international data shows that the themes pointed out by the *National Review* were articulated earlier.

What Constitutes the Quality of Music Education?

The *National Review* provides two definitions of the quality of music education. Firstly, the quality of music education intended in Australian schools is understood as

> The general standard of music education including the effectiveness of learning, short and long-term benefits, and the value of music education. (p. 52)

Secondly,

> A quality music education – as identified by this Review – provides a music education that focuses on participation and engagement, extension and, ultimately, excellence. (p. xxxii)

These two views of what constitutes a quality music education are related and can be understood in terms of a continuum whereby quality music education initially depends on participation, followed by enjoyment and engagement with music, and concluding with excellence in music performance (pp. 78-79). However, it is not clear when students are expected to reach the high end of this spectrum of quality – at the end of a musical activity, a lesson, a unit of work, the school term, the school grade, primary school, or secondary school? This thesis assumes that when there is a lack of quality of provision, students have access to music education but the approved model is not satisfactory.

The Quality of Classroom Music Provision

Australia. The *National Review* points out that there is a "stark variation in the quality and status of music education in this country" (p. 63). The quality of music programs is "variable" according to 50% of respondents, with 21% believing it is high, 13% satisfactory, and 16% "poor" (p. 55). Overall, none of the historical articles provided evidence that the quality of the provision of classroom music in Australia was ever satisfactory. This may be attributed to the absence of any government or independent monitoring authority which could inspect and report on the quality of teaching music. In NSW, for example, the kindergarten to Year 6 music curriculum is supposed to be mandatory. The *Education Act 1990* (NSW) states that "courses of study in both art and music are to be included in the key learning area of Creative and Practical Arts" (NSW Parliament, s. 8, 1(c)). However, according to R. Walker, since there are very few trained music teachers in primary schools, the reality is that little music is being taught in the primary school public sector in NSW. There is no mechanism for ensuring that teachers follow the mandatory curriculum (personal communication, 20 July 2011).

England. There is a system of school inspections conducted by the Office for Standards in Education, Children's Services and Skills (Ofsted), where all teachers are visited in school by inspectors. Ofsted regulates and inspects to achieve excellence in the care of children and young people, and in education and skills for learners of all ages. According to R. Walker (2000), Mills (July, 2000) commented that "Ofsted have complete freedom to enter any school in the UK and indeed are mandated to provide regular reports on whether or not individual teachers and schools are working according to government guidelines" (p. 11).

R. Walker (2000)[62] also provides an account of the British system of inspection for all schools that began in the 19th century and supported the idea of payments by results in testing (see Table 3a for full citations). Nowadays, Her Majesty's Inspectors of Schools have legitimate power to close schools down, fine, or give warning that improvement is needed, if assessments show they do not meet government standards. Thus, in England the government is able to say with some legitimacy, that music is being taught as required by the *National Curriculum*.

[62] Table 3a, row 1.

The Ofsted website provides the inspectors reports on individual schools, and a number of historical data taken from *Music Teacher* provide commentaries on the reports by the Ofsted. For example, Brock (2000)[63] indicated that an inspection noted that secondary school music was held back in 1995. Jenkins (1997)[64] wrote that the annual report of 1996/1997 concluded that music in primary schools was good but patchy. Elkin (2004b)[65] reported the findings of Ofsted that music teaching has improved in 52 per cent of secondary schools. Elkin (2003a)[66] referred to primary, secondary, and special schools, inspected in 1992/1993, and wrote that the teaching and learning was significantly improved in most schools. Mason (2006)[67] commented on the annual report of 2004/2005 that music teaching was improving in primary and secondary schools but that progress was slower than desired in many instances.

It has to be stressed that the fact that school inspections are carried out does not mean that the standards are higher. For example, *The Final Report: Cambridge Primary Review Briefing* (Department for Children, Schools, and Families [DCSF], 2009a) revealed that

> the prevailing definition of standards is too narrow and although the evidence on what has happened to standards in recent years is neither as rosy nor as bleak as opposing camps tend to claim, the picture and agenda are compromised by methodological problems. Not surprisingly, the report calls for both a more rigorous concept of standards and different approaches to assessment and inspection. (para. 4)

However, (DCSF, 2009) published government's response where the *Cambridge Primary Review* was described as "woolly and unclear" on schools' accountability and refuted the claim that "primary standards have not risen across the board" (para. 6). Independent Ofsted inspections stated that there have never been so many outstanding and good primary schools, and Key Stage 2 results in particular show huge progress over the last decade – a tribute to the outstanding quality of teaching, training, and school heads. Nevertheless, Susan Hallam (the Institute of Education, University of London) identified similar problems in English schools in music at primary level to those in Australia. For example, Kokotsakia and Hallam (2007) wrote that

> In the music classroom, the UK National Curriculum specifies that children should be provided with opportunities for music making at the individual, group and whole class

[63] Table 3a, row 3.
[64] Table 3a, row 2.
[65] Table 3a, row 4.
[66] Table 3a, row 5.
[67] Table 3a, row 6.

> levels. However, at primary level, many teachers lack the confidence to engage in active music making and the quality of the teaching and the opportunities available for many children limit their experiences, particularly in relation to small group work. (p. 107)

Russia. Kabalevsky (1983a)[68] wrote that in the 1960s and 1970s, the quality of music was not satisfactory. In 1970, the Ministry of Education of the Soviet Union also declared that the school aesthetic education was not satisfactory. Therefore the existing school music program "Singing" was no longer satisfactory. It ceased to reflect the aesthetic and music education objectives and had to be reconsidered and improved. The introduction of the new program and syllabus, *Music,* by Kabalevsky across the Russian Federation started in 1979. In the 1980s, the effectiveness of music education was measured by the extent of implementation of *Music* in connection to the students' outcomes in music education. For example, Chelyshova (1987)[69] and Gorunova (1988)[70] mentioned successful students' outcomes in general music even though the transfer to the new program was not completed.

The quality in education is articulated in the Federal Educational Standards and is monitored by the Federal Office for Monitoring and Inspecting of the Department of Education of the Russian Federation[71] (Duma, 2004). There are a number of Federal educational standards which define the minimum content of the teachers' pre-service and in-service training, the content of school music programs and resources, and facilities and equipment for teaching music. The Federal Office for Monitoring and Inspecting in Russia also carry out inspections of school staffing, equipment, resources for teaching, teaching programs, and practices against the Federal Standards in all schools on a regular basis (every 5 years) and an incidental inspections of the quality of teaching programs and teaching practices (no more than once in 2 years). The Federal Office for Monitoring and Inspecting also monitors the quality of school graduates (every five years taking in account the students final examination results for the last thee years). The local Departments of Education monitor against the Federal Standards students' learning outcomes at the end of each school year by external assessment. If the quality of school teaching programs is not satisfactory, the school is ordered to remedy deficiencies by a stated time. Unlike in England, the Department of Education in Russia does not report about individual school performance, but rather

[68] Table 3a, row 7.
[69] Table 3a, row 10.
[70] Table 3a, row 11.
[71] Russian: Рособнадзор.

comments on the overall state of education. For example, in 1985, the Department of Education of the Russian Soviet Federated Socialist Republic (RSFSR) pointed out that the quality of teaching music has improved. However, there were a number of deficiencies in implementation of the program *Music* ("В Министерстве просвещения РСФСР [In the Department of Education RSFSR]," 1985, p. 71)[72]. In order to address deficiencies in implementation of the program, a number of actions were developed by the Department of Education RSFSR. The Minister G. P. Veselov enacted the *Order* appointing the specific authorities and responsible officers to eliminate deficiencies by the end of 1987 ("В Министерстве просвещения РСФСР [In the Department of Education RSFSR]," 1985, p. 72)[73]. In 2008, according to an unknown author, there was a sharp decline in the quality of school music education in Russia ("Резолюция III Международной конференции [Resolution of the Third International Conference]," 2008)[74].

Factors that Impact on the Quality of Classroom Music

The *National Review* outlined a number of common themes that are connected throughout the literature to the quality of school music. The themes were taken to establish the strategic directions and recommended actions outlined in Part 5: Issues, challenges, and opportunities for music in schools, of the *National Review*. The goal of this part of my thesis is to find out if the *National Review* discovered any new or unique themes that influence the quality of classroom music provision. This thesis challenges all themes that the *National Review* connected to the quality of music education, through consideration of the historical and international data. Following are summaries of the findings.

3.01 Quality and the Context of the Arts as a Learning Area

The data on integration of music in the arts learning area that was within the scope of the *National Review* are unclear and contradictory because there is no differentiation between primary and secondary schools and does not specify states and territories (see Appendix 3A for details). An overview of the historical and international data shows that from the 1960s, the trend of integration into the arts learning area was evident in primary schools across

[72] Table 3a, row 8.
[73] Table 3a, row 9.
[74] Table 3a, row 12.

Australia (see Appendix 3B for all support evidence for this section). It was believed that the trend came from the teaching methods. Primary school teachers kept making attempts to fuse a variety of media of expression without any legislative changes in the curriculum. It was also believed that the changes in the curriculum were anticipated by teachers. In the 1980s, music was combined with other aesthetic subjects into the arts learning area. The integration was considered primarily as a support for generalist teachers. The legislation, however, was approved on the basis of a number of common characteristics of the arts. Although it is not known the extent of integration of music into the Arts and how it was approached in Australian and English classrooms, the Australian trend shows the negative aspects of integration into the Arts for both primary and secondary schools where music started disappearing from schools. The historical evidence of this came from West Australia and Victoria. None of the articles showed any advantages of integration.

While *AJME* concedes that the whole concept of integration is "elusive and tantalising" (D'Ombrain, 1974, p. 24)[75] data from Russia suggest a definition of integration that is relevant to a musical context. The aim, objectives, and the methods of implementation are theoretically and practically approved. *Music in School* also outlines a number of benefits of integration for child development and music programs, including saving learning time as it eliminates the mutual doubling of themes, helping to overcome disconnection between subjects and isolation in teaching, and erasing the borders of subjects in students' minds. It also forms children's attitudes to the dynamic and changing world around them. However, in Russia, integration is considered entirely inappropriate for teaching music to years one to four.

In England, there were opportunities for integrated work in primary schools by generalist school teachers. However, specialist teachers' abilities were seen as superior to that of the generalist teacher as they tended to incorporate the integrated approach in their teaching methods. The data from the *National Review*, *Music Teacher*, and *Music in School* stressed the point that all attempts to implement integration in music lessons are better approached by specialist music teachers than generalist teachers.

The *National Review*'s findings did not add to the issue. Nor did it address this issue in its Priorities for Action and Recommendations, thereby showing that the *National Review* does not consider the issue to be significant despite the disadvantages that were brought about by it. In light of this discussion, it is suggested that one of the principal challenges to be faced

[75] Table 3b, row 7.

in the government school sector at present, is to retain the integrity of music as a discrete subject area.

3.02 Quality and Musical Activities

The section of the *National Review* entitled "Understandings about the current quality of music education in Australian schools with a focus on the appropriateness of current school music activities to meet student needs" is the focus of this part of the chapter (p.44). There is no clarification in the *National Review* as to what kind of "needs" students have when learning music. The *National Review* does not define which school music activities are "appropriate." The *National Review* cites Carroll (1993), and states that the issue of relevance "may relate to the needs of students" (p. 19). It is also not clear from the *National Review* what is involved in the issue of relevance when considering musical activities. Does the issue of relevance refer to the musical content (repertoire), teaching methods, outcomes, strategies, timing, the choice of musical instruments, etc.?

The historical and international data show that when considering musical activities, students' cultural, expressive, and aesthetic needs, as well as their levels of skill and musical ability, should be taken into account. The data also show that the appropriateness of activities may be concerned with relevance, balance, and continuity from primary to secondary school, and their educational orientation rather than entertainment value. The issue of relevance, for example, is connected to the differentiation of levels of difficulty in activity and the examples of musical repertoire in Russia. Despite the fact that the objectives in the Russian program do not target activities, but do target the music in its cultural, morals (virtue) and aesthetic perspectives, there is an established selection of musical activities which serve to introduce musical content to students. The issue of the balance of musical activities has different facets in the historical and international data. For example, the data show that there is an emphasis on creative and active music-making in Australia and England, while in Russia, the focus is on music perception through singing, performing musical instruments, reflection on music, and attentive listening. In Australia, the authors did not rank musical activities into central or supporting categories. In England, the central activities included composition, listening, and performance, while the indirect or supportive activities involved aural, manipulative and notational skills, and knowledge about music and musicians. While the Australian data showed that there was no clarity in relation to teaching notation to primary school students, the conventional notation is given a clear supportive role in England and Russia. This part of

the chapter investigates what types of musical activities should be taught and what has been taught in classrooms in primary and secondary schools in different countries (see Appendix 3C for details). In Australian and English articles, the emphasis is on teaching creativity, therefore the issue of creativity, its extent, and conditions required for creativity in classrooms, and approaches to teaching are examined in detail. The data reveal that there was not much creativity going on in Australian and English schools. One of the conditions for teaching creativity was the teachers' musical proficiency (see Appendix 3D for details).

3.03 Quality and Teaching Approaches

The next theme in the *National Review* relates the quality of music education to "teaching approaches necessary for school music education in the 21st Century" (p. 44). There is no commonly accepted definition of "approach" though in the music education literature this is synonymous with "method," "methodology," and "system." Even though the objective of this part of the chapter is not to distinguish between methodology, approach, and method, it is worth providing a brief overview account of their meanings. Methodology, according to Constanza and Russell (1992), is "a body of techniques, methods, and curricula that is based on a philosophical system and a foundation of research" (p. 498). Method is "a procedure or process for obtaining an objective, as a systematic plan followed in presenting material for instruction" ("Method," 2009). Hedden and Woods (1992) believed that while methods "provide a great deal of structure for both musical content and teaching strategy" approaches "emphasise exploration and experimentation" (p. 669). According to R. Walker, "a method is a result of a complex argument about how and why to conduct a certain way of dealing with something - anything. An approach is a more superficial way, more like a way of behaving which is based on one's own prejudices or beliefs, as opposed to a method which is based on logical argument. However, this does not necessarily mean that a method is right: It can be wrong because of incorrect data or wrong judgements" (personal communication, June 23, 2010).

This thesis investigates the relationship between the quality of classroom music and approaches to teaching classroom music. It is restricted to an exploration of selected approaches that the *National Review* indicates are more influential and widespread in Australia. The purpose was to find out the level of effectiveness of a number of approaches that, according to the *National Review*, impacted classroom music education in Australia. In doing this, this thesis researched the empirical literature on students' outcomes for Orff and

Kodály approaches to teaching music in primary and lower secondary schools. The musical concept-based approach, particularly as it relates to the Creativity in Music Education Program (CMP) and a greater extent, the Manhattanville Music Curriculum Program (MMCP) is investigated in the context of historical and international data.

Primary schools. The investigation into the relationship between the quality of classroom music and approaches to teaching classroom music in the *National Review*, shows that the connection is insignificant and flimsy at best. In regard to the extent to which the Orff and Kodály methods influenced classroom music in Australia, there is little historical evidence to suggest that these methods were wide-spread across Australia. The data show that only a small number of teachers were involved in teacher training of these methods. The picture that emerges from considering the research on student outcomes of Orff and Kodály systems shows that there apparently exists no empirical evidence that either of these approaches is efficient as a system. Even though there is little in the way of research that explores the Orff and Kodály approaches, a number of studies have found no differences between experimental and control groups (see Appendix 3E for details).

Secondary schools. The approach to teaching music through analysis of musical concepts (duration, pitch, harmony, and other expressive techniques) is firmly embedded in curricula across Australia and England. The evidence of a musical concepts based approach is found at both primary and secondary levels of schooling across Australia in the following curriculum documents. These are, for example, in New South Wales – *Creative Arts K-6* (BOS, 2006), *Music Years 7-10 Syllabus* (BOS, 2003), *Music 1 Stage 6 Syllabus* (BOS, 2000b), and *Music 2 and Music Extension Stage 6 Syllabus* (BOS, 2009a); in the Northern Territory – *NT Curriculum Framework T-Year 12* (NT DEET, n.d.); in Queensland (Years 3, 5, 7, 9, 11 and 12) – *Curriculum Framework for Education in QLD Schools* (QSA, n.d.), and *QLD Music Syllabus* (QCA, n.d.); in South Australia – *South Australian Curriculum Standards and Accountability Framework* (DECS, 2001), and *Stage 1 and 2 Music Curriculum Statement* (SACE Board, 2009); in Tasmania – *The Tasmanian Curriculum Arts Curriculum Area K–10 syllabus and support materials* (TDA, n.d.); in Victoria (Levels 1 to 3) – *The Arts – Curriculum and Standards Framework* (VCCA, 2002); in Western Australia - *Curriculum Framework K-12* (WACC, 1998). References to musical elements are also found in England in *The National Curriculum (Music)* (DEST, 1999a; QCDA, 1992).

However, there has been criticism of the concept-based approach. Originally, in R. Thomas, Biasini, and Pogonowski' program (1979a, 1979b) musical concepts were associated with exploring sound and listening. However, in Australia and England, they involve a wider variety of musical activities (performing, listening, composing, musicology, and musicianship). In Russia, musical concepts (means of musical expressiveness) are seen in connection to listening (perception) and discussion (reflection) about music. In Russia, they are disapproved of as musical analysis through isolating musical concepts breaks down the musical imagery as a whole; deprives the music of connection to life and shifts the students' attention away from people's moral principles and attitudes towards the world. It also does not always lead to a deeper emotional perception and understanding of music, and shifts the focus on to the work of specific composers. Therefore, a teaching approach based on musical concepts, wherein child perception of music is linked to individual elements of musical expressiveness, was not considered valuable for music education for children.

When viewed from socio-cultural, aesthetic and educational perspectives, the concept-based approach was criticised in England by Gary (1967), D. M. Smith (1969c)[76], and Paynter (1972d)[77]; in Australia by R. Walker (2007); and in Russia by Kabalevsky (1988a), and Vendrova and Kritskaya (1994a, 1995)[78]. None of these authors denied the means of musical expressiveness (through musical concepts), but rather clarified their secondary role in classroom music education, which is subservient to the understanding of reality and humanity through music. When considering whether the musical concept based approach or integrated/holistic approach to studying music is educationally valuable for child development, it is suggested one keep in mind Aristotles' statement "the whole is greater than the sum of its parts" (cited in Gorunova, 1987, p. 37) (see Appendix 3F for details).

Is eclectism possible in music education? The *National Review* demonstrates that Australian music education selected and used what are considered to be the best elements of a number of different methods and approaches. The *National Review* referred to Stowasser (1993) who stated that "music curricula have become increasingly eclectic" (p.15). McPherson and Jeanneret (2005), according to the *National Review,* wrote that the music curriculum was made up of a selection from different approaches "including the spiral curriculum framework of the MMCP combined with the common elements and active

[76] Table 3e, row 9.
[77] Table 3e, row 28.
[78] Table 3e, rows 25 & 27.

learning approach of Comprehensive Musicianship" (p.15). Some historical evidence also suggests that the Australian curriculum possessed some eclectic characteristics derived from a wide range of methods. For example, when writing in regard to junior secondary school music classes, Carroll (1988)[79] stated that "in many States in the sixties and seventies… 'exploration' was the fashion for junior secondary school music classes" and "many teachers 'did' an Orff activity…– then next lesson had a formal 'theory' lesson or an 'appreciation' lesson, and that these learning experiences had quite insecure links between them" (p. 92). Carroll also wrote that at that time "traditional music education activities often occurred side by side with the exploration" (p. 92). However, Choksy et al. (1986) strongly believed that "no combination of methods can be as effective a teaching approach as a knowledgeable use of any one of them in the hands of a teacher with sufficient training" (p. 336). Choksy et al. (1986) emphasised that "even a superficial perusal of these methods will show the impossibility of combining them effectively" because they set "the different sub-goals or objectives at the core of each method" (p. 337). Furthermore, Choksy et al. (1986) studied the attitude of each method – Kodály, Orff and the Comprehensive Musicianship, toward the basic musical functions of creating, moving, instrument-playing, music reading, and music writing and concluded that "it is not possible to combine the approaches… in any but the most superficial manner" (p. 342).

3.04 Quality and Technology

The next theme of the *National Review* is "the importance of technology to contemporary music education" (p. 44). This thesis examines the use and importance of new technology (electronic instruments, computer hardware and software, the internet as a tool for research and learning, computers and digital instruments that can be linked by MIDI [Musical Instrument Digital Interface] and multimedia) in music education including the factors specific to classroom music teaching rather than music education in general, or technology as one aspect of the whole school curriculum.

Many of Australian curriculum documents and the *National Curriculum* in the UK require incorporation of technology across all curriculum subjects including classroom music. A number of curriculum documents incorporate the use of technology into music programs. In Australia, for example, in NSW information and Communication Technologies (ICT) is

[79] Table 3e, row 3.

integrated into the *Music Years 7-10 Syllabus* in both mandatory and elective courses (BOS, 2003), and in *Music 1 Stage 6 Syllabus* (BOS, 2000b), in the *NT Curriculum Framework* (NT DEET, n.d.), and in *Stage 1 and 2 Music Curriculum Statement* of the South Australian Certificate of Education (SACE Board, 2009).

In England, a number of curriculum documents (Department of Education and Science [DES], 1991a, 1991b) confirmed the importance of IT (Information Technology), describing the range of equipment in use at schools, and stated that the levels of provision of technology varied from school to school. Where IT and electronic equipment was available at a school, teachers and pupils were advised to decide when it was appropriate to use it to meet particular learning objectives. The use of technology was firmly imbedded in the *National Curriculum for Music* (DES, 1992) in the statement "in all Key Stages, pupils should be given opportunities to make appropriate use of IT to create and record sounds" (p. 3). However, in the following year, a number of evidence revealed that in many schools IT and electronic instruments were not being used effectively, particularly at the higher grades of primary schools and lower grades of secondary schools. DES (1993) reported that "the primary and secondary schools alike needed to plan to make more extensive use of IT when pupils compose and perform" (p. 3); only "in a few of the schools, the pupils' development as musicians was enhanced through the use of IT and electronic keyboards of good quality" (p. 11); and "IT was occasionally used effectively" (p. 18). While Ofsted's data show that information technologies are underused in England, the extent of the use of technology and the effectiveness of its use across Australia is not known.

In Russia, studying computer technology is a matter for ICT subjects and is not included in the program *Music.* Thus, music teachers in Russia are not expected to teach music using new technology. Despite the general trend of the extensive use of computers in everyday life, school music education is not affected by technology (The Federal Government Educational Portal, n.d.) (see Appendix 3G for details).

The evidence from Australia and England shows that new technologies may be used in a variety of educational applications when teaching music in the classroom (see Appendix 3H for details). There are also a number of benefits of using technology for students' musical development (e.g., individualised path of instruction and level of difficulty, instantaneous and confidential feedback, control over answers and choices, alternative teaching strategies) (see Appendix 3I for details). A number of disadvantages include the low level of teacher proficiency in knowledge and skills in using technology and in teaching methods and strategies, and student fatigue when using ICT during music lessons (see Appendix 3J for

details). In Russia, there are a number of preconditions required for incorporating ICT during music lessons. These preconditions include a teaching program, changes in teacher training, the provision of teacher support, the funding for new facilities and resources, and additional time in the school timetable. The need for an improvement in teachers' knowledge and skills in using music technology is suggested by both Australian and English data.

There is an apparent lack of educational research into the benefits of computers in child musical development and into how the quality of classroom music provision relate to the use of technology. Therefore, the effects of technology on the students' learning outcomes when learning music in classroom settings merits further investigation.

3.05 Quality and Multiculturalism

The issue of recognition of cultural diversity in the classroom was addressed by the *National Review* under the term multiculturalism, and was also pointed out as one of the themes that may be connected to the quality of music education in schools. According to the *National Review*, Marsh (1988), who referred specifically to the Australian context of education, and Anderson and Campbell (1996), who wrote about education in North America, expressed their beliefs that the focus on aspects of multiculturalism in education may enhance both child general and musical development. This thesis focuses on the issue of multiculturalism in the context of classroom music education. When addressing this statement this thesis outlines the reasons for and against the incorporation of the multicultural perspective into education and music education in particular, and what requirements and expectations are imposed on teachers. A number of music-specific educational documents are also analysed.

In Australia, England, and Russia, multiculturalism is the official policy of education in general. In Australia educational policies are concerned with reconciliation and understanding of Aboriginal and Torres Strait Islander peoples, and individual teaching practices, and support of musical diversity (see Appendix 3K for details). There are also a number of concerns regarding, for example, the place of Western art music (see Appendix 3L for details). Despite the compulsory component of multiculturalism in education at the national level, further enquiry into Australian music syllabi shows that there are only general statements and almost no music-specific directions and examples for teachers who teach music in classrooms (see Appendix 3M for details). For example, inclusiveness as one of the aspects of multiculturalism that caters for the needs, interests, and abilities of all students was mentioned in the music-specific documents for secondary schools in the ACT and

Queensland, for primary schools in New South Wales, and for both primary and secondary in Tasmania. Cultural awareness and understanding was found in the music-specific documents for primary schools in New South Wales, for secondary schools (Years 11 and 12) in South Australia, and for both primary and secondary levels of schooling in the ACT, Northern Territory, Tasmania, Victoria, and Western Australia. It was mentioned that music was to develop students' cultural identity in the Western Australian document for primary and secondary levels of schooling, and tolerance in the New South Wales primary schools and primary and secondary schools in the Northern Territory. There were also a number of brief references to multiculturalism in music curriculum implementation. For example, performance criteria were outlined in Tasmania; mention was made of assessment, as it should reflect cultural knowledge and understanding in Western Australian primary and secondary schools; some types of activities were specified in Tasmanian and Victorian documentation for both primary and secondary levels; and more specific boundaries of which cultures should be included in music learning in the Victorian document for both primary and secondary schools. A special credit was given to Aboriginal culture in the Queensland and New South Wales secondary school syllabi, and the cultures of Indigenous population of Aboriginal and Torres Strait Islander peoples were highlighted in the Western Australian primary and secondary syllabi. There are no other specific cultures mentioned and no examples of specific musical works.

Unlike in Australia, the term multicultural is not used in connection to classroom music education in England where music-specific documents referred to cultural education. The cultural perspective transforms throughout the school stages. It changes from cultural knowledge, skills, and understanding (stage 1), to response through thoughts and feelings to cultures (stage 2), to exploration of specific traditions from different cultures (stage 3). Inclusiveness is acknowledged in the music chapter for secondary schools. The chapter of the *National Curriculum* which is devoted to music, outlines musical content broadly as musical repertoire that should include music from the British Isles and folk music (see Appendix 3N for details).

Similarly to England, the Russian education policy established protection and development of cultural traditions in education which guaranties the inclusion of a variety of cultures via musical repertoire. Musical repertoire is seen as a vehicle by which cultural heritage is transferred. This is reflected in the music syllabus by the inclusion of a compulsory list of musical repertoire to be taught and learned in classrooms. Together with music by composers from different times, places, and cultures, the list consists of a variety of

traditional folk songs of different nationalities. It is also strongly suggested that teachers should adjust the musical repertoire to the region in which the student lives by including local songs for example. In order to avoid overloading the program with content, it is recommended that some songs on the compulsory list be replaced (see Appendix 3O for details).

What is the place of the Western classical tradition in a multicultural classroom in Australia? What are the implications of the addition of each new genre of music on classroom music education? If other music(s) are to be added to the curriculum, whose music(s) should be chosen and why? Did the addition of each new genre of music to the school music curriculum bring the desired change in the music teacher training content? Does anyone know how to teach or to do this? Is it ongoing or occasional? While there is a compulsory list of specific musical examples in the Russian syllabus in Australia and England, the choice of music to be included in the music programs is left to the teachers.

In regard to the multicultural perspective, Australian historical data show that teacher training was not consistent with curriculum requirements and there was no in-service training or re-training. New South Wales is the only State which set the general expectations for primary teachers to pursue multicultural approaches to teaching classroom music in music-specific curriculum documents. Clearly, before investigating the question of whether or not a multicultural perspective affects the quality of provision of classroom music education, there is a need to train teachers who will be able to teach world music from a multicultural perspective (see Appendix 3P for details). In a cultural context, the Ofsted's inspectors pointed out that quality of teaching should include targeted questioning, planning for cultural development, and discourse of music in context. Thus, the education system in England sets some bench marks for teachers to reflect on in relation to their practice within cultural contexts (see Appendix 3Q for details). Teacher training in Russia is mostly coordinated with the requirements of the students' cultural development, which is one of the objectives of the program *Music* (see Appendix 3R for details).

The analysis of data shows that multiculturalism refers to inclusiveness as a general principle of education, and to adjustments in musical content of music curricula.
While Australian music-specific documentation reflects the research in the area of multiculturalism in general, there is a lack of research on how educational (inclusiveness) and musical (multi-cultural musical repertoire) aspects of multiculturalism may contribute to or hinder the quality of provision of classroom music. The Ofsted's inspections in England provided evidence that music contributes to primary school students' cultural development,

and that there is also inclusiveness which provide equal opportunities for students of a variety of cultural backgrounds in secondary schools where students develop their understanding of how music reflects cultural contexts. However, there was no mention made about how cultural perspective influence students' musical development. There is also no evidence that multicultural aspects influence students' musical development. According to Volk (1998), Kwabena Nketia[80] stated at the plenary of the International Society for Music Education Conference in Amsterdam in July 1996, that "multicultural music education is not a musical supermarket. If there is no growth in the understanding of *music*, then time spent in multicultural music education activities, chosen merely to provide a touch of this and a taste of that, is not time well spent" (as cited in Volk, 1998, p. 194).

3.06 Classroom Music and Musical Giftedness and Talent

The issue of teaching gifted and talented children is important and was addressed by the *National Review* as one of themes that relates to the quality of music provision in schools. However, while there are data about the training of talent in individual instrumental settings, there is no evidence or consideration of training of musically gifted and talented students in classrooms within the music curricula of general comprehensive schools in Australia.

There is no common definition of giftedness and talent. While the Governments in the ACT and NSW distinguish giftedness and talent, Queensland, the Northern Territory, and Russian educational authorities recognise giftedness only, while exceptional abilities in music are defined as talent in England. There are no official or universal criteria for identifying musically gifted or talented students. Nor are there programmes designed specifically for teaching musically gifted and talented students in classrooms. Nevertheless, classroom music teachers are expected to identify these students and make adjustments to music programs to meet the needs of students who display high levels of musical ability, or who display potential. There are no data which show that classroom teachers are being trained to identify and teach musically gifted and talented students. In Australia, the issue of giftedness and talent is addressed unevenly in the State and Territory Government documents. While the extent of curriculum requirements in addressing the needs of gifted and talented students in

[80] Joseph Hanson Kwabena Nketia (b. 1921) is a Ghanaian ethnomusicologist and composer.

general school music classrooms is not known, the needs of gifted and talented students are met in the classrooms of selective specialised secondary music programs.

There is a general consensus that there is a need for indentifying and nurturing musically gifted and talented young children, particularly of primary school age. However, in regard to classroom music, Australian and English governments provide more support for the specialisation of older students in secondary schools. In England, the inspection of mainstream schools showed that the needs of musically talented students are hardly met. In Russia, the issue of musically gifted students is the matter of specialised music schools for continuing education (see Appendix 3S for details).

This thesis suggests further research into the issue of gifted and talented children, particularly in relation to the extent to which the issue of giftedness and talent is addressed in Australian primary and secondary school teaching practices, and in teacher education, and how this affects the quality of classroom music provision.

3.07 Quality and Students With Special Needs

The *National Review* states that the issue of education for children with special needs, is among the themes which influence the quality of provision of music education. The *National Review* addresses the issue of students with special needs in relation to musical therapy in individual or small group settings. This thesis investigates how classroom music might meet the needs of this disadvantaged group of students.

Across Australia, in England and in Russia, the rights of students with disabilities are stated and protected by legislation. However, the evidence shows that in Russia, it may be the case that a considerable number of students with disabilities do not receive any formal education. Australia and England have similar systems of provision for students with special needs. There are special schools for students with complex needs and there are special classes in regular schools, integrated regular classes, and regular classes with specialist assistance or with itinerant specialist assistance for students who require mild support. In Russia, while special schools are a part of the education system, the principle of inclusive education is being established.

There is a lack of research on how classroom music may contribute to the development of students with special needs, and a lack of data about how the quality of classroom music may depend on the provision of music education to students with special needs. Across Australia, music-specific curriculum documents provide the requirements to

different degrees of detail, ranging from short generic statements to more extended clarifications on planning, assessment, learning outcomes, and advice on the kinds of adjustments that have to be made to learning and the physical environment, to meet the needs of students with special needs. Unlike Australia, in England the *National Curriculum* provides more music-specific clarifications and examples regarding this matter. In Russia, the program *Music* does not address the issue of disabled students (see Appendix 3T for details).

3.08 Quality and Gender Issues

This part of the chapter examines the gender issue which was among the themes raised by the *National Review*. How does this issue relate to the quality of classroom music provision, and what are suggested strategies to address this issue in classrooms? There are no clear boundaries to the concept of gender in the Australian, English, and Russian literature. The range of the gender issues related to classroom education may place students, teachers, or the curriculum content, in the centre of attention. While some Australian music-specific documentation partly reflects the research in the area of gender, there is a lack of research on the manner in which the consideration of gender issues contributes to or hinders the quality of provision of classroom music. The music-specific documentation does not provide any practical suggestions for teachers as to how this issue may be addressed in the Australian, English, and Russian classrooms. None of the listed studies investigated the effects of gender stereotypes on the quality of school music or child musical development in classrooms. Therefore, when considering the gender issue, it is not reasonable to state that gender may impact on the quality of music provision in the classroom as a whole (see Appendix 3U for details).

3.09 Quality and the Impact of Music and Arts Organisations

The data show that music and arts organisations have been active in the music education scene. However, in Australia and England, festivals, recitals and concerts, and non-competitive festivals supported by music and arts organisations, become important as they act as an external stimulus affecting school music which as a consequence, expands beyond the boundaries of the classroom music curriculum. The commercial organisations support music tutoring outside the classroom, prompting individual instrumental tutoring. Within its scope, most of the evidence provided by the *National Review* about the impact of music and arts

organisations on the quality of school music is also relevant to music education beyond classroom teaching. This thesis found only very little in the way of historical and international evidence on the impact of music and arts organisations on classroom music in Australia and Russia (see Appendix 3V for details). Thus, it is impossible to make any inferences about the extent of the impact of music and arts organisations on the status and quality of classroom music in Australia, England, and Russia if there is any at all, because of the limited data and absence of empirical research on the matter.

3.10 Quality and Other Influencing Factors

There were two issues – timing for teaching music and monitoring – that the *National Review* did not discuss in the Literature Review, but highlighted in the Key Messages as priority actions. In the historical literature, the timing for teaching classroom music was also seen as one of the factors that affect the quality of provision. Insufficient time allocation in primary schools was pointed out by Rushton (1968)[81] (Australia) and Paterson (1998)[82] (WA and NSW); and in primary and secondary schools by Watson (1996)[83] (VIC) (see Table 3j for full citations). Timing constraints that impacted the quality of provision in English primary schools were also pointed to by P. Palmer (1976)[84], Stewart (1976)[85], Farmer (2002b)[86], Lamont (2003)[87], and McNicol (2004)[88]; and in secondary schools by an unknown author ("Music in a secondary school (5)," 1971)[89], Swanwick (1974a)[90], and Whale (2004)[91]. A limitation in time allocated to music lessons raised concerns about the quality of provision by Balyasnaya (1983)[92], Popova (1985)[93], Kostromina (1985)[94], an unknown author ("Не уклоняйся от назревших проблем [Do not avoid real issues]," 1986)[95], Gorunova (1988)[96],

[81] Table 3j, row 1.
[82] Table 3j, row 7.
[83] Table 3j, row 12.
[84] Table 3j, row 14.
[85] Table 3j, row 15.
[86] Table 3j, row 16.
[87] Table 3j, row 17.
[88] Table 3j, row 18.
[89] Table 3j, row 19.
[90] Table 3j, row 21.
[91] Table 3j, row 30.
[92] Table 3j, row 34.
[93] Table 3j, row 38.
[94] Table 3j, row 39.
[95] Table 3j, row 40.
[96] Table 3j, row 41.

Kabalevsky (1988b)[97], Saruba (1989)[98], Chich (1993)[99], and Fominova and Kocherova (2007)[100]. The importance of monitoring was also viewed in a connection to the quality of classroom music provision in England by P. Palmer (1976)[101]. The Federal Department of Education (MON) pointed out that urgent action is needed to define the intensive monitoring criteria in Russia ("В Министерстве просвещения РСФСР [In the Department of Education RSFSR]," 1985)[102].

There are a number of themes which were also pointed out as impacting the quality of music in primary schools, but that were not mentioned by the *National Review* because they were beyond its scope. This chapter separates the themes into two levels – an organisational level and a level of curriculum implementation. At the organisational level, a number of authors voiced their concerns about the impact of crowded classes on the quality of classroom music. There is the evidence about primary and secondary schools in Tasmania (B. Smith et al., 1992)[103] and about secondary schools in England (Jenkins, 2005a; Odam, 1974; Swanwick, 1974b, 1975)[104].

There were a number of themes that shaped the issues at the level of curriculum implementation. For example, the negative effect of poor planning or a lack thereof, in Victoria and in other parts of Australia was pointed out by Rimmer et al. (1986)[105], and in England by Brock (2000)[106] (secondary schools), and Paynter (1972d)[107] (primary and secondary). Swanwick (1975)[108] also pointed out a lack of evaluation of individual teacher's music programs in English secondary schools. A lack of continuity in learning was seen by Rimmer et al. (1986)[109] as a factor that influenced the quality of classroom music in Australia, particularly in Victoria. The negative outcomes of a lack of curricular links, progression, and continuity between primary and secondary schools in England were pointed out by Dove (1980)[110], Brock (2000)[111], and Plummeridge (1989)[112].

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[97] Table 3j, row 42.
[98] Table 3j, row 43.
[99] Table 3j, row 44.
[100] Table 3j, row 45.
[101] Table 3j, row 14.
[102] Table 3j, row 37.
[103] Table 3j, row 11.
[104] Table 3j, rows 13, 20, 22 & 23.
[105] Table 3j, row 2.
[106] Table 3j, row 28.
[107] Table 3j, row 32.
[108] Table 3j, row 24.
[109] Table 3j, row 2.
[110] Table 3j, row 26.
[111] Table 3j, row 28.
[112] Table 3j, row 33.

One of the factors that influences the effectiveness of music programs in schools relates to catering to the needs of students with a diverse range of musical abilities. This was pointed out by Caesar et al. (1996)[113] and Carroll (1988)[114] for secondary schools, and A. Lierse (1998)[115] for both primary and secondary schools. Stewart (1976)[116], Sarah (1978)[117], West (1996)[118], and Whale (2004)[119] pointed out that in secondary schools in England, the "mixed ability" factor leads to the fall in the standards of achievement (Stewart, 1976, p. 23)[120]. Inappropriate assessment was also linked to the effectiveness of music education and observed in Australian primary and secondary schools by Livermore (1990)[121], and in English secondary schools by Jenkins (2005b)[122]. Students' learning outcomes were also tightly connected to the quality of provision in secondary schools in WA by Caesar et al. (1995)[123] and in Russia by Balyasnaya (1983)[124]. The fact that the research findings are often not implemented into practice was pointed out as a hindering quality by Apracsina (1983)[125]. The lack of quality provision in relation to the poor or irrelevant content of music programs in Australian primary schools was pointed out by Covell (1974)[126], in secondary schools across Australia by Livermore (1990)[127] and Sarah[128] (1978)[129], and in English secondary schools by Morgan (2000)[130].

Quality and the Importance of Musical Repertoire

The effectiveness of the provision of music education was also linked to the quality of the content, and the musical repertoire in particular. Among the contemporary problems connected to music education, is the question of what kind of music should be taught to primary and secondary school students. The close relationship between the quality of

[113] Table 3j, row 9.
[114] Table 3j, row 6.
[115] Table 3j, row 13.
[116] Table 3j, row 25.
[117] Table 3j, row 4.
[118] Table 3j, row 27.
[119] Table 3j, row 30.
[120] Table 3j, row 25.
[121] Table 3j, row 10.
[122] Table 3j, row 31.
[123] Table 3j, row 8.
[124] Table 3j, row 35.
[125] Table 3j, row 36.
[126] Table 3j, row 3.
[127] Table 3j, row 10.
[128] Sarah was the Touring and Development Officer of the Western Australian Arts Council in the 1970s.
[129] Table 3j, row 5.
[130] Table 3j, row 29.

provision of classroom music education and the quality of musical repertoire was pointed out by Rainbow[131] (1967)[132]. Rainbow stressed that "in the selection of music for listening purposes, errors of judgment can mar the effectiveness of the activity" in classrooms (p. 47). Tarasov (1983)[133] (Russia) also believed that important matters for delivery of effective music education in classrooms are the quality of music taught, sequence and continuity of introducing musical repertoire, and contexts around this musical repertoire.

The challenge to music education in the classroom is the confusion about the place of Western art music of the past and present, and commercial popular music. Westwood (2005) reported that the chair of the *National Review* Margaret Seares "sided with those who think it acceptable to study either Beethoven or Britney Spears in the classroom" because "it was more important that children be engaged with music and that they learn to express themselves creatively" (para. 4, 5). According to Westwood, Seares said "ten to 15 years ago, what they seemed to do at school was learn about when Mozart was born and how to write a C-major scale…Well, that's fine, but it doesn't really get the kids involved with themselves very much" (as cited in Westwood, para. 6). Similarly to Seares, Carroll (1988)[134], stated earlier that in secondary school curriculum "all the musics of our world are seen as potentially worthy of study" (p. 97).

This part of the chapter begins with exploring the reasons for classical music to be taught in schools. Secondly, this thesis discusses the place of popular music in the music curriculum and the issues of entertainment and amusement in music education. Finally, it investigates what music ought to have been taught, what ought to be taught (as articulated in music curriculum documentation)[135], and what has been taught. Before looking into what the historical and international scholarly literature says about these, it is worth clarifying the subject of the discussion. The subject of the argument has to do with the musical repertoire. That is, whether the repertoire should consist of classical Western art music of the past and present, and popular music[136]. This study takes R. Walker's (2007) definition of popular music "which is selling in huge amounts, often in the millions of copies, and inevitably performed by pop idols" (p. 104). The distinction between the two, as defined by R. Walker,

[131] The author is Director of Music and principal lecturer in Music at the College of S. Mark and S. John, Chelsea, London and lecturer at the Institute of Education, London University.
[132] Table 3k, row 1.
[133] Table 3k, row 14.
[134] Table 3k, row 5.
[135] The present study took into consideration all curriculum documents that were available from government websites.
[136] The inclusion and use of traditional folk music was discussed earlier in this chapter in relation to the issue of multiculturalism.

involves the "idealism, intellectualism, and technical sophistication" of classical music, and the quality of popular music that is responsible for its ability to "take people beyond their mundane existence, but not necessarily to the ideal worlds found in art music" (p. 106).

3.11 What Music Provides Educational Value?

While "audiences need no preparation time to enjoy popular music… classical music takes time to fully appreciate, is difficult to understand, and requires technical competence and cognitive ability acquired through education and experience" (R. Walker, 2009, p. 51). Therefore, the rewards of learning Western art music are a "greater understanding of, and empathy with, the human predicament" (p. 51). In comparison, pop/rock "is designed for immediate appeal and this diminishes as the fans look for new sensations" (p. 51). Kabalevsky (1988a)[137] also wrote that

> The life of the most successful, entertaining songs is measured in years, often months, and not infrequently in weeks. These compositions quickly pall on the public, who, no longer amused by them, demand something more entertaining, then something still more entertaining, and so on without end… Entertainment, gradually becoming the sole artistic requirement, inescapably leads to satiation, and finally to the destruction of all aesthetic ideals and capabilities. Thus, a peculiar type of man is shaped – an aesthetically perverted person incapable of appreciating great, genuine art, incapable of perceiving either the splendour of its philosophy or the beauty of the emotions it conveys. Entertainment! Only entertainment! Any means are good, so long as it is entertaining! There is no need to say that artistic merit, talent, skill, and content, matter nothing. All is forgiven; nothing is required except entertainment, and the more entertaining the better! (p. 142)

The need for entertainment as applied to pop music felt by any normal person becomes a wall "on the other side of which are the true aesthetic values and genuinely great art" (p. 142).

Kabalevsky (1988a)[138] wrote there is "the question that worries educators in almost every country in the world, and this is the question of light, entertaining music and the place it occupies in the lives of the younger generation… The problem, and a very serious one, arises when circumstances or somebody's deliberate actions turn youth's natural, health urge not to be bored… to become their basic and even sole aesthetic need" (p. 141). Kabalevsky

[137] Table 3k, row 19.
[138] Table 3k, row 19.

opposed the positive educational power of Western art music – "a weapon in the struggle for the lofty ideals of humanism, for piece, and for respect towards all people," to the dangerous "aggression" of musical entertainment (p. 144). Moreover, Kabalevsky emphasised that

> Entertaining music does not merely entertain. It also fills a man's mind – but in what way? Let us call things by their proper name: Often it corrupts the mind and mutilates the soul, particularly in the case of younger people… On this ground commercial interest are sometimes linked with politics – when it is a question of diverting young people away from social and political interests and preventing them from taking an interest in serious social problems of our time. (p. 131)

An unknown author wrote that in 1918, the Music Branch of the Public Department of Education established that it is fundamentally important that music in schools not be considered as amusement and entertainment ("The fundamental importance of music in schools ," 1987, p. 25)[139]. However, it is also not as science. It has to captivate students. There are two perspectives in the new program: "life in music" and "music in life." The conceptual motif of the program *Music* is to develop the understanding that music is not merely entertainment, but rather an important part of every person's life (an indissoluble connection of music and life). Similarly, R. Walker (2007) stated that

> One important purpose of education is to fulfil a function of enculturation and acculturation. Education is not about acquiring facts and statistics, but developing an understanding of human endeavours and products, and knowledge of these products, including the mathematical, the scientific, and the artistic, among others. (pp. 123-124)

3.12 What Music Ought to Have Been Taught?

Australia. May et al. (1987)[140] observed that "the complete dominance of 'classical' music in the HSC syllabi with little opportunity for students of jazz and other 'popular' music" has been "a source of frustration to many teachers" in Victoria (p. 30). Carroll (1988)[141] stated that in the secondary school curriculum "music of different communities of the world in both popular music and art music forms are available. From rock music to Indonesian gamelan or anklung to Australian Aboriginal music to Greek-Rock Fusion to Australian Bush Music –

[139] Table 3k, row 17.
[140] Table 3k, row 4.
[141] Table 3k, row 5.

many and diverse are the musics from which our students and teachers may select their area of interest, usually in addition to materials from Western art music of today and the past" (p. 97). However, since there was no specific examples of music from the repertoire in the music curriculum documentation "one dilemma for secondary music educators is how to choose the musical styles and repertoire for study to show a balance between peer group interest and wider social and community interest" (p. 98).

England. In regard to primary schools, an unknown author reported that "the publication of the *National Curriculum Council Consultation Report on Music* has caused fury among many music teachers and educationists" because among other suggestions "Western classical music is given prominence over music of other cultures" ("News," 1992, p. 5) [142]. Innes (1997) confirmed that teachers of both primary and secondary school levels were required to include music from a wide variety of musical styles, times, and cultures, and to provide students with opportunities to perform and compose in these different genres. In relation to secondary school, Scharf (1999)[143] criticised the *National Curriculum* because it did not set a more precise list of the musical repertoire. In order to support this view, Scharf referred to Robert Meikle, head of the music department, University of Birmingham, who wrote that "at Key Stage 3, the proposal is to clarify the range that music teachers are expected to cover through a requirement to select musical genres, styles and traditions. Selection is vital for depth but that should not presuppose a narrow range of selection. It would be good if the 'genres, styles and traditions' were as distinct as possible" (p. 17). Scharf also quoted Maxwell Pryce, the honorary secretary of the Schools Music Association, who also referred to the range of music teachers were expected to select from.

> In the old days we each tended to teach the "genres, styles and traditions" with which we were most comfortable. Are we in danger of losing some of the undoubted advantage of having a national curriculum? You might know Bach or you might know Bacharach. And you might get through without being within sniffing distance of a gamelan: It could all depend on which school you went to. (p. 18)

Newton (2004)[144] pointed out that the newest repertoire in contemporary art music was being neglected by the *National Curriculum* which did "not mention contemporary art music but it

[142] Table 3k, row 6.
[143] Table 3k, row 7.
[144] Table 3k, row 10.

does require that students be taught through a range of live and recorded music from different times and cultures" (p. 18).

Russia. Medvedeva (1985)[145] referred to the program *Music* which includes a wide variety of musical styles and genres. The examples of musical repertoire include music of Soviet, Russian, and other Eastern European composers – the Western art music. Medvedeva suggested that the inclusion of more traditional folk songs and music would enrich music lessons. The Russian syllabus by Kabalevsky includes a list of specific examples of music for each school year from Year 1 to 9. This list is correlated with the themes for study. Kabalevsky (1988b)[146] believed that there is no need to introduce musical masterpieces to students in a chronological order in general schools, but students should be exposed to music of all time periods in every school year. Kabalevsky also stressed that contemporary art music should not only be kept for older students (p. 15). Kabalevsky (1983b)[147] wrote that musical repertoire, which is included in the new program *Music*, not only supports the thematic unity and connection between singing and listening repertoire, but also provides the purposefulness of choir activities, practices, and rehearsals (p. 15). Tarasov (1983)[148] clarified further that the sequence and continuity in presenting musical repertoire to students is defined by the logistics of the syllabus. They are a constituent part of the pedagogical process which enables primary school students to perceive classical masterpieces. Therefore, the list of musical repertoire has a logical structure which supports students' musical development. Pigareva (1990)[149] pointed out that the communist ideology and socialist perspective were disadvantages of the school music program. With the collapse of the socialist system, the content of *Music* changed in 1994. Beider and Sergeeva (1994)[150] commented that the changes in the program entail the expansion of lists of music repertoire at the end of each school semester by including more Russian traditional folk music, Western art music, and music written by Russian composers.

[145] Table 3k, row 16.
[146] Table 3k, row 19.
[147] Table 3k, row 13.
[148] Table 3k, row 14.
[149] Table 3k, row 25.
[150] Table 3k, row 26.

3.13 What Music Ought to Be Taught?

The *National Review* examined a number of Australian curriculum documents and reported that "choices of music repertoire in syllabi can be inflexible and narrow not reflecting the diversity, complexity and richness of Australian culture and society" (p. 42). According to the *National Review*, musical repertoire of Years 11 and 12 "is broad in some of these syllabi but not always" (p. 43). The *National Review* concluded that "there is a need for Australian music curricula to address issues of diversity, inclusive repertoire, recognition of home and community cultures (p. vi). Having said that, in the Guidelines for student learning for kindergarten students to Year 3, the *National Review* suggests that teachers ask themselves if "students listen to a range of repertoire with a variety of music genres and identify ideas and the feelings the music generates in them" (p. 84). Teachers also have to make sure that students are engaged with, reflect on, and make informed judgements about "a wide range of repertoire" (p. 85). Similar guidelines are suggested for student learning in late adolescence (Years 10-12) where the *National Review* recommended "a wide repertoire of styles and genres that reflect a range of times, places, and cultures" (p. 88). Therefore, in regard to pre-service teacher education for primary and secondary specialist music teachers, the *National Review* directs "attention to… the use of appropriate inclusive repertoire" (p. 111).

However, the *National Review* does not provide any evidence in support of the claim that the disadvantages of the Australian curriculum documents include inflexibility, narrowness, and exclusiveness. Before making inferences about the issue in relation to musical repertoire, the present thesis makes an attempt to find out if the statements made by the *Review* reflect what is articulated in the curriculum documentation. As a goal, this part of the chapter does not investigate what music is meant to be used for the development of any particular knowledge, understanding, or skill, but rather provides summaries of all suggestions and directions in regard to musical repertoire mentioned – genres, styles, and/or specific works. The international literature uses the same approach.

Primary schools.

Australia. The *Every chance to learn, Curriculum framework for ACT schools* (DET, n.d.) mentions "a range of music" for preschool students to Year 2 (p. 74), and "music" for Years 3 to 5 (p. 76).

Creative Arts K-6 Syllabus (New South Wales Board of Studies (BOS), 2006) clarifies that "a broad range of repertoire from various times, places and cultures" should include "Aboriginal and Torres Strait Islander music, and music from various times and

cultures" (p. 87). It is also stated that "traditional art music repertoire (the 'classics') can be used effectively at all stages of students' development" (p. 87). "A range of repertoire from around the world," could be drawn from "Aboriginal and Torres Straight Islander traditional and popular music, classical music from various traditions and eras, folk music from various traditions, contemporary popular music, world music (incorporating multicultural and popular characteristics) and music by and for children (nursery rhymes, children's playground games and songs composed for children)" (p. 87). The syllabus also includes "nursery rhymes and the chants that accompany some children's games" which "are traditional parts of childhood culture and songs in Australia and other cultures" (p. 87). It is also stated that "traditional Anglo-Australian rhymes and songs, children's rhymes from many cultures, contemporary texts and words that the students create themselves are all useful musical material" (p. 87). Table 3l summarises all repertoire items that is included in the curriculum support documentation *K-6 Creative Arts Units of Work* (BOS, 2000a) and *Unit/program overviews* (BOS, 2011a, 2011b, 2011c, and 2011d). These support documents often do not specify the composer names as well as whether a specific item is a folk song or what culture it belongs to.

In the *NT Curriculum Framework*, *Arts Learning Area* (NT DET, n.d.) the boundaries of the contexts for the Arts are outlined as "societal, cultural and historical" (p. 440). Clearly, the *Framework* provides very general guidance as to what musical content is expected to be taught in primary schools. For example, for Band 1 (Years 1-2), the *Framework* lists "rounds" (n.d., p. 441), "different styles of music and e.g., rock, jazz, classical"; "a range of songs and instrumental music, e.g., Aboriginal music, Indonesian gamelan, Scottish bagpipe," and "advertising jingles" (n.d., p. 447). There are "rock music" and "the importance of music in Indigenous cultures" (n.d., p. 442), "Indian tala," and "contemporary Indigenous music, e.g., gospel, country, reggae and rap" for Band 2 (Years 3-4) (n.d., p. 448). In relation to Band 3 (Years 5-6), students should be exposed to "march" and "rap" (n.d., p. 443), "pop" and "techno music," "specific musical performances within their community or culture," and "the works/performances of some well-known musicians" (n.d., p. 449). There are no specific musical works found in the *Framework* for teaching music in primary school.

The *South Australian Curriculum Standards and Accountability Framework* (Department for Education and Children Services [DECS]) suggests that the aural representation "across arts forms and within each of the arts forms" includes "vocal works, songs, instrumental works, soundscapes and electronic works" for early years (DECS, 2001a) and for primary years (DECS, 2001b). Students of the early school years also may recite

"chants, rhymes, or well-known songs" and discuss "dance, soundtrack, entertainment music" as well as music in computer games, CDs, films, and advertising jingles. The *Framework* also suggests that towards the end of Year 6, students learn "music composed, produced and presented by Australians," and vocal and instrumental music that belong to "a historical period or cultural group" (para. 10). There were no specific musical works mentioned.

The *Tasmanian Curriculum, Arts Curriculum Area, K–10 Syllabus and Support Materials* (TDA, n.d.) mentions "different styles of music" and "a range of styles" but does not provide any examples or clarifications (p. 176). The only specific musical work to which the document referred to in 'Interpreting and appraising the works of others" section is Sergei Prokofiev's *Peter and the Wolf* (1936) (p. 177). When reflecting cultural, social and historical contexts, the syllabus states the "the music classroom exposes the students to a wide range of music that reflects many cultural, social and historical contexts" and that "their learning takes in music of different styles and time periods" both instrumental and vocal (p. 181). The genres and styles are listed as follows: anthem, church music, music of celebrations (cultural events), sporting events and Olympic Games, music in the media (p. 181), and songs of other cultures and contemporary music (p. 182). There are no references to particular musical works in music standard 1 for Kindergarten (stages 1-3) (p. 187). While there are a number of very general statements for most of the stages, "music" was not mentioned for stages 4-6 (approximately Years 1-2).

The *Victorian Essential Learning Standards, The Arts 2008* (VCAA) does not make any mention in connection with the content of music for learning from preparatory to Year 2. All statements to do with music for primary schools are made in conjunction with all the Arts in general. For example, there are "arts works from their own and other cultures" for Years 3 and 4 (p. 15) and "selected advertisement jingles or sound tracks for a cartoon or a theme for a movie character" (p. 16), "traditional and contemporary arts works," and "arts works made in a range of times, places and cultures" for Years 5 and 6 (p. 18).

England. Similarly to Australia, the *National Curriculum for England* (Department of Education Science and Training [DEST], 1999a) provides teachers with a broad music repertoire to be taught in primary schools. For example, it states that there are "a wide range of repertoire" and "songs, dance and lullaby" (p. 16) and "a range of live and recorded music from different times and cultures" (p. 17) for Years 1 and 2. Years 3 and 6 are offered "a variety of music from different times and cultures" (p. 18) and "a range of live and recorded

music from different times and cultures (for example, from the British Isles, from classical, folk and popular genres, by well-known composers and performers)" (p. 19).

Secondary schools.

Australia. In regard to secondary school Years 6 to 10, the ACT *Framework* offers "particular artistic works and specific artists and artistic works" without any examples of actual works (p. 79).

The Music Years 7-10 Syllabus (NSW BOS, 2003) requires students to study "a broad range of contexts, including art music" at the mandatory course. These contexts (styles, periods and genres) are usually studied through specific topics (p. 18). Topics may include the following: "art music of various styles, periods, genres and cultures, jazz; popular music, music for radio, film, television and multimedia, theatre music, environmental music, and music of a culture" (p. 29). For the elective course students are required to study three groups of topics. From the first group, students have to choose from: baroque, classical, nineteenth-century, medieval, and renaissance music, Art music of the 20th and 21st centuries; music of a culture, and music for small or large ensembles (group 1) (p. 36). The second group consist of: popular music, jazz, music for radio, film, television and multimedia, theatre music, music of a culture (different from group 1), music for small ensembles (group 2), music for large ensembles (group 2), rock music or music and technology (p. 36). "Australian music" is a compulsory topic in the elective course (p. 14). Students and teachers are also provided with a list of suggested aspects topics of study for each of the options listed above. For example, suggested topics of study for students who study renaissance music are madrigals, mass, vocal music, instrumental music, music for dance, or the role of improvisation (p. 14).

In regard to recommended musical repertoire for secondary schools (Years 7-10), the *NT Curriculum Framework*, arts learning area (DET, n.d.) provides just a few particular musical examples and styles. For example, during Year 7-8 indicators for learning arise from studying "music of "a particular social, cultural and historical tradition," "familiar music, e.g., *My Island Home* by Christine Anu and the Warumpi Band, "the mambo style," "music composed in response to a significant national/world event" and "music for specific purposes in particular times, places of cultures" (n.d., p. 459). Year 9-10 students should encounter "music of a television program/film" (n.d., p. 459), "a work heard or performed from a period, culture, composer or style" and "Jimmy Chi's *Bran Nue Dae* as the first Indigenous mainstream musical" (n.d., p. 460).

In regard to the secondary school Years 7 to 9, the *South Australian Curriculum Standards and Accountability Framework* (DESC, 2001a) suggests "music composed, produced and presented by Australians" and music for "military events, marriage, worship, leisure, rituals" (para. 10).

The *Tasmanian Curriculum, Arts Curriculum Area, K–10 Syllabus and Support Materials* (TDA, n.d.) provides only very general statements in relation to the musical content learned in secondary schools: There are a range of idioms and styles for Stages 10-12 (approximately Years 6-8) (p. 196) and different idioms and styles for Stages 13-15 (approximately Years 8 -10) (p. 199).

Some of the secondary school statements in the *Victorian Essential Learning Standards, The Arts 2008* (VCAA) refer to arts in general. For instance, students are offered "arts works from different social, historical and cultural contexts, a range of contemporary, traditional, stylistic, historical and cultural examples of arts works" (p. 23). Others refer to music in general, for example "music that explores the aural aesthetics of musical representations of air and earth" for Years 7 and 8 (p. 20). Years 9 and 10 are directed to 'instrumental, vocal, soundscape, composition, improvisation, and other music forms based on compositional structures (e.g., symphony, raga, blues, and song-form) (p. 23).

England. Although the *National Curriculum* directs teachers to include "specific genres, styles and traditions from different times and cultures" in music programs for students in Years 7 and 9, no actual musical examples are given (DEST, 1999c, p. 20). Instead, there are "a range of live and recorded music from different times and cultures including music from the British Isles, the 'Western classical' tradition, folk, jazz and popular genres, and by well-known composers and performers" (p. 21). The *Music: Programme of Study for Key Stage 3 and Attainment Target* (DEST, 2007) also offers a vide range of musical repertoire: "different types of music across time and place (styles), music for different purposes (genres) and ways of working and producing music that may reflect a specific cultural or social function (traditions)" (p. 182).

Primary and secondary schools.

Australia. The Queensland *Curriculum Framework Learning Statement for the Arts* states that students from kindergarten to Year 10 experience "a wide range of musical forms and styles" and "repertoire from a variety of cultures and historical periods, including Australian music and the music of other students" (QSCC, n.d.-b, p. 61).

The Western Australia Curriculum Council (WACC, 2007) suggests studying the elements of music (dynamics, tempo, texture etc.) but does not specify any particular period of time, style, composer, or musical piece for students from kindergarten to Year 10 as per *K-10 Syllabus, The Arts Overview, Music.* In primary schools, only recognition of "Indigenous and other Australian music" is mentioned in the contexts for music from Year 2 onwards (p. 61). The mention of other music – "a variety of styles" – first appears in the *Syllabus for Early Adolescence* from Year 8 in connection to musical "form" and "texture" and goes onwards to Year 10. From Year 9, the genres and styles include "variations, minuet and trio, sonata, and fugue," "a cappella, jazz, music theatre, opera, sacred, folk music," and "Western art music and jazz." During Year 10, students start analysing dynamic application in "a variety of styles" (WACC, 2007, p. 2).

Senior level of secondary schools.

Australia. In the ACT, the programs of study for Year 12 certificate articulated in the *Course Framework 2007* (Australian Capital Territory Board of Senior Secondary Studies (BSSS), n.d.) examine "musical styles and traditions of the past and in contemporary society both in Australia and internationally"(p. 6). The *Framework* includes "a variety of styles, periods and genres in the context of the recommended content" (p. 8). A list of suggested topics includes medieval music, renaissance music, baroque music, classical music, romantic music, music of the 19th century, music of the 20th and 21st centuries, music for small ensembles, popular and rock music, music for large ensembles, music and religion, an instrument and its repertoire, Australian music, World music, jazz, music for theatre/screen, music of the media, and technology and its influence on music (p. 10).

At a senior level in NSW, *Music 1 Stage 6 Syllabus* (New South Wales Board of Studies [BOS], 2009b) requires students to study music of different "styles, periods and genres" through three specific topics. The topics available for study include: an instrument and its repertoire, Australian music, baroque music, jazz medieval music, methods of notating music, music and religion, music and the related arts, music for large ensembles, music for radio, film, television and multimedia, music for small ensembles, music in education, music of a culture (preliminary course), music of a culture (HSC course), music of the 18th century, music of the 19th century, music of the 20th and 21st centuries, popular music, renaissance music, rock music technology and its influence on music or theatre music (p. 11). Similarly to the Years 7-10 syllabus, *Music 1 Stage 6 Syllabus* suggests a number of "not prescriptive" aspects for study for each topic. For example, the topic "Jazz" may focus on a style, music of

a group, a comparison of styles, music of a solo artist and music of a composer. Students who choose to study "Music of the 18th century," for instance may concentrate on a style, music of a composer, a genre, the sonata, the symphony, chamber music, vocal/choral music, the impact of technology and the role of improvisation (pp. 22-25).

In NSW, there is a number of mandatory and additional topics and suggested aspects of study in *Music 2 and Music Extension, Stage 6 Syllabi* for students who undertake music at their Higher School Certificate (New South Wales Board of Studies (BOS), 2009a, p. 11). Students who enrol in the preliminary course in Year 11, study the mandatory topic Music – 1600-1900, and one additional topic from the list: Australian music, music of a culture, medieval music, renaissance music, music 1900–1945, or music 1945–music 25 years ago (p. 11). During the High School Certificate course, Year 12 students study the mandatory topic - music of the last 25 years (Australian focus), and one additional topic different from the preliminary course of Year 11 from the same list (p. 11). The syllabi do not refer to any specific musical works, but the NSW Board of Studies provides a number of specific examples of musical masterpieces in *Music Stage 6 Support Document* (BOS, 1999) for Music 1 and Music 2 courses (see a list in Appendix 3W).

At a senior level, the *NT Curriculum Framework* refers to "a particular style of the music of other cultures, e.g., the influence of Portuguese music on other cultures," "Chinese opera and Indigenous musicians, e.g., Archie Roach and Yothu Yindi" (n.d., p. 460) as well as "a broad repertoire of works" "African Sanctus by David Fanshaw," "a variety of styles," "contemporary song," "the rock," "the 1950s rock music," and music "across indigenous cultures," "across cultures and sub-cultures" were mentioned for Years 11-12 (DET, n.d., p. 461).

The *Music Senior Syllabus* by the Queensland Studies Authority (QSA, 2004) provides students with experiences "within and across a wide variety of contexts, genres and styles. These include, but are not limited to, popular contemporary music, art music, indigenous music, music of the theatre, and applied and functional musical forms (such as film music, music for specific occasions, music used for music therapy, and advertising music)" (p. 11). The syllabus also includes a number of the sample course overview and tasks with lists of possible repertoire, although this does not always specify exact masterpieces. There is also a suggested additional list of musical works. These are organised according to the topics and styles (see Table 3m). The QSA also offers a number of samples of senior music work programs with extended lists of musical repertoire.

There is no reference to any specific musical work for Years 10 to 12 in *Stage 1 and 2 Music Curriculum Statement* (South Australian Certificate of Education Board, 2009). The descriptions of the courses do not mention any style, genre or a particular work. The links to other curriculum support material state that there are "no documents available."

While there are no specific musical works suggested, "a range of styles" is mentioned at a senior level in the *Tasmanian Certificate of Education, Music, Course Document* (Tasmanian Qualification Authority [TQA], 2010b, p. 3) and in *Studies in music* (TQA, 2010a, p. 3), and "contemporary music idioms and/or styles" are suggested in the *Contemporary music* course (TQA, 2009, p. 2).

Students who enrolled in music courses that contribute to their Victorian Certificate of Education are offered an extended version of the *Prescribed list of ornaments* (Victorian Curriculum and Assessment Authority (VCAA), 2010b, 2011) which covers a wide range of genres and styles of music for a variety of vocal and instrumental settings, to be performed solo or in ensembles.

The document entitled *Senior Secondary Music*, defines three course contexts: Western art music, jazz, and contemporary music (Western Australia Curriculum Council [WACC], 2009, p. 5). For example, Western art music involves the study of the European tradition of art music and its development over time. The Western art music areas of study (genres) include: chamber music, choral music, concerto, opera, solo works (instrumental/vocal) and symphonic music. The historical genres and styles of jazz include: pre-jazz/New Orleans, blues, Chicago/Harlem/Kansas city, vocal, big band, swing, combo, bebop/cool school, modal, avant-garde/free, Latin and fusion, and contemporary trends (p. 5). Contemporary music focuses on folk, country, African-American, rock, pop and electronic music (WACC, 2009, p. 6). The *Music Resource package for the practical component* offers a list of specific musical masterpieces to satisfy the repertoire and technical requirement for Western art music. In addition, it provides repertoire for listening tests for jazz and contemporary music (p. 6).

England. The Qualifications and Curriculum Authority established the *Subject criteria for music* for the General Certificate of Secondary Education (GCSE) for Years 10 and 11 (QCA, 2007). All colleges that offer music at this level develop their own programs in accordance with the criteria articulated in the *Subject criteria for music*. However, this document does not specify the content of musical repertoire. The *General Certificate of Secondary Education Music 3271* defines the content more rigorously (Assessment and Qualifications Alliance (AQA), 2010). This document states that "content must be defined

within 3-6 areas of study" and "together they must form a balance of music selected across time, culture and musical tradition" (p. 6). At least two "areas of study" must be based on the Western classical tradition, while at least one must draw from at least two different cultures (p. 6). These areas of study are: music for film, music for dance, music for special events, orchestral landmarks, and the popular song since 1960. A number of topics for study is offered to each of the areas. There are also the lists of selected works that are correlated with these topics (see Table 3n). Beyond Year 11 in England, there is something called the A level, that involves the lower and upper six (school Years 12 and 13 respectively) levels of the General Certificate of Education (GCE) and tests a more advanced level of musicianship than the GCSEs (General Certificate of Secondary Education). This level is comparable to the Australian tertiary entrance courses (e.g., Music 2 and Music Extension in NSW). In regard to musical repertoire, there are a number of a set works for each unit of study. For example, the Coursework standardisation GCE AS Music 1271 Unit 3 (MUSC3) (Assessment and Qualifications Alliance (AQA), 2011) requires studying Beethoven's *Symphony* No. 1, movements 1 and 2.

Russia. Table 3o summarises all compulsory lists of musical repertoire for Years 1 to 8 (age range 7 to 14). Kabalevsky used a thematic approach to present music from different times, places, and styles, to students. This allowed him to maintain the children's interest in music and to develop their emotional perception of different musical genres and structures. A thematic approach also allowed Kabalevsky to connect everything (musical activities and music) in music lessons to the children's lives. Although the syllabus focuses on Western art music and Russian folk music, there are also a number of examples of traditional music of other cultures[151]. In addition there are a number of songs, a few pieces from film, jazz and popular music. Musical repertoire is spread equally over the school years in a comprehensive and sequential manner so that every school year children encounter a variety of genres and styles. It is important to stress that this list is included in the study content of pre-service teacher training courses[152]. The Department of Education and Science of the Russian Federation (MON, 2004) inserted in the Federal Standards a compulsory supplemental list of styles and composers for Years 6-8, that included jazz (L. Armstrong, D. Ellington, and L. Utesov), spirituals and blues (E. Fitzgerald), symphonic jazz (J. Gershwin), musicals (L. Bernstein), pop opera (E. Weber), rock-and-roll (E. Presley), British bit (Beatles), folk-rock (B. Dylan), hard rock (Led Zeppelin, Deep Purple), reggae (B. Marly), and heavy metal

[151] This was shown earlier in this chapter in the section 3.05 about multiculturalism in music education.
[152] This is discussed in detail in Chapter 6.

(Judas Priest). The MON (2005b) also established the *List of essential educational and technological resources and equipment for comprehensive schools*[153]. The resources consist of the actual recordings and scores of musical repertoire listed in the syllabus.

3.14 What Music Has Been Taught?

Since the music-specific curriculum documentation in Australia does not set any specific musical examples, it is almost impossible to know what music teachers have been teaching in their classrooms. I made an attempt to investigate this matter in 2004. I distributed a questionnaire to primary school teachers that listed a number of different musical styles, and asked teachers to provide specific musical examples for each. However, the majority of teachers preferred to leave this part of questionnaire blank, explaining that it would take too much time to fill in examples (I. Petrova, 2005). Nevertheless, the historical and international data do provide some evidence in regard to what music has been taught in classrooms.

Australia. For example, Bonham et al. (1977b)[154] wrote that in the South Australian secondary schools "many music educators are suddenly operating from the same basis that their colleagues in visual art education were operating from a decade or so earlier" (p. 62). Chatterton believed that there was "freedom in repertoire" and that music taught was "not only Western" (p. 62). Sarah (1979a)[155] believed that "pop, rock, jazz and folk music" was not widely included in school curricula (p. 22).

England. Innes (1997) stated that "many [teachers] continued with the 'usual singing' and percussion work" (p. 2). Agnew (2003)[156] referred to the view of a number of prominent musicians who believed that there was "the increasing marginalisation of music, classical in particular, in schools" (p. 7). Newton (2004)[157] stated that "one of the most remarkable aspects of art music over the last 150 years has been the growing disinterest in the music of living composers" the result of which is that "contemporary music occupies only a tiny amount of classroom time" (p. 18). According to Jenkins (2005b)[158], Lord Moser's view was that classical music was being "drowned" (p. 7). Lord Moser asked: "There is more music

[153] This is discussed in Chapter 9.
[154] Table 3k, row 2.
[155] Table 3k, row 3.
[156] Table 3k, row 8.
[157] Table 3k, row 10.
[158] Table 3k, row 9.

than ever – children are surrounded by it from dawn to dusk – but does it include what we call classical music? Is classical music being marginalized relative to other forms of music?" (as cited in Jenkins, p. 7) Baron (2006)[159] stated that "in today's world of sound bites, and a prevailing pop culture, classical music needs to regain some of its lost ground. The national curriculum does little to address this, with its emphasis on creativity and composing" (p. 7).

It was shown earlier in a discussion about approaches to teaching classroom music in the England and Australia, that there was a consensus that students should progress from simple to complex musical elements through concepts such as pitch, rhythm, timbre, structure, genre, and style. The implications of this for the musical repertoire that has been taught in schools, was discussed by R. Walker (2007), who pointed out that:

> Minimal guidance over actual musical content is provided in that few if any actual pieces are specified as mandatory for all children to experience until the later stages of education between the ages of 16 and 18 years when they take external examinations based on clear syllabus guidelines and specific content. As result, it is perfectly possible for children in these countries to go through grade school up to the point where music ceases to be a compulsory subject in their education (usually from kindergarten to around age 12-13) without ever experiencing anything but popular music. (p. 131)

Russia. In the 1970s, according to Chernousova (1985a)[160], all encounters with music was limited by the singing repertoire learned in class. However, contemporary music lessons set the wider objective of introducing the world of Western art music, which includes a variety of genres and styles, comes from different countries, and consists of Western and Russian composers. During music lessons, students are taught to understand that music reflects people's lives, nature, emotions, and feelings as well as history, future, dignity, culture, virtues, and moral principles. Tolstaya (1986)[161] stated students were exposed to the complex musical forms from the early years of schooling. Where do children have the opportunity to listen to serious classical music? There is only one hope, according to Prilutskaya (2007)[162], they listen to serious music at schools (p. 26).

[159] Table 3k, row 12.
[160] Table 3k, row 15.
[161] Table 3k, row 18.
[162] Table 3k, row 24.

Thus, one of the reasons that the system of music education has been unsatisfactory to many educators and scholars was because of the inadequate content of musical repertoire taught in schools. This part of the chapter deals with the debate concerning what types of music should be included in the school music curriculum. The major reasons for arguing that popular music should be included in school curricula, have to do with the relevance and balance of music programs. A further justification of relevance lies in catering to students' interests. It is believed that addressing this issue may reduce the current high levels of dissatisfaction many students demonstrate towards school music. However, a number of scholars and prominent musicians state that not all the music of our world is potentially worthy of study. In the background of the controversy, there are a number of a very strong views held by scholars who emphasise that there are specific capabilities of Western art music stemming from its origins and historical development. These capabilities bring together educational, cultural, aesthetic, and musical values. Moreover, the data suggest that quality music education pertains to classical music only.

Analyses of a number of music curriculum documents provide a reasonable indication of the current musical requirements that should be included in schools. While the analysis of the data showed that all arguments for inclusion of popular music were in relation to the student age range 14-16, a close investigation of the content of music curriculum documents in Australia and England reveals that the contents of all primary, secondary, and senior levels of secondary schools are affected by this notion. For example, specific mention of popular music is found in primary school documents in New South Wales, the Northern Territory, and in England, and music for entertainment was called to attention in South Australia, Tasmania, and Victoria. This notion of inclusion of popular music influenced the primary curriculum: The syllabi of Queensland, New South Wales, the Northern Territory, South Australia, Tasmania, Victoria, and England state that all genres, styles, and cultures from all times and places should be taught.

The present thesis does not agree with *National Review*'s claim that there are inflexibility, narrowness, and exclusiveness, in the choices of musical repertoire across Australian States and Territories. The fact is that when curriculum documentation refers to a range of music, it cannot be considered rigid. Rather, it is very broad, and embraces all music to be considered. However, this approach to curriculum content lacks specific details. For example, in curriculum documentation for primary schools, classical music was mentioned only in New South Wales, the Northern Territory, and England, some other styles in New South Wales and the Northern Territory, some other genres in the Northern Territory, South

Australia, Tasmania, and Victoria, some specific works in New South Wales, one specific masterpiece in Tasmania, and no specific works at all in the ACT, Queensland, the Northern Territory, Tasmania, Victoria, West Australia, and England. Therefore, there are minimal directions and vague guidance for primary school teachers in regard to musical repertoire for teaching.

While there are no specific musical examples of actual works suggested by Australian and English primary school curriculum documents, some Australian States and Territories, and England, provide specification of musical content at the secondary level. For example, students are expected to study music from different social, historical, and cultural contexts in New South Wales, the Northern Territory, Queensland, Victoria, and in England; a range of styles in Tasmania; and a variety of styles in Western Australia from Year 8 onwards. Classical Western art music is advocated in New South Wales and England, and in Western Australia from Year 9. Popular music is mentioned in New South Wales, the Northern Territory, South Australia, and in England. While there are some specific works listed in the curriculum document in the Northern Territory there is no music specified in the Australian Capital Territory, New South Wales, Queensland, South Australia, Tasmania, Victoria, Western Australia, and in England. Therefore, there is much flexibility, inclusiveness, and breadth of choice in the secondary school music repertoire, because there are no rigid lists to be followed.

At a senior secondary level, there is a greater tendency for the standardisation of musical content. The most extensive prescribed lists of arrangements is provided in Victoria and Western Australia, and to a lesser extent in Queensland and New South Wales. There are some specific items of repertoire found in the Northern Territory and England. There are no works specified in the Australian Capital Territory, the Northern Territory, South Australia, and Tasmania. A special reference to classical music is made in New South Wales, Queensland, Victoria, Western Australia, and in England. Popular music is addressed in the Australian Capital Territory, New South Wales, the Northern Territory, Victoria, and in England. Lists of topics are designed in the Australian Capital Territory, New South Wales, Queensland, and in England. The suggested topics and outlined subjects of study provide direction and guidance to secondary school teachers to a greater extent than primary schools.

While in Australia and England students' choice enables them to avoid contact with Western art music, there is no choice in Russia. The Russian syllabus lists only those pieces of Western art music and some examples of other styles they believe to be essential in education. The question about what should be included is not easily answered and may cause

considerable debate in the future. A lack of suggested or prescribed musical works, an absence of research, historical data, and monitoring make this part of the primary school curriculum a mystery. However, one suggestion is worth making. The establishment of a list of possible musical masterpieces, particularly those which have educational value, may help to allay a number of deficiencies in the provision of primary and secondary school music. The lists of specific works may be promoted further in the content of pre-service training and provision of resources, to achieve a better quality of classroom music provision.

Chapter 4
The Status of Classroom Music

The *National Review* states that the poor status of music in schools affects students' access to an effective music education (p. 52), and that perceptions of the status of music in schools "have suffered and music in schools has been diminished" (p. xiii). Similarly to the *National Review*, in my thesis, I understand status as the position of music, in terms of a particular condition of mind or feeling, as a school subject in relation to other school subjects. Even though quality and status were seen as interconnected by the *National Review* it is worth investigating what historical and international data say specifically about the status of classroom music. When analysing the historical and international data, in cases where music is given priority, it was assumed that status was not poor. When classroom music was not given priority or deemed insignificant, status was assumed to be poor. It has to be noted that throughout the literature the terms "themes" or "factors" are used to denote those things that influence the state of music. In the first part of this chapter, this thesis provides a historical and international overview of how classroom music is perceived. In the first part of this chapter, I provide a historical and international overview of how classroom music is perceived. The second part is a summary of research findings where I investigate a number of themes connected to the status of classroom music as covered by the *National Review.* Lastly, I show that there are additional factors impacting the status of general music in schools as pointed out by the historical and international literature.

The Status of Classroom Music From Historical and International Perspectives

Australia. Has status ever been not poor in any of the Australian states and territories?

Beginning with the 1970s, every decade has turned up new evidence of the poor status of music at schools at all levels.

Primary schools. Covell (1974)[163] and Hoermann (1988)[164] (see Table 4a for full citations) observed that there has been a general perception that the status of classroom music in Australia is poor. Jeanneret (1996a)[165] made this observation with respect to Victoria. Across Australia, A. Thomas (1999)[166] observed that poor attitudes towards music were held by school executives, while Hoermann (1988)[167] saw this in parents. However, Purcell (1974)[168] noticed that status was not poor among teachers who interacted with specialist music teachers.

Secondary schools. The fact that music was a standalone subject in its own right and had high status, was reported by May et al. (1987)[169]. At the same time, Kartomi et al. (1988)[170] stated that in Western Australia the status was poor. In particular, Williamson noticed that Year 12 students had negative attitudes toward school music. Jarvis et al. (1994)[171] took the same view about Year 12 students in South Australia. H. Hall (1987)[172] reported the poor status of music among educational authorities and parents in the ACT.

Primary and secondary schools. As noticed by Covell (1974)[173] over thirty years ago, and by H. Hall (1987)[174] over ten years later, in the ACT the status of music among principals was considered poor. Bonham (1977a)[175] stated that in the past, the status of music was always poor, and in the late 1970s was seen as poor among the majority of children in Australian schools. Carroll (1988)[176] wrote that the status of music as a school subject was not poor among communities with teacher training colleges. While B. Smith et al. (1992)[177] wrote that status was high within school communities in Victoria, Caesar et al. (1995)[178] observed low status in Western Australian schools.

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[163] Table 4a, row 1.
[164] Table 4a, row 2.
[165] Table 4a, row 5.
[166] Table 4a, row 6.
[167] Table 4a, row 4.
[168] Table 4a, row 3.
[169] Table 4a, row 9.
[170] Table 4a, row 10.
[171] Table 4a, row 11.
[172] Table 4a, row 14.
[173] Table 4a, row 12.
[174] Table 4a, row 14.
[175] Table 4a, row 13.
[176] Table 4a, row 15.
[177] Table 4a, row 16.
[178] Table 4a, row 17.

England.

Primary schools. Plummeridge (1989)[179] observed that there was a general perception that the status of music in England was good. Bray (1994)[180] stated that status was poor and proposed enhancing the quality of the *National Curriculum*, and ensuring equitable access, as possible solutions to the problem. Holt (1997), quoted in Russell-Bowie (2002)[181], stated that music is losing its status. However, it cannot be assumed that the status of music was not poor before because there was no indication that status was good in the first place. Major (2000)[182] stated that the status of music was highly recognised. Lamont (2003)[183] explored primary students', teachers', principals', and music coordinators' attitudes towards classroom music and found that the status was high. Finney (2003)[184] also reported that status towards primary school music was not poor among educational authorities.

Secondary schools. According to Sarah (1978)[185], the status of music was not poor in 1967 among students and teachers. However, Sarah stressed that status was always poor among less capable students. Beginning with the early 1970s, the perception of music's poor status among students was reported repeatedly by Pfaff (1970)[186], Sarah (1978)[187], Swanwick (1976)[188], Morgan (2000)[189], and Whale (2004)[190].

Primary and secondary schools. Plummeridge (1989)[191] and Shield (1990)[192] reported on the presence of a general perception of the poor status of music. Nowadays, the status of music among the political authorities is very high in England (see Chapter 9).

Russia. From the 1950s to the early of 1980s, the perceptions of music's low status in general, and in particular among school principals, was pointed out by Balyasnaya (1983)[193] and an unknown author ("Важная часть общего дела [Important part of the matter]," 1985)

[179] Table 4a, row 19.
[180] Table 4a, row 20.
[181] Table 4a, row 7.
[182] Table 4a, row 21.
[183] Table 4a, row 22.
[184] Table 4a, row 23.
[185] Table 4a, row 8.
[186] Table 4a, row 24.
[187] Table 4a, row 8.
[188] Table 4a, row 25.
[189] Table 4a, row 26.
[190] Table 4a, row 27.
[191] Table 4a, row 28.
[192] Table 4a, row 29.
[193] Table 4a, row 30.

[194]. In addition, an unknown author ("Искусство в школе [The Arts in school]," 1983)[195] showed that poor attitudes towards classroom music were held by parents and students. In the 1980s, the general opinion was that the status of school music was high. This was reported by Chelyshova (1983)[196], the Department of Education RSFSR ("В Министерстве просвещения РСФСР [In the Department of Education RSFSR]," 1985)[197], Chernousova (1985a)[198], Fedorova (1985)[199], Stolova (1986)[200], and Trushin (1989)[201]. However, Rudsik (1987)[202] wrote that in the middle years of schooling, the general opinion was that the status of music was low. An unknown author pointed out that it was also low among intelligentsia and members of creative unions ("Не уклоняйся от назревших проблем [Do not avoid real issues]," 1986)[203]. Saruba (1989)[204] believed that the status of music was also poor among educators and professional musicians. Around twenty years later, Sergeeva (2005)[205] pointed out that there was a general perception that the status of music was poor. Chernousova (1985a)[206], Fedorova (1985)[207], Hizchnyakov (1985)[208], V. Petrova (1985)[209], and Ryazanova (1985)[210] stated that the status of music was high among students in the 1980s. Unlike them, Shyshkina (1989)[211] believed that music was not given a high status by students. According to V. Petrova (1985)[212], the status of music was not poor among music teachers. However, as pointed out by Vornovitskaya (1986)[213], it was not highly regarded by student teachers in educational colleges.

There is also some controversial evidence about the status of music within school communities. For example, Hizchnyakov (1985)[214] said that music was highly valued within

[194] Table 4a, row 33.
[195] Table 4a, row 32.
[196] Table 4a, row 31.
[197] Table 4a, row 34.
[198] Table 4a, row 35.
[199] Table 4a, row 37.
[200] Table 4a, row 42.
[201] Table 4a, row 48.
[202] Table 4a, row 53.
[203] Table 4a, row 41.
[204] Table 4a, row 46.
[205] Table 4a, row 52.
[206] Table 4a, row 36.
[207] Table 4a, row 37.
[208] Table 4a, row 38.
[209] Table 4a, row 39.
[210] Table 4a, row 40.
[211] Table 4a, row 47.
[212] Table 4a, row 39.
[213] Table 4a, row 43.
[214] Table 4a, row 38.

whole school communities, but Shyshkina (1989)[215] testified that it was not. Chelyshova (1987)[216] wrote that the status was not poor among teachers of other subjects but Yudina (1989)[217] and Efimov (1990)[218] proved that it was poor among other educators. Chernousova (1985a)[219] demonstrated that there was a perception that the status of music was poor among most of the school principals. Hizchnyakov (1985)[220] stated that this was the case among parents but that attitudes towards the subject have improved. In contrast, Yudina (1989)[221] observed that school music is underestimated by school principals. Avinskaya and Ol'hovenko (1989)[222] observed this to be the case for parents. Thus, in the 1980s, there was a lot of attention given to classroom music in *Music in School*, which published some controversial evidence in relation to perceptions of music that were prevalent at the time. There appears to be few citations from the 1990s, likely as a result of the political and economic changes that were occurring in the country at the time. It is difficult to conclude that the perception of music in Russia has changed since the 1980s, as there is only one citation from this period of time by Sergeeva (2005)[223], who indicated that the status of music was perceived to be poor.

Themes Connected to the Status of Classroom Music as per the *National Review*

The *National Review*'s finding that "Students miss out on effective music education because of the poor status of music in schools" was also investigated in the context of a number of themes. Overall, there is no educational research and a lack of historical evidence in regard to the themes pointed out in the *National Review* in relation to the status of classroom music. It has to be noted that the *National Review* did not offer up all its themes for public discussion. The criterion for explaining why some themes were offered while others were not, was not specified by the *National Review*. Among the themes which were open to public discussion were: the value of music for child development, access and equity for all students, in-service training for primary (generalist and specialist) and secondary teachers, and pre-service training of primary teachers. Were the rest of the themes less important? Consideration of the

[215] Table 4a, row 47.
[216] Table 4a, row 44.
[217] Table 4a, row 49.
[218] Table 4a, row 50.
[219] Table 4a, row 35.
[220] Table 4a, row 38.
[221] Table 4a, row 49.
[222] Table 4a, row 45.
[223] Table 4a, row 52.

historical and international data also reveals that none of the articles connected the status of music to the following themes in the *National Review* in any way:

- Recognition of the impact of Australia's diverse and complex cultural factors on school music including musical giftedness and talent, music and students with special needs, and gender issues in music; and,
- Impact of music and arts organisations on the status and quality of school music. (p. 44)

The themes pointed out by the *National Review*[224] resonate with the historical and international literature to a different extent. While some themes had some resonance, others had few responses and included themes that were not linked to status at all.

It has to be noted that most of these themes were pointed out as reasons why the status of music was low or high in the late 1960s and later years. For example, while the *National Review* suggests that the context of the arts as a learning area for music lowered its status, historical evidence showed that status was low long before the integration of music into the arts. Moreover, some evidence suggests that integration of music into the arts even contributed to the rise in status of teacher training colleges, because it became a compulsory area of study (see Appendix 4A for details). While the data from Russia support the first part of the theme regarding "the value of universal music education and community expectations and commitment to it," "the negative impact of the second part this theme relating to the status of primary and secondary school music, was noted in Australia, England, and Russia (see Appendix 4B for details). The importance of appropriate music program content and approaches, and their relationship to the status of music as a school subject, was pointed out in England in the 1960s and in Russia in the 1980s (see Appendix 4C for details). The relationship of status and teacher preparation was confirmed in Australia (Victoria, primary schools) at the end of the 1990s, and in England (primary and secondary) it was affirmed in around the 1970s (see Appendix 4D for details). Cultural diversity and status were articulated in Australian policy but was not reflected in the literature (see Appendix 4E for details). Status and curriculum guidance and support for teachers were pointed out in the 1960s in England. Status and technology were pointed out in the ACT as being important since the 1950s. In around the 1970s, a lack of provision of resourcing and funding were considered to

[224] The status and "the role of co-curricular music in schools, both instrumental music and vocal music" is not a focus of this thesis because of two reasons. Firstly, this thesis concentrates on classroom music (which also includes instrumental and vocal components) rather than instrumental and vocal music which are taught individually or in small groups. Secondly, the term "co-curricular" music does not appear in *AJME*, *Music Teacher* or *Music in Schoo/The Arts in Schooll*.

be some of the reasons for the decline in music's status in primary schools in England. In Australian and Russian primary and secondary schools, similar situations stemmed from an absence of specialist teachers (see Appendix 4F for details).

Other Factors Impacting on Status of Classroom Music

While the *National Review* did not say anything new about the status of music in Australia, there were many themes that relate to status in one way or another.

4.01 Status and the Place of Music Within the Entire School Curriculum

As it was discussed earlier, the *National Review* pointed out that the place of music within the entire school curriculum plays an important role in establishing and maintaining the level of status of music in both primary and secondary schools. For example, the *National Review* highlighted the negative impact on the status of music because of the integration of music into the Arts Learning Area. In England, there were two different movements within both primary and secondary schools that affected the status of classroom music. For example, in regard to the place of music within the school curriculum in primary schools, Plummeridge (1989)[225] observed the positive impact of the inclusion of music as one of the foundation subjects in school curricular which led to the general perception of music's high status. Sarah (1978)[226] wrote about the place of music within the school curriculum in secondary schools and in the late 1970s advocated reducing the priority among all senior staff and other teaching colleagues, of having music as an elective subject.

4.02 Status and Music Program Administration and Implementation

At an administrative level, Carroll (1988)[227] pointed out that the lack of promotion of each school's music courses and activities may be one of the reasons for establishing and maintaining status in Australian primary and secondary schools. At the level of music program implementation in England, there was little planning and little in the way of progressive development of skills. Both of these shortcomings had a negative impact on the

[225] Table 4a, row 19.
[226] Table 4a, row 8.
[227] Table 4a, row 15.

status of music in primary schools (D. M. Smith, (1969b)[228]. In Victoria, at the level of music program implementation, the teachers' lack of confidence and the negative impact this had on status in primary schools was pointed out by Jeanneret (1996a)[229]. A. Thomas (1999)[230] emphasised that primary school teachers across Australia did not feel qualified to teach music and that this also resulted in poor status.

According to Jarvis et al. (1994)[231], an inadequate marking system contributed to the lack of status in South Australian secondary schools. Jarvis raised a concern about the syllabus for Year 12 in regard to the effect of scaling – the process whereby students' grades achieved for the South Australian Certificate of Education are adjusted (to reflect a perceived level of "difficulty") when considered for university entrance. Unlike physics, mathematics, and chemistry, which are scaled up, music is always scaled down and this influenced students' choice of subjects for study at the upper level of schooling. In other words, the knowledge that they will be scaled down put the students off the study of music (p. 75).

In England, Swanwick (1979)[232] believed that grading students' personal development in music lessons is inappropriate because it is unmeasurable. He also pointed out that marking imposes an unwelcome uniformity. Similarly to Swanwick, Chich (1993)[233] (Russia) questioned the applicability of marking students' outcomes in music because each student acts as a performer but is an inseparable part of the choir, and acts as a listener but is a part of the audience. The Department of Education of Russian Federation (MON, 2003) recommended a change into the marking system for music as well as the arts and sport education, and established a no marks based assessment. These subjects require natural gifts, individual abilities, and talent, yet grading for these subjects entails the assessment and evaluation of students' abilities and personal achievement in music, arts and sport, rather than student's knowledge and skills. The students' abilities and personal achievement are considered as unmeasurable.

Shield (1990)[234] drew attention to irregular assessment of students' outcomes of learning music in secondary schools in England and concluded that the fact that music does not have regular testing like other subjects may reinforce its low place in the hierarchy of school subjects.

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[228] Table 4a, row 18.
[229] Table 4a, row 5.
[230] Table 4a, row 6.
[231] Table 4a, row 11.
[232] Table 4a, row 25.
[233] Table 4a, row 54.
[234] Table 4a, row 29.

4.03 Status and Music Syllabi

Russia. Much historical data show that the music syllabus components also may have an impact on the status of music. For instance, the aspirations of many for music to be one of the most important ideological subjects and its positive impact on status was pointed out by Balyasnaya (1983)[235] and Chernousova (1985a)[236]. Chernousova (1985a)[237] also wrote about the syllabus's objective which is to teach students to love music, understand, feel, and perform (play musical instruments or sing), all of which contribute to their confidence. This resulted in music's raised level of status. Hizchnyakov (1985)[238] stressed that students were more thoughtful and had better concentration because of the purposeful quality of the music syllabus. This resulted in a high level of status among students, parents, other teachers, and the school administration. The content of the music program was also directly related to the level of status by Balyasnaya (1983)[239] who wrote that the content of music lessons and its status were poor before because music was limited to learning songs. Fedorova (1985)[240] mentioned that the status of music was not poor among students and parents because the syllabus offered rich content for music lessons, specific musical repertoire in particular (Western art music), and it connected to students and enabled them to reflect on their lives through music. V. Petrova (1985)[241] also pointed out that the rich content made students think and listen attentively and resulted in a high level of status of music among music teachers and students.

4.04 Status and Prestige of the Music Teacher Profession

Russia. Status of the music teacher profession also affected the reputation of classroom music. When the prestige of music teachers was high, the status of music was not poor. There are also a variety of reasons for the profession of music teacher to be highly respected or disrespected. For example, an unknown author testified that the prestige of the profession of music teachers has risen because they effectively instil moral principals and patriotic sense

[235] Table 4a, row 30.
[236] Table 4a, row 35.
[237] Table 4a, row 36.
[238] Table 4a, row 38.
[239] Table 4a, row 30.
[240] Table 4a, row 37.
[241] Table 4a, row 39.

("Искусство в школе [The Arts in school]," 1983)[242]. Similarly, Chelyshova (1987)[243] wrote that the prestige of the profession was high among teachers of other subjects because music teachers became confident in teaching music and more creative in their methods. Music lessons not only influenced the teaching of other subjects at schools but also often served as links between them. The lack of prestige of the profession stems from the poor condition of the music teachers' job[244] (Saruba, (1989)[245]. Sergeeva (2005)[246] also indicated that the prestige of music teachers in Russian schools was low and highlighted the notion that implementation of the *Music* syllabus is a fundamental basis of the development of morality in children and is possible only on the condition that the prestige and social status of music as a school subject change.

4.05 Status and Confusion Within Profession

The data show that the teachers' confusion may influence their attitudes to the subject and lead to the declining status of music at school. Plummeridge (1989)[247], for example, strongly believed that "now it might well be argued that the status of music in schools would be greatly enhanced if there were general agreement amongst teachers as to 'why' and 'how' the subject should be taught" (p. 17) (see Table 4b for full citations). Therefore, it is worth examining a number of issues which had many educators perplexed. The theme of teacher confusion is not new. Sarah (1978) stressed that "restating the discontent and confusion within the profession is only drawing attention to an already overworked theme" (p. 7). There is much evidence in the journals *AJME*, *Music Teacher* and *Music in School* which showed that there was confusion, disagreement, or a lack of clarity among music educators over the years at all school levels, at the tertiary level, and at the level of the department of education. At the conceptual level, there is discord in the aims, methods, and objectives of music curricula, and modes of teaching. At the practical level there is no clarity in teaching methods and approaches. There is no clear understanding between classroom music versus

[242] Table 4a, row 32.
[243] Table 4a, row 44.
[244] The conditions of music teacher job are discussed later in Chapter 8.
[245] Table 4a, row 46.
[246] Table 4a, row 52.
[247] Table 4b, row 11.

instrumental tutoring, and between traditional and alternative approaches[248] to teaching. There is also a lack of lucidity and consistency in terminology.

Confusion over curriculum aims, methods, objectives, and content. A. Thomas (2000)[249] pointed out that there was confusion about the content of music programs and methodology in South Australian primary schools. Sarah (1978)[250] observed British secondary schools and pointed out that there was confusion over music curriculum aims, methods, and objectives because of a lack of a clear theoretical foundation for teaching the arts. As a result, the teachers' confusion over their curriculum objectives influenced their teaching programmes and this was reflected in the teachers' poor attitude towards the subject. In England, C. Evans (1989)[251] wrote about primary schools where teachers did not understand the fundamental reasons for teaching composition, music appreciation, and performing. Swanwick (1975)[252] also stated that in both primary and secondary schools there was no general agreement amongst teachers as to why and how the subject should be taught because of the decentralised educational system. R. Hall (1972)[253] observed the discrepancy between aims and teaching methods at all school levels.

The confusion about what is to be taught versus what is to be learnt. The *National Review* acknowledged that:

> There are different understandings about curriculum documents and descriptions. Some consider that what should be specified is what is to be taught; others focus on what needs to be learnt. (p. 45)

However, the evidence that this conceptual confusion settled firmly in the Australian music curriculum documentation may be traced back to the 1970s. For example, Sarah (1978)[254] also defined two teaching modes which added to the lack of consensus over the goals, purpose, and forms music education in the secondary school should take. The first mode made teaching predominate over learning and was defined by Sarah as "teaching music" and was "experienced from behind the music stand with specialist program" (p. 12). The second

[248] A number of controversial pieces of evidence relating to a musical concept-based approach versus the integrated study of music was discussed earlier in Chapter 3.
[249] Table 4b, row 3.
[250] Table 4b, row 5.
[251] Table 4b, row 8.
[252] Table 4b, row 10.
[253] Table 4b, row 9.
[254] Table 4b, row 5.

mode of teaching, Sarah defined as "learning about music," which "is experienced from behind the classroom desk with non-specialist program" (p. 12).

Classroom music versus instrumental music. There was not much clarity when it comes to understanding the differences between classroom music and instrumental music (which is taught individually, in small groups or ensembles). R. Stevens (2001)[255] wrote that, similarly to other countries, during the 1970s school music education within Australia began to separate more clearly into two directions. The first focussed on specialist musical training for a minority of gifted students who learn how to play musical instruments. The second was classroom music taught at comprehensive schools and catered to the education of the majority of students. Yourn (1999)[256] also pointed out that there was confusion between educators in Australia in regard to classroom music versus instrumental music despite the variance in the philosophy of different teachers, policy documents, time, staffing, and funding. Unlike in Australia, however, Swanwick and Taylor (1982) stated that general music in schools in England is seen as very different from specialist instrumental tuition. However, Elkin (2001)[257] observed there was still a tendency to conflate classroom music and instrumental tutoring at the beginning of the new century in England. In Russia, similarly to Australia, the difference between classroom music education and professional music education was not understood by many teachers. Gazchim (1986)[258] wrote that this factor held general music education behind because this brought much confusion about the goals of school music and professional music training. However, Kabalevesky (1983a)[259] brought much clarity to the issue by stating that unlike training of professional musicians, school music targets "the fostering of Man" (p. 7).

Confusion about the teachers' approaches or forms of secondary schools music education – traditional versus alternative/contrasting views. There was no clarity in the characteristics of traditional and non-traditional approaches to classroom music. In regard to alternative trends in secondary school music education in England, Davies (1972) wrote that even "existing and successful ideas remain isolated glimmers of light" and that there were "a dearth of child-centred experiment, of 'field experts,' of co-coordinated research, of suitable

[255] Table 4b, row 7.
[256] Table 4b, row 6.
[257] Table 4b, row 12.
[258] Table 4b, row 15.
[259] Table 4b, row 14.

published course-work" (p. 11). While some authors identify some elements of alternative approaches to music education others partly describe some characteristics of traditional approaches. By definition, traditional approaches to music education bear characteristics that are in contrast to alternative approaches. While traditional approaches may be regarded as conventional and established, the extent of the practical implementation of any of the alternative approaches is not known. Therefore, this thesis does not go into detailed descriptions of specific alternative approaches but rather provides a general sketch or a summary of characteristics of what is thought to be traditional and alternative approaches.

Small (1980), who was cited by R. Stevens (2001)[260], and Nketia (1977)[261] believed that one of the characteristics of traditional approaches to teaching classroom music was the presence of a twofold obligation to music and society. In contrast to this, Regelsky (1981) wrote about the shift from the needs of society to the individual student's needs in alternative approaches. While Sarah (1978)[262] and R. Stevens (2001)[263] both believed that the transmission of the cultural heritage through music is a feature of traditional approaches, Sarah (1978) also wrote that alternative approaches valued music education for the possibilities of self-expression and social interaction between students. R. Stevens (2001) wrote that the repertoire of traditional or common music education consisted of a number of Australian songs and a considerable number of British folk songs. In England, music education was also centred on folk and national songs from the early 1900s. R. Stevens (2001) also identified that the avant-garde music repertoire was one of the features of alternative approaches. By implication the use of traditional/conventional staff notation in traditional approaches is opposed to alternative use of graphic notation as pointed out by R. Stevens (2001).

According to Sarah (1978)[264] teachers that pursued conventional music approaches imposed skills, techniques, and knowledge on students; they focused on musical literacy with involvement in sight-singing, aural training, and music appreciation. In contrast to this, R. Stevens (2001)[265] stated that in alternative music education, vocal and instrumental performance did not focus on the development of technical skills. By implication the use of musical instruments (traditional sound sources) in traditional approaches is at loggerheads with the use of non-traditional sound sources discussed by R. Stevens (2001). Further, by

[260] Table 4b, row 7.
[261] Table 4b, row 4.
[262] Table 4b, row 5.
[263] Table 4b, row 7.
[264] Table 4b, row 5.
[265] Table 4b, row 7.

inference, traditional music education involves teaching of class-size choirs or bands. In contrast, Swanwick and Taylor (1982) wrote that for alternative approaches it is preferable to teach in small groups or even individually (p. 123). Hence, in traditional approaches teachers impart knowledge, skills and techniques on students; the learning is passive and the process of teaching overshadows the process of learning. In alternative approaches there is an emphasis on the process of active learning over that of teaching (Regelsky, (1981).

In Russia, Tarasov (1983)[266] pointed out that the approach to students' aural development was one of the advantages of the new system over the old traditional approach to music education that came with the establishment of the program *Music* by Kabalevsky. The old traditional method was based on the psychological notion about correlation of aural ability in music[267] and music perception, with musical pitch. Acoustical hearing (as defined by physics) was equated with the ability to recognise the changes in pitch in vocal masterpieces. Acoustical hearing was identified as aural ability in music. This deceitful notion was one of the reasons for many theoretical mistakes, misunderstandings and misfortunes in educational practice. As a result, music pedagogy declined to formalism (p. 17).

Teplov (1947) in his book *Psychology of Musical Abilities and Talent* foresaw this situation and divided aural ability in music into two streams, narrow and wide. Many educators did not pay adequate attention to this division and were carried away by the analysis of special elements of music, and putting it in the centre of educational process in music. However, Teplov considered the core of aural musical development to be expressiveness. He believed that orientation in musical inflections and images rather than acoustical discrimination of pitches was the core of music perception. However, it is wrong to suggest that orientation in musical inflections and images hampers or is unsuited to the acoustical discrimination of pitches (p. 122). Tarasov (1983)[268] stated that in the contemporary music education the issue was resolved by defining the role of musical inflections and images as a precursor to the acoustical discrimination of pitches.

Confusion within the profession at the tertiary and departmental level. In regard to Australian primary education, Kartomi et al. (1988)[269] wrote that there was no coordination and agreement between performing arts and associated education faculties in Western

[266] Table 4b, row 13.
[267] Russian: музыкальный слух.
[268] Table 4b, row 13.
[269] Table 4b, row 1.

Australia. Jeanneret (1996a)[270] noted that there was no agreement in regard to musical competencies between tertiary music educators who view the development of performance skills as important for young children, and the primary school teachers who saw that music was more important for child musical development.

Russia. In the 1980s, Kabalevsky (1983a)[271] provided the background information of his program *Music*. He outlined an overview of previous programs and showed that there were a number of contradictions and confusions from the 1920s up to 1960. For example, there were contradictions at a conceptual level between the program names and their content, and between the program objectives and its content. There was confusion at a practical level in the approach to musical activities which derived from the tendency to create an integrated subject and divide it into three separate parts – singing, music grammar/literacy and listening to music. This tendency and the lack of a theoretical foundation lead to a number of misconceptions. For instance, music was seen as opposed to singing. It is also believed that when students sing and study music literacy they do not listen to music, and that listening to music excludes the need to develop their own performing abilities and music literacy. As a result "listening" was identified as "perception" (p. 4). Kabalevsky, however, strongly advocated the idea that perception is a basis for all musical activities. Active perception becomes apparent in all forms of musical activities, in singing, performing on instruments, studying music literacy, improvisation, rhythmical movements and listening to music (pp. 4-5).

In the 1970s, according to Kabalevsky (1983a)[272], in solving all the contradictions of the previous programs a new music program has emerged. The objectives of the new program *Music* were clearly defined, its content was outlined, and the examples of musical repertoire to be taught and detailed lesson plans were included. The thematic approach was used as the planning blocks of school lessons, terms and years. There was no division of music activity into actions and musical literacy. All was subordinated to music and music-orientated activities. Moreover, this concept connected the content of music as art with music as a school subject, and music as a school subject with real life. However, the new program created a number of new confusions among teachers. For example, Russian traditional folk songs were included as a part of the music repertoire. Kabalevsky wrote that his music

[270] Table 4b, row 2.
[271] Table 4b, row 14.
[272] Table 4b, row 14.

program has to be adapted to the relative cultures[273] of the regions where students live, and that the traditional folk songs of their backgrounds should be included. Trushin (1989)[274] pointed out that there was no clarity in what constitutes the concept of "relative cultures." He also asserted that there was confusion about patriotic songs for children, and strongly argued that these songs must not be regarded as traditional. Trushin also urged all teachers, educational scientists and methodologists (advisers and consultants), to clarify the terminology which is used in music education. For example, what are principles and what are methods? Avinskaya and Ol'hovenko (1989)[275] also proposed that the term "reflection on music" should be clarified further because there were two understandings of this concept. The first was intended by the new program where reflection on music was seen as discussions about music in a broad sense and related music to the students' lives. In the second, reflection on music implied the analysis of musical concepts (musical means of expressiveness). Sedunova (2004)[276] described the more recent situation in Russia. As it was mentioned earlier in the thesis, the end of the 20th century was characterised by fundamental changes in social and historical, and political and economical orientations in Russia. These changes affected the aim, objectives, contents, methods, and teaching approaches to school music education. While there is no confusion in regard to the objectives, content and methods, there is no clarity in the aims of music education; and music scientists, other music educators and music teachers are looking for a new ideology-free formulation.

In summary, the data from *AJME*, *Music Teacher* and *Music in School* reflect the perceptions and attitudes held by students, teachers, principals, educational authorities, parents, and the wider community. For example, the perception of the status of music in Australian primary schools in general was considered poor across Australia, particularly in Victoria and among school executives and parents. There are instances where status was regarded highly among a limited number of generalist teachers who interacted with specialists in primary schools, among student-teachers at colleges in Victoria, and among secondary students in Western Australia and South Australia for music as a stand-alone subject. While the *National Review* indicated that perceptions of the status of music in schools have suffered and led to a decline in music education, it is evident that the status of music education in Australia was always

[273] Russian: родственные культуры.
[274] Table 4b, row 16.
[275] Table 4b, row 17.
[276] Table 4b, row 18.

poor. Thus, the statement "music suffered a loss of … status" is not relevant to Australian classroom music.

In England in the late 1980s and the beginning of the 1990s, some contradictory information about the status of music education became available. Some sources indicated that the status of music at both primary and secondary levels was poor in the 1990s. However, since the introduction of the *National Curriculum* (1988) the status of primary school music improved among students, teachers, principals and educational authorities. In secondary schools status was good among students and within school communities in the 1960s, but from the 1970s to the present day the status of music education among students has remained poor. In first decade of the 20th century it is indicated in *Music Teacher* that status was raised by politicians and perceived as being good in general by 2010.

In Russia, from the 1950s to the 1980s, the status of music education was perceived as poor by school executives, parents and students. In the 1980s status improved in general but was poor among intelligentsia and members of creative unions, other educators and professional musicians, student teachers in educational colleges and among students in their middle years of schooling. However, the status of classroom music was considered high among students and music teachers. The lack of direct data that relate to status, however, does not allow one to make any convincing inferences about the later years because there is only one reference saying that by 2005 status was poor in general.

While the *National Review* did not say anything new about the status of music in Australia there were a lot more themes that relate to status in one way or the other. For example, the place of music within the entire school curriculum was linked to the decline in status with the introduction of music as an elective option and a lack of planning and lack of progressive development of skills in England. Status was also connected to a lack of promotion of each school's music courses and activities in Australian primary and secondary schools. Status and primary generalist teachers' lack of confidence were linked in Victoria. Status and inadequate primary and secondary school marking systems were pointed out in South Australia, England, and Russia. Irregular assessment was a problem in England. Status and the essential parts of the syllabus – aims, objectives, purpose, content of activities, the content of musical repertoire and status, and prestige of the profession of music teacher – were strongly liked to status linked in Russia. The evidence from the primary, secondary, and tertiary educational levels of Australia, England, and Russia also showed that status was negatively affected by a number of confusions and uncertainties within the profession of music educator.

Even though many people across Australia held the view that the status of music is poor, the extent of this is not known. Therefore, it is impossible to investigate further whether or not the status of music has changed since the *National Review*.

Chapter 5
Teachers

The Issue of the Vicious Circle

In regard to the poor quality of music at primary, secondary, and tertiary levels, a number of authors raised the issue of the so called "vicious circle." This concept first appeared in the 1960s when, according to Jeanneret (1996a)[277], Hogg (1978) referred to a 1967 comment about pre-service training of primary school teachers, the gist of which was that the main factor which indicated whether primary teachers teach music effectively or not depended on musical experience prior to entering teacher colleges (see Table 5a for full citations). In the 1970s, Bonham et al. (1977b)[278] wrote about Australia as a whole, and Victoria in particular. He stated that "without a strong school music program a 'vicious circle' exists whereby there is not enough time to give 'music novices' a sufficient background in the compulsory training core for generalist primary teachers" (pp. 65-66). In the 1980s, Taylor (1987)[279] pointed out that one of the major problems was the lack of a sufficient background in music for those students entering college, and that tertiary music educators felt that they were unable, in the short period of time available, to remedy the absence of a sequential, developmental music education which should have occurred during primary and secondary years of schooling. "Thus, graduating primary education students, many of whom are inadequate teachers of music, enter the schooling system to begin the 'vicious circle' once more" (p. 72). Hoermann (1988)[280] also pointed out that in Australia many students who aim to become primary school teachers lack proficiency in music. Many music educators agree that the problems of primary school classroom music have to be resolved at the tertiary level. The vicious circle will be broken only if the employing authorities "indicate to the training institutions the level of music teaching ability required from the primary teacher" (p. 88). Without this indication

[277] Table 5a, row 4.
[278] Table 5a, row 1.
[279] Table 5a, row 2.
[280] Table 5a, row 3.

there is no reason for the tertiary institutions to make alterations to current practice. The teachers' perceived inadequate or inappropriate pre-servicing in music was observed by R. Smith (1998)[281] who was inclined to the notion that all teachers must be able to play musical instruments. R. Smith stressed that learning to play any instrument is a developmental process and should take place in early or middle primary years.

The issue of a vicious circle in the provision of classroom music is common for many educational systems. Russell-Bowie (2002)[282] (Australia) stated "that teacher training institutions in a variety of countries are faced with trainees who bring with them poor arts experiences and negative attitudes to arts education, built up over a lifetime of schooling" (p. 35). In England, for example, an unknown author wrote that many teachers in secondary schools were not able to develop the students' musical potential because of the "muddled state" of teacher training which was held back by the lack of prior musical experience and training of student teachers ("Music in a secondary school (5)," 1971)[283].

R. Walker, who was teaching in English universities and Colleges of Education during the 1970s, reminisced that at that time there were many colleges of education who were producing secondary specialist music teachers, and many have survived (personal communication, July 23, 2010). The system of teacher training did not satisfy the educational authorities in the 1960s. In the 1970s, the British government started an investigation into teacher training and the whole post-secondary sector, including universities. There was no limit on the number of music students a teacher's college could take in. This investigation was conducted by a team led by Lord James, the head master of Manchester Grammar School in the early 1970s, resulting in the James Report, which suggested that prospective teachers should first take a degree in their subject and then do teacher training. It took more than 20 years to implement the suggestion and many colleges did not follow the change. Moreover, the idea of doing a subject degree first, followed by teacher training (the consecutive approach), is a much cheaper option than a double degree where student teachers do both teacher training and subject degree simultaneously (the concurrent approach). The latter appeared to be more effective. However, money is a factor – the concurrent route is very expensive. Over time, it turned out that the better way of doing things was for prospective teachers to go straight into teacher training and at the same time do a degree in their subject. The James Report did have a major effect on post-secondary education. It caused the end of

[281] Table 5a, row 5.
[282] Table 5a, row 6.
[283] Table 5a, row 7.

the Colleges of Education (teacher education colleges) which all had to merge with a local university. However, many decided not to and remained independent. Some still survive today as independent colleges. This happened in Canada in the 1960s while the government in Australia did the same during the 1980s. According to R. Walker, who worked in Canadian universities during the 1980s and 1990s, in the Canadian system it was a major success but in the British and Australian systems it was and still is, something of a disaster for two main reasons. No more money was made available by governments who forced the mergers, and British and Australian universities were often hostile to a sudden influx of non-university academic staff from the colleges. This was because few academic staff in the colleges had doctoral degrees. Their expertise lay in their professional experiences as school teachers: a fact which caused the research-based work of universities to be compared unfavourably with the professional and vocational approach of the teacher colleges (personal communication, July 23, 2010).

In Russia, Yakonyuk (1983)[284] pointed out that the main reason for the lack of interest in teaching classroom music is embedded in the training process that takes place before admission to tertiary institutions that focus on the training of professional musicians rather than music educators. Chelyshova (1987)[285] believed that to improve the quality of teaching music at schools, it is necessary to improve the primary generalist teacher pre-service training in universities and teacher colleges. Thus, the historical and international evidence shows that the quality of music teaching at primary and secondary schools, and teacher education at tertiary levels, are interdependent. The lack of quality at the primary school level undermines the interests of secondary and tertiary school levels. Therefore, all issues about pre-service and in-service training are of paramount importance in school music education at both primary and secondary levels. There is a lack of adequate music in primary schools and a lack of teachers who know music. This leads to poor music attainment in secondary schools. As a result, young people become teachers despite having an inadequate music background, and the process starts all over again.

[284] Table 5a, row 8.
[285] Table 5a, row 9.

What the *National Review* Does Not Disclose About Teachers

The *National Review* had developed a framework for the development of standards for music education. This framework defined "teacher qualification" as a "useful ground foundation" (p. 39). In the list of all impacting factors about teachers, teachers' qualifications came before "teaching experience" and "practice." "Teacher knowledge, understanding and skills" were pointed out as some of the factors contributing to the quality of music education (p. xiv). However, the *National Review* does not provide data on teachers' musical backgrounds: What kind of knowledge, understanding, and skills is it referring to – general or musical?

Even though teacher education was "inextricably linked to the key objectives" it was not "central to the scope" but was nevertheless considered. The *National Review* states that pre-service teacher education for specialist primary and secondary school levels of teaching needs to be reviewed and improved (p. 77). When making this suggestion, the *National Review* did not mention musical training of primary generalist teachers partly because teacher training was not within its scope. It also gave the impression that there were poor quality teachers in music education at both secondary and primary school levels, although no convincing evidence was provided (see Appendix 5A for details). Consequently, this chapter investigates the issues that relate to qualifications and musical backgrounds.

Who Has Been Teaching Classroom Music for the Last Four Decades?

The *National Review* (2005) states that in Australia, "music is taught by a range of teachers some without qualifications in music or education" (p. xii), and at primary level in particular "music is taught either by the generalist classroom teachers or by music specialists" (p. 12). Has it ever been any different?

5.01 Primary Schools

Australia, non-specialists. A number of references provide evidence to show that in Australia, classroom music was the responsibility of non-specialist teachers. For example, Lepherd (1975)[286] wrote about classroom teachers of music in many Australian primary schools, but stressed that "the good classroom teacher is rare" (p. 15) (see Table 5b for full

[286] Table 5b, row 2.

citations). Lepherd (1975)[287] also cited Bartle (1968), who stated that "music today is taught by non-specialists," and that "untrained (musically) teachers are to be deplored" (as cited in Lepherd, 1975, p. 16). Bonham et al. (1977b)[288] referred to the primary school level in the ACT where, at the time 92.1 per cent of teachers had no training in music education. Moreover, there were also "unqualified music resource persons who were not trained in education" (p. 54). May et al. (1987)[289] also observed that in South Australia, "as a general rule, it is the expectation that classroom teachers will devise and implement the music programmes" (p. 19). Hoermann (1988)[290] pointed out that in some states, generalists were in charge of delivering classroom music programs and specialist music teachers were "not employed at all at the primary level" (p. 87). Kartomi et al. (1988)[291] pointed out that in New South Wales, the Department of Education did not consider the employment of specialist music teachers in primary schools, but rather shifted the focus on how to encourage generalist primary teachers to teach music in their classrooms. R. Stevens (2001)[292] referred to a survey of music education in Victoria in the late 1980s when 70% of classroom music was being taught by generalist class teachers who "may or may not have implemented a music program" (p. 26). In the 1990s, Paterson (1998)[293] visited the schools in Perth (WA) and Sydney (NSW) where "class teachers are responsible for all aspects of the curriculum including music" (p. 62). R. Stevens (2003) stated that in reality "a utopian expectation that classroom music will be taught by generalist primary school teachers" does not occur in NSW (p. 174).

England, non-specialists. As in Australia, Dove (1980)[294] wrote that most primary school music teachers were not specialists "who happen to have some musical facility, and who because of this have been given the responsibility of teaching the subject" (p. 17). Paterson (1998)[295] observed both Australian and English education systems and found that primary school classroom music was taught by generalist teachers. Elkin (2005)[296] pointed out criticisms towards the usual practice of generalist teachers teaching all subjects, and cites

[287] Table 5b, row 3.
[288] Table 5b, row 4.
[289] Table 5b, row 10.
[290] Table 5b, row 13.
[291] Table 5b, row 11.
[292] Table 5b, row 20.
[293] Table 5b, row 16.
[294] Table 5b, row 29.
[295] Table 5b, row 16.
[296] Table 5b, row 31.

David Hart[297] who strongly argued that "the fact that this has existed since time immemorial is no excuse," and that "it is based on a rather quaint and snobbish, yet highly damaging belief that ten-year-olds need teachers that are all-rounders, but 11-year-olds require specialists" (p. 10). Dibb (2005)[298] lamented that "too often the music curriculum is delivered by class teachers who feel unprepared and unsupported" (p. 8). Quinn (2007)[299] also expressed a concern that research revealed that more than half of primary school teachers had inadequate training or lacked confidence and therefore were unprepared to teach music in the classroom.

Australia, music specialists. The distribution of specialist music teachers was always uneven throughout Australia. While some states (Queensland, Western Australia, and Tasmania) recognised that classroom music was a specialist area, and remained committed to musically trained teachers in primary schools, others employed music specialists to a lesser extent. For example, Hoermann (1988)[300] stated that "in **some**[301] states music specialist services cover up to 60% of primary schools" that "used to provide the classroom teacher with release from face-to-face teaching, general support, or program continuity" (pp. 86-87). Bonham et al. (1977b)[302], for example, states that in Queensland, there were "teachers with special music skills or those especially trained in music" in the large primary schools (p. 60). According to Roulston (1998)[303], "there has been a steady increase in the number of music specialists employed in primary schools" (p. 7). Layne (1987)[304] also confirmed that in Queensland, "approximately 63% of all state primary students attend schools that are serviced" by specialist teachers (p. 49). Carroll (1998)[305] stated that in the early 1980s, the Queensland Council of Parents and Citizens' Association recommended a new delivery method. This entailed the "sharing" of teachers among a group of schools, in order to address the inequity of resourcing between different schools. As a result, Carroll concluded, "almost all accessible schools had primary music specialist teacher services" (as cited in Roulston, 1998, p. 8). Jeanneret (2006)[306] pointed out that Queensland "has had this system in place for

[297] David Hart was general secretary of the National Association of Head Teachers (NAHT, UK).
[298] Table 5b, row 32.
[299] Table 5b, row 33.
[300] Table 5b, row 13.
[301] Bold in this statement is Hoermann's.
[302] Table 5b, row 5.
[303] Table 5b, row 17.
[304] Table 5b, row 9.
[305] Table 5b, row 17.
[306] Table 5b, row 21.

many years" and that the question is why other states cannot implement such a system (p. 94). According to Roulston (1998)[307], Johnson (1997) showed that 80 per cent of all primary students who attended Queensland state schools were taught by itinerant music specialists.

However, according to Roulston (1998)[308], Orchard (1952) consulted early records that revealed that "itinerant specialist music teachers" were classroom teachers with some qualifications in music (pp. 7-8). Roulston (1998)[309] also looked to the results of a more recent survey of itinerant music teachers which indicated that they were "relatively inexperienced in music teaching" and that a majority of them had training in education as generalists (p. 17). In Western Australia there was "a choice for primary schools of a physical education, arts and crafts, drama, or music (Kartomi et al., 1988, p. 65)[310]. Furthermore, music was delivered in 390 out of a total of over 600 schools by 280 music teachers (p. 65). B. Smith et al. (1992)[311] acknowledged that three quarters of Western Australian primary schools were served by music specialists. In Tasmania, classroom music was mostly taught by the music specialists (Rimmer et al., 1986)[312]. A. Thomas (2000)[313] also confirmed that "the placement of specialist music teachers in primary schools is a well-established practice and there appears to be no diminution of this" (p. 75).

In other states of Australia, music specialists were not employed at all or used in a limited amount of primary schools, for a variety of reasons. Hunt and Epstein (1967)[314] stated that in Australia there was a "relatively very small amount of specialists who visit on the average approximately four or five schools per week" (p. 19). Bonham et al. (1977b)[315] referred to Victoria, where music specialist supported class teachers. Purcell wrote that "the number of music specialists has grown, but not enough to meet the needs of interested class teachers" (p. 65). In the late 1980s, according to R. Stevens (2001)[316], only 30% of schools shared music specialists in Victoria. However, Jarvis et al. (1994)[317] deplored the fact that in the 1990s, Victorian government primary schools lost their specialist music teachers with state government spending cuts. In the ACT, "specialists are not employed as such" (Rimmer

[307] Table 5b, row 17.
[308] Table 5b, row 17.
[309] Table 5b, row 18.
[310] Table 5b, row 12.
[311] Table 5b, row 14.
[312] Table 5b, row 8.
[313] Table 5b, row 19.
[314] Table 5b, row 1.
[315] Table 5b, row 6.
[316] Table 5b, row 20.
[317] Table 5b, row 15.

et al., 1986)[318] but there were two different ways of using music specialists in primary schools. The first was when some schools (at the time it was approximately 12 of 70 schools) timetabled a music specialist to arrange the release time for class teachers. The second was when some schools obtained an extra staff position through the System Needs Pool (around 13 Music Resource Teachers (MRT) for 70 schools at the time) and were allocated for one school, or shared between several schools "for a fixed term of one to two years" to develop musical skills of both the classroom teachers and their students (pp. 24-25).

England, music specialists. Dove (1980)[319] stated that in England, "most primary school music teachers are not specialists, but general class teachers who happened to have some musical facility, and who because of this have been given the responsibility of teaching the subject" (p. 17). There were also some schools with specialists, who often had the additional responsibility of teaching one particular class and therefore their effectiveness in the delivery of classroom music was diminished. Elkin (2003b)[320] referred to the Department of Education and Science's recent survey of 600 head teachers, in which 67 per cent of the respondents said that they used specialist support staff to teach music (p. 9). Elkin (2003a)[321] also indicated that there were 231 music specialists out of approximately 3,000 Advanced Skill Teachers (ASTs), which is 7.7 per cent of all ASTs (p. 11). Alexander (2009) introduced a recent enquiry into English primary education and stated that "specialist music teaching has long been a feature of primary school life" (p. 37).

5.02 Secondary Schools

Australia and England. Bartle (1974)[322] noted that in Australian secondary schools in the1970s there was a relatively small number of "full-time, fully-trained music teachers" (p. 21). Bonham et al. (1977b)[323] wrote that in the ACT, teachers were "not always skilled musicians or trained in education" (p. 54). May et al. (1987)[324] stated that the majority of secondary schools in South Australia had at least one specialist music teacher on staff.

[318] Table 5b, row 7.
[319] Table 5b, row 29.
[320] Table 5b, row 30.
[321] Table 5b, row 36.
[322] Table 5b, row 22.
[323] Table 5b, row 23.
[324] Table 5b, row 24.

Carroll (1988)[325] referred to Australia as a whole and pointed out that secondary school students were "usually taught by qualified music teachers" (p. 92). However, Carroll (1988) pointed out that in remote and small size schools secondary music was taught by a generalist teacher. Kartomi et al. (1988)[326] stated that there were no classroom music teachers in some secondary schools in Western Australia and that the majority of instrumental teachers were required to do some classroom teaching. Williamson also observed that only five per cent of instrumental teachers combined instrumental and classroom teaching in 1982. A. Thomas (1999)[327] wrote that most high schools appointed a music specialist in the Northern Territory. Pfaff (1970)[328] stated that in the 1970s in England at the secondary school level, music teachers had "no teacher training at all" (p. 34). However, Odam (1974)[329] believed that there were "no less skilled or talented teachers than other subjects" (p.15).

5.03 Primary and Secondary Schools

Russia, Years 1 – 8. *Music*, the program designed by Kabalevsky, requires a music specialist for its implementation. However, Chelyshova (1987)[330] pointed out that there were not enough specialists in rural areas, where music was taught by primary generalist teachers. The same was true from years four to seven, where music was taught by teachers of other subjects. An unknown author wrote specifically about Magnitogorsk city where 25 per cent of music teachers had Bachelor degrees with music specialization and 29 per cent held Master degrees in music. Although 46 per cent of music teachers here were studying music at universities, it was argued that this was not enough ("Общая забота музыкантов [The common care of all musicians]," 1987)[331]. Duganova (1988)[332] pointed out that in Russia, there was a serious shortage of music specialists at schools, where music was taught by music specialists, primary generalist teachers, and teachers of other subjects. One of the defining characteristics of the profession is the unity of music and pedagogy (music and education), which must be strongly oriented toward the contents of the school music program. Duganova contended that the preparation of many of those who deliver the music program in schools

[325] Table 5b, row 25.
[326] Table 5b, row 26.
[327] Table 5b, row 27.
[328] Table 5b, row 34.
[329] Table 5b, row 35.
[330] Table 5b, row 37.
[331] Table 5b, row 38.
[332] Table 5b, row 39.

did not reflect this specific characteristic of the profession. Saruba (1989)[333] stated that music was often taught by the layperson and not music specialists because self-respecting specialists will not go to schools where there are no music classrooms, instruments and other resources, nor a principal who expresses commitment to and interest in music. Trushin (1989)[334] also noted that out of 64 thousand schools, there were only 46 thousand where there were specialist music teachers, and 22 thousand schools where music was taught by teachers who specialised in other subjects, externally based musicians, or music specialists from professionally orientated music schools for continuing education.

In the 1990s the situation changed. Sergeeva (1993)[335] stated that it was common in Moscow and other parts of Russia, for music teachers to have different types of qualifications and sufficient levels of preparation as both musicians and educators. Nikitin (1990)[336] stated that 72 percent of music teachers had music qualifications in Chuvash region.

Thus, in Australia, the employment of music specialists in state and territory government primary schools was always uneven. The historical data offer some insight into who has been teaching in schools, although the degree to which music education is provided by generalists and specialists is difficult to define. For example, there is no evidence that there have ever been specialists in New South Wales. There were some specialist teachers in Victoria in the 1990s but the Victorian state government cut funding for the provision of music specialists. As a result, it is not clear how many music specialists were employed initially, and how many remained after funding constraints. In the ACT, there was an option in the 1980s to gain a music specialist through the System Needs Pool, but the extent of this and how long it lasted is also not evident. The data also indicate that there were a number of itinerant music specialists in primary schools in Queensland, in addition to a number of generalist music teachers who lacked sufficient training. The data from Western Australia in relation to who taught in primary schools in the 1990s, is contradictory. While it was stated that many of the Western Australian primary schools were staffed by music specialists, another source showed that all aspects of the curriculum, including music, were the responsibility of generalist classroom teachers. There is some evidence in relation to the use of specialists in Tasmania, but the extent is not known.

[333] Table 5b, row 40.
[334] Table 5b, row 41.
[335] Table 5b, row 43.
[336] Table 5b, row 42.

The international data show that in England, primary school music was taught by class teachers. The data indicates that while in Australia and in the ACT in particular, there was a small number of specialist music teachers in secondary schools in 1970s. In the 1980s, in South and Western Australia in particular, music was usually taught by specialist teachers. However, there were no specialists in remote and small-size schools in these states. In the late 1990s and early 2000s in the Northern Territory, most schools had a specialist. The Russian education system does not separate the provision of school music into primary and secondary levels. *Music* requires implementation by music specialists, but there were not enough specialists in rural areas in the 1980s. In the 1990s, the situation changed and music started being taught by teachers who had both musical and educational backgrounds.

What Teachers Should Know to Be Able to Teach Music in schools?

The historical and international data provide a number of teachers' competencies required for teaching classroom music. The analysis of historical and international data shows that not only do teachers have to have a number of music-specific skills and knowledge, but they also have to be able to develop and implement school music curricula.

5.04 Australia

Primary schools. There are a number of important music-specific competencies listed in *AJME* that primary school teachers who teach music in classrooms should have. Rimmer et al. (1986) (ACT)[337] believed that teachers had to have "sufficient skills to be actively involved in the development and implementation of a school's music curriculum" (pp. 24-25) (see Table 5c for full citations). Hoermann (1988)[338] stated that "music teaching in Australian primary schools is still uneven" because there is a "gap between curriculum requirement and teacher abilities," skills, values and attitudes (p. 86). In regard to the skills required for teaching music, Swanwick (1979)[339] stressed that primary school teachers had to have "a wide range of skills coupled with extreme sensitivity to motivate students" (p. 3). For example, Hunt and Epstein (1967)[340] advocated reading and writing music, harmonising melodies, identifying written harmonies, taking down dictated harmonies and melodies, and

[337] Table 5c, row 4.
[338] Table 5c, row 5.
[339] Table 5c, row 3.
[340] Table 5c, row 1.

composing songs and melodies. Jeanneret (1996a)[341] recommended composing, playing a musical instrument proficiently, arranging a melody for instruments and voices, and orchestration. Hoermann (1988)[342] considered singing and performing musical instruments and using them as resource tools to be important. The skill of performing an accompanying instrument was valued by R. Smith (1998)[343]. According to Jeanneret (1996a)[344], Stegall, Blackburn, and Coop (1978) listed writing contrapuntal compositions, composing melodies, accompanying class singing, improvising on various sound sources, sight singing, singing accurately while others are singing at least three other parts, singing in tune and analysing harmonic function and musical forms, as being important musical competencies. As per Jeanneret (1996a), Stegall et al. (1978) also mentioned that teachers have to be able to identify changing voices, incorrect pitches or rhythms in performed music, and be able to use electronic media. Competencies for primary school teachers who teach music in their classrooms also include a variety of different aspects relating to music-specific knowledge. For example, Hoermann (1988)[345] stressed that teachers had to understand musical symbols and terminology. Jeanneret (1996a)[346] viewed music literacy as essential for music educators and pointed out that they need to know the definitions of musical terms. According to Jeanneret (1996a)[347], Stegall et al. (1978) stressed that music teachers had to know the various stylistic characteristics of music and be able to identify musical styles.

In regard to the development and implementation of primary school music curricula, Rimmer et al. (1986)[348] stressed that teachers who teach music at the primary level had to have sufficient knowledge to be able to develop and implement school music curricula. Aspin (1991)[349] emphasised that teachers have to be able to not only instruct their students, but also be able to demonstrate examples because "art is essentially concerned with skills and activities" and that music has to be taught by modelling and providing examples (p. 70). According to Jeanneret (1996a)[350], Stegall et al. (1978) stressed that teachers had to be able to describe procedures to motivate and discipline students. Primary school teachers were also expected to establish criteria for evaluating elementary music texts, write lesson plans, make

[341] Table 5c, row 7.
[342] Table 5c, row 5.
[343] Table 5c, row 8.
[344] Table 5c, row 7.
[345] Table 5c, row 5.
[346] Table 5c, row 7.
[347] Table 5c, row 7.
[348] Table 5c, row 4.
[349] Table 5c, row 6.
[350] Table 5c, row 7.

repertoire suggestions, develop a list of appropriate songs, compile a list of materials needed for the school program, and teach lessons using discovery-learning techniques. Lepherd (1975)[351] wrote that teachers need not only to encourage creative effort in children, but also need to participate in original thinking processes themselves. Swanwick (1979)[352] stressed that there is the need to "display extreme sensitivity to motivate students" when teaching music to primary school students (p. 3). In order to promote classroom music within the school community, according to Blackburn and Coop (1978), music teachers have to be able to describe the purpose of music within public education and contemporary society, write musical goals which justify music on the basis of intrinsic values, and discuss professional responsibility (Jeanneret, 1996a, p. 3)[353].

Secondary schools. Carroll (1988)[354] believed that in today's world, secondary school music teachers need to learn how to use new computerised musical instruments and computer technology, keep up to date on new learning and music technologies, and incorporate designs that are "exciting, challenging and meaningful for students learning situations" (p. 99). Carroll (1988) also stated that in addition to a number of music-specific skills for teaching music to Years 7-12, music teachers have to be able to establish and maintain effective instrumental and vocal extra-curriculum programs, and have to have administrative, management and communication skills, and skills for attracting support, money, and students to their program. Similarly to Carroll, A. Lierse (1998)[355] also pointed out that to be able to teach music in secondary school settings, music teachers "must have the teaching, musical, and organisational talents" (p. 76). Music teachers have to be able to "challenge kids at the appropriate level and adapt the music to interest the kids," "have a broad music focus," and "convey a love of music" (pp. 74-75).

Primary and secondary schools. Bourne (1988)[356] believed that teachers who teach classroom music should be "the finest performers and conductors" who have skills in composing, performing, arranging, conducting, analysing, and improvising music (p. 67). They should also be able to "describe and discuss music knowledgeably" (p. 67).

[351] Table 5c, row 2.
[352] Table 5c, row 3.
[353] Table 5c, row 7.
[354] Table 5c, row 9.
[355] Table 5c, row 10.
[356] Table 5c, row 11.

5.05 England

Primary schools. As in Australia, the evidence from England shows that teachers are expected to have a number of music specific skills and knowledge, and be able to deliver these to students. For example, Farmer (2002b)[357] advocated that teachers should be able to improvise convincingly. Thackray (1972)[358] believed that they had to have fluency and inventiveness in improvisation. Cleall (1989)[359] stated that the skill of "singing well," which means "tunefully in time," is "the vital element" when teaching primary school classroom music. Shur (1991)[360] pointed out that teachers had to know the subject, how best to teach it, and should be able to control and discipline a class.

Secondary schools. Paynter (1972c)[361] stressed that in order to teach music in secondary schools, music teachers have to be able to demonstrate creativity in music and have "a knowledge of what is happening in the world of music today" (p. 12). Paynter also believed that music teachers "must help the groups to see the potential in the sounds they are making" and " help children to experience things in depth, to look closely and searchingly at everyday things" (p. 12). Swanwick (1975)[362] strongly suggested that music teachers should be able "to bring about any sense of achievement or aesthetic enjoyment or even to notice that they are fundamental to the situation" (p. 13). But here it should be stated that the majority of specialist secondary music teachers in England had music degrees and often high levels of performance ability. This would also be the case in many secondary schools in Australia, especially in the large urban centres. But in England during the 1970s especially, there was strong support for more creative approaches, which often caused strong argument between those who supported the acquisition of good basic skills and those supporting creativity.

Primary and secondary schools. An unknown author stated that music teachers had to "play one instrument, preferably the piano, competently and musically," and also have "an elementary knowledge of the guitar and the recorder and the usual classroom percussion instruments, such matters as using two hands for the barred instruments or the correct way to hold the triangle" and "to know how to look after the instruments in the classroom" ("Music

[357] Table 5c, row 15.
[358] Table 5c, row 13.
[359] Table 5c, row 12.
[360] Table 5c, row 14.
[361] Table 5c, row 16.
[362] Table 5c, row 17.

in a secondary school (5)," 1971, p. 10)[363]. The unknown author also pointed out that music teachers have to have music specific skills, be knowledgeable in arranging, singing, and be adept at "conducting and organizing ensemble work either with a whole class or in a smaller group, both from the point of view of playing other people's arrangements or stimulating the children to make up their own" (p. 10). Music teachers also need wide knowledge of "the literature of music of all kinds" and "the material available for practical instrumental and vocal work" (p. 10). They need to know how to use a tape recorder when teaching music in their classrooms. An unknown author also pointed out "an ability to teach something other than music" as an essential component of music teachers' responsibility (p. 10). The unknown author believed that until a class is able to listen, no musical experience or musical learning is possible. In a situation like this, music has to be "introduced gradually, in the context of something else" (p. 10). Brocklehurst (1971)[364] also stated that teachers should explore "effectively the variety of relationships between music and other subjects and of achieving continuous growth in musical understanding, skills, discrimination and aesthetic sensitivity" (p. 12). However, neither of them, the unknown author ("Music in a secondary school (5)," 1971) nor Brocklehurst (1971) specify what is meant by the phrase "to teach something other than music" and did not provide any examples of school subjects which may contribute to child's musical development.

The evidence from England also suggests that in order to teach music, primary school teachers need to know the psychology behind teaching and learning music for different age groups. B. Walker (1975a)[365], stated that "the problems for the teacher are contained in the matter of choosing and preparing suitable activity" according to the psychological characteristics and demands of different ages (p. 12). Primary teachers should also be able to implement the music program and know how to teach music as a school subject. Swanwick (1974a)[366], for example, stressed that they should be able to plan lessons and organise class activities. R. Hall (1972)[367] stressed the importance of having the ability to teach singing, performance, and composition. When teaching creativity, Tillman (1976)[368] stated that teachers should be able to not only compose and organize sound patterns, and "know and see how these can be best combined," but also should be able to "balance between offering so many ideas so that there is no room for imagination and not offering sufficient ideas to get

[363] Table 5c, row 20.
[364] Table 5c, row 19.
[365] Table 5c, row 23.
[366] Table 5c, row 18.
[367] Table 5c, row 21.
[368] Table 5c, row 24.

the children's imagination working at all" (p. 13). Brocklehurst (1971)[369] wrote that creative work should be regarded by teachers as "a way of thinking, present in all musical activities" (p. 12). Paynter (1972b)[370] stressed that teachers should be able to utilise "their inner resources of inventiveness and artistry" (p. 12). Similarly to Paynter, Joubert (1999)[371] wrote that teachers have to explore and develop their own creativity. Addison (1989)[372] emphasised that each teacher should provide "musical experiences of some depth and continuity, based upon his/her own musical interests, for the duration of her contact time with a class" (p. 13).

5.06 Russia

School Years 1 – 8. The literature from Russia also includes a list of essential competencies for classroom music teachers. There are a number of music-specific skills required for teaching music. According to Apracsina (1983)[373], Asaf'ev (1929) strongly advocated performing ability on a musical instrument as it is an essential skill for each music teacher that will enable the teacher to direct students' attention to the most important aspects of music. Apracsina (1983) also referred to Kabalevsky, who strongly supported Asaf'ev's view, and stated that together with educational preparation, music teachers must play piano, bayan, or accordion. Anisko (1986)[374] believed that teachers' live performance on musical instrument cannot be substituted by recordings because it sets the creative mood in the classrooms, models a good example for students, and helps to achieve program objectives more successfully. It also contributes to the strategies of "unity and contrast," "anticipation" and "repetition/reinforcement," and helps to structure the emotional composition of the lesson (p. 15). Gazchim (1986)[375] emphasised that music teachers should, through performance, know how to use a musical instrument to set the atmosphere, establish an interest in music, and raise the emotional tone of music lessons. Gazchim also stated that teachers' performances on musical instruments have to captivate and fascinate students through emotional expressiveness. Gazchim considered performances which do not take the student's perceptions into consideration as not being educational.

[369] Table 5c, row 19.
[370] Table 5c, row 22.
[371] Table 5c, row 26.
[372] Table 5c, row 25.
[373] Table 5c, row 29
[374] Table 5c, row 40.
[375] Table 5c, row 41.

Mutsmaher (1991)[376] stated that the school music teachers' performing repertoires have to be broader, particularly when compared to the repertoires of musicians. It is commonly observed that teachers' performances on musical instruments create a greater impression upon students compared to recordings. Starobinskii (2003)[377] also believed that classroom music teachers have to be artistic performers. Kudryavtsev (1988)[378] pointed out that they had to have skills in improvisation. Kudryavtsev also suggested that music teachers should be able to play music by ear and read at sight. According to Apracsina (1983)[379], Kabalevsky wrote that music teachers have to accompany students' singing by performing a musical instrument. Anisko (1986)[380] stressed that when working with a class choir, the "music teacher has to be a good accompanist" (p. 15). Gazchim (1986)[381] believed that music teachers have to be choir directors and accompanists at the same time so that they are able to conduct while accompanying at the piano. Karamzina (2008)[382] stated that they have to be able to make up an accompaniment. According to Apracsina (1983)[383], Kabalevsky pointed out that teachers have to be able to conduct well. Kostonyan (1988)[384] suggested that music teachers have to be able to conduct with one hand and play a melody with the other. As stated by Apracsina (1983)[385], Kabalevsky believed that music teachers also have to be proficient in singing.

According to Apracsina (1983)[386], Asaf'ev (1926, 1973) stressed that the most important knowledge for the music teacher is to know a vast amount of musical masterpieces. Kabalevsky (1983b)[387] and Pecherskii (1989)[388] wrote that music teachers "must know much music well" (p. 30). Apracsina (1983)[389] also stated that they have to know "many musical masterpieces" (p. 35). Balashova (1985)[390] wrote that they are expected to know and understand specifics and the nature of traditional folk music, which differs from music composed by professional composers. Other music specific knowledge include: music history

[376] Table 5c, row 57.
[377] Table 5c, row 61.
[378] Table 5c, row 52.
[379] Table 5c, row 30.
[380] Table 5c, row 40.
[381] Table 5c, row 41.
[382] Table 5c, row 64.
[383] Table 5c, row 29.
[384] Table 5c, row 50
[385] Table 5c, row 29.
[386] Table 5c, row 29.
[387] Table 5c, row 27.
[388] Table 5c, row 54
[389] Table 5c, row 30.
[390] Table 5c, row 34.

(Asaf'ev, 1926, 1973; Gazchim, 1986)[391], music ethnography (Apracsina, 1983; Asaf'ev, 1926, 1973)[392], music theory (Apracsina, 1983; Karamzina, 2008)[393], and musicology (Anisko, 1986; Apracsina, 1983; Karamzina, 2008; Tel'charova, 1985)[394]. Popova (1985)[395] stated that a general school music teacher has to be a musician. However, Kabalevsky (1987)[396] stressed that even though music teachers have to be musicians they still need pedagogy to be able to pass their knowledge and skills to students. Efimov (1990)[397] supported Kabalevsky's view and wrote that music teachers are musicians with a solid knowledge of general pedagogy. Apracsina (1983)[398] stated that music teachers have to be able to teach creatively to achieve both musical and pedagogical objectives. Kabalevsky (1983b)[399] wrote that music teachers have to know the most modern teaching methods and pedagogical practices.

Having some knowledge of psychology of teaching and learning music and aesthetics, in addition to having musical abilities and experience working with individual students, were all pointed out as being essential for music teachers. For instance, Tel'charova (1985)[400] believed that music teachers should understand the essence of music as an art, its specific characteristics, content, ideological functions, educational scope, and how these influence the thoughts, feelings, and emotions of different age students. Gazchim (1986)[401] and Kostonyan (1988)[402] believed that the knowledge and skills in music, child psychology, and methods for teaching classroom music and the music program are essential for music teachers. Gazchim stressed that music teachers have to be able to delve into the musical character and emotional content of musical masterpieces and to interpret all musical masterpieces while taking into account the students' age and level of musical development, in addition to the lesson theme. Anisimov (1983)[403] wrote that the music teacher has to be able to get emotional responses from students. Teachers should be able to determine if students are perceiving or experiencing the music's intended emotions (Trushin, 1985)[404]. Music teachers should also

[391] Table 5c, rows 29 & 41.
[392] Table 5c, row 29.
[393] Table 5c, rows 29 & 64.
[394] Table 5c, rows 30, 37, 40 & 64.
[395] Table 5c, row 35.
[396] Table 5c, row 48.
[397] Table 5c, row 56.
[398] Table 5c, row 30.
[399] Table 5c, row 31.
[400] Table 5c, row 37.
[401] Table 5c, row 41.
[402] Table 5c, row 50.
[403] Table 5c, row 28.
[404] Table 5c, row 38.

know some psychology so they are able to direct students' attention (Apracsina, 1983)[405], know the psychological characteristics of music learning in young school students, and know how to influence their learning of music (Tarasov, 1983)[406].

Since the program *Music* targets the aesthetic development of children, according to Tel'charova (1985)[407], an in-depth knowledge of aesthetic theory is essential for those classroom music teachers concerned. Tel'charova also strongly advocated that music teachers know psychological, pedagogical, and musical theories behind aesthetic development, including aesthetic sense and general musical development, to be able to focus on "music and life" as a major theme of the music program (p. 20). Tel'charova (1985) confirmed that according to *Music*, teachers were expected to develop emotional keenness and an aesthetic perspective, that is a sense of good taste. Similarly to Tel'charova, Tarasov (1983)[408] stated that music teachers have to stimulate and strengthen students' moral and aesthetical principles through music. Gorunova et al. (1989)[409] believed that when teaching music in classrooms, music teachers have to take into consideration students' age and individual physical and psychological characteristics and abilities. Similarly to Gorunova et al., a number of authors pointed out the importance of knowing individual students. For example, Tarasov (1983)[410] and Anisko (1986)[411] pointed out that music teachers have to know their students because it is important to take into consideration students' previous musical experiences and levels of development when planning musical activities. Trushin (1985)[412] emphasised that music teachers have to know their children's lives because children understand and feel connected to music only if this music reflects some aspects of their lives, emotions, and feelings.

Music teachers are also expected to be familiar with general school music education in addition to music as a school subject. Furthermore, teacher should know the music program (syllabus) and its aims and objectives, and be able to implement and evaluate it. Apracsina (1983)[413] wrote that classroom music teachers should understand the difference between professional and general education. Kabalevsky (1983b)[414] advised that teachers

[405] Table 5c, row 30.
[406] Table 5c, row 32.
[407] Table 5c, row 37.
[408] Table 5c, row 32.
[409] Table 5c, row 53.
[410] Table 5c, row 32.
[411] Table 5c, row 40.
[412] Table 5c, row 38.
[413] Table 5c, row 30.
[414] Table 5c, row 27.

should follow the program and time allocated for classroom music lessons. Efimov (1990)[415] wrote that music teachers are specialists who know music as a school subject with its social functions and wealth of educational potential. Tarasov (1983)[416] stressed that music teachers have to be able to set and achieve specific aims in music pedagogy. Kritskaya (1987)[417] wrote that music teachers should be able to direct their thoughts and feelings to achieving the musical, pedagogical, moral, and aesthetic objectives of music lessons. They have to be able to define concretely the pedagogical direction of themes in the program. Voronova (1995)[418] wrote that music teachers have to see the objectives of a lesson and set a series of questions to stimulate students' creativity and imagination. Oleinik (2006)[419] stressed that music teachers are expected to be able to evaluate music's aesthetic and educational values for music lessons.

In regard to the repertoire of music used for teaching, Anisko (1986)[420] believed that music teachers have to be able include folk music of the regions where their students live. Kostonyan (1988)[421] also confirmed that teachers have to have a solid knowledge of the music program and its music repertoire. Apracsina (1983)[422] pointed out that music teachers must be able to understand the particular qualities and themes of every musical masterpiece in the program. Gazchim (1986)[423] emphasised that every music teacher should know the music program and its recommendations, and how to implement them. Vendrova and Kritskaya (1985)[424] pointed out that it is not enough to know the program and how to implement it. Gorunova et al. (1989)[425] wrote that when implementing the music program, music teachers have to be able to choose the right resources for music lessons.

In addition to making choices in music repertoire, music teachers are also expected to be creative in the modelling of the composer's, performer's, and listener's behaviours, teaching methods, strategies and approaches to teaching classroom music. For example, when implementing *Music*, music teachers have to create the contexts and models of behaviours for a composer, performer, and listener (Gorunova, 1987)[426]. They are expected to be creative, be

[415] Table 5c, row 55.
[416] Table 5c, row 32.
[417] Table 5c, row45.
[418] Table 5c, row 59.
[419] Table 5c, row 62.
[420] Table 5c, row 40.
[421] Table 5c, row 50.
[422] Table 5c, row 30.
[423] Table 5c, row 41.
[424] Table 5c, row 39.
[425] Table 5c, row 53.
[426] Table 5c, row 46.

able to implement a variety of pedagogical methods, and be music specialists with dynamic and creative pedagogical styles (Pecherskii, 1989; Terent'eva, 1991)[427]. Rubashkina (1986)[428] advised that in order to succeed in implementing *Music*, knowledge of the methods of choir conducting, methods of teaching music grammar and musical analysis, and a knowledge of school music repertoire, must all be addressed together. Gorunova et al. (1989)[429] stressed that it is important for music teachers to know the methodological literature and be able to use the method of "unity and contrast" in the comparison of musical masterpieces, and enrich students' music perceptions by expanding discussions about music to nature, life, the arts, literature, and movies.

Vendrova and Kritskaya (1985)[430] stressed that teaching strategies do not bring the "fruit" – the development of aesthetic and moral faculties in children – if the music teacher does not put a part of their heart and personality into their teaching (p. 11). Anisko (1986)[431] wrote that the music teacher has to be able to set good questions on time. According to Gazchim (1986) [432], Kabalevsky wrote that there should be no generalisations, edifications, and statements without emotions when teachers speak to their students. Since most of the music repertoire which is studied in schools is not written purposely for children, teachers are expected to determine what issues having to do with morals, virtues, and aesthetics may be raised when studying each specific musical example. Gazchim also recommended that teachers have to be able to define the order that these issues appear in lessons, and be able to define a number of specific musical features which support them.

According to Starobinskii (2003)[433], the practice of teaching music at school shows that music lessons require not only a display of concentration and technical mastery, but also involve intellectual and professional preparation, including emotional preparation. Therefore, music teachers have to be able to adequately conduct music lessons, emotionally and expressively. Voloshanin (1986)[434] wrote that music teacher have to be able to create an atmosphere of trust so students wish to share their thoughts and feelings. Moreover, music teachers have to have patience, tact, and encouragement in order to support their students in making efforts to talk about music. Strezchelinskaya (1985)[435] suggested that music teachers

[427] Table 5c, rows 54 & 58.
[428] Table 5c, row 42.
[429] Table 5c, row 53.
[430] Table 5c, row 39.
[431] Table 5c, row 40.
[432] Table 5c, row 41.
[433] Table 5c, row 60.
[434] Table 5c, row 43.
[435] Table 5c, row 36.

have to be able to create an atmosphere of positive engagement in music, develop students' emotional responsiveness to the aesthetic qualities of music, and foster an understanding of the harmony between music and life. Gorunova et al.(1989)[436] believed that music teachers have to be able to create the atmosphere of respect for cultural wealth. With respect to teaching music at school, Malinovskiy (1987)[437] stated that the emotional and personal connection between teacher and students during the collaborative process of making music is invisible but very important. Teachers have to be able to emotionally unite with the students. Teachers' knowledge and skills make sense only if these open students' keenness, need and sense of necessity for music as a source for cultural and aesthetic development. Pecherskii (1989)[438] pointed out that music teachers have to be able communicate with students well and be good public speakers. Tarasov (1983)[439] wrote that they have to communicate aesthetically with students through music.

Music teachers are also expected to teach and develop music-specific knowledge and skills in their students. For example, when developing students' perception of music, Gorunova (1987)[440] strongly believed that the teacher should aim to direct students' perception towards the cultural wealth which is enclosed in the music. Tolstaya (1986)[441] advised that students' musical perceptions have to be prepared by the teacher's explanations which in turn help them to understand musical imagery. Gazchim (1986)[442] stated that music teachers have to be able to involve students with the integrated analysis of music structure and content. Similarly to Gazchim, Kudryavtsev (1988)[443] recommended that music teachers should take into consideration the inner world of students', cultural wealth, and moral principles and virtues that constitute the core of the analysis of any musical masterpiece. Gorunova et al. (1989)[444] stated that music teachers have to take into account the individual creative interests of students in order for students to actively participate in performing on musical instruments, singing, dancing, and writing lyrics for songs. Kudryavtsev (1988)[445] pointed out that it is necessary to open up the opportunity for students to witness examples of creative interpretation. Consequently, teachers have to display creativity themselves.

[436] Table 5c, row 53.
[437] Table 5c, row 49.
[438] Table 5c, row 54.
[439] Table 5c, row 32.
[440] Table 5c, row 44.
[441] Table 5c, row 47.
[442] Table 5c, row 41.
[443] Table 5c, row 51.
[444] Table 5c, row 53.
[445] Table 5c, row 51.

Anisimov (1985)[446] believed that teachers have to be able to direct discussions about music in such a way that music relates to the students' lives. Music teachers have to look at music from the students' perspectives. Discussions about music have to be interesting and comprehensible to students. Kabalevsky (2001) stressed that music teachers must not impose their views and opinions about music on students, but rather lead them and allow them to make their own inferences and arrive upon their own conclusions (p. 27). According to Gorunova et al. (1989)[447], music teachers have to be able to lead children toward gaining an understanding of the essence of music, life, and their personal inner world. According to Trofimova (2006)[448], music teachers have to teach singing, improvisation, and music appreciation, and help them to develop a love and understanding of music. Anisko (1986)[449] stated that they have to have a broad knowledge of music in order to open students' eyes to the lives of composers and their music, and help and aid in establishing the links between the masterpieces of different composers. According to Apracsina (1983)[450], Kabalevsky strongly advocated that music teachers know and do more than they have to in order to teach.

It has to be noted that a number of competencies listed above require a few semesters of musical tuition and may not necessarily lead to efficiency and effectiveness in teaching. Jeanneret (1996a)[451], for example, stressed that to be able to accompany class singing, music teachers have to be proficient, confident, and fluent in playing a musical instrument. In the same way, teachers have to be able to arrange a melody for instruments and voice and have skills in composition and orchestration. Jeanneret also emphasised that the development of these skills alone requires considerable time and practice. Jeanneret (1996a) also argued that it is wrong to assume that the acquisition of musical competences automatically leads to the satisfactory implementation of classroom music programs. Jeanneret wrote that that this view "is clearly an oversimplification of the needs of the students and disregards the findings related to teacher attributes, the effect of the quality of tertiary musical experiences in the development of the ability to teach music" (p. 5). Karamzina (2008)[452] also pointed out that teacher's knowledge and proficiency in skills may not match his or her efficiency and effectiveness in teaching.

[446] Table 5c, row 33.
[447] Table 5c, row 53.
[448] Table 5c, row 63.
[449] Table 5c, row 40.
[450] Table 5c, row 29.
[451] Table 5c, row 7.
[452] Table 5c, row 64.

Thus, the analysis of the historical and international data shows that there are a number of music-specific skills, knowledge, and abilities for teachers which enable them teach classroom music (see Appendix 5B for a summary). Clearly, the competencies may be identified as music-specific. Therefore, it contributes to the notion that music as a school subject is a specialist teaching area and should be taught by music specialists.

Who Should Teach Classroom Music?

In the *National Review*, the teacher factors that contributed or hindered the provision of a quality music program were commitment and enthusiasm, quality of teacher education, and opportunities for professional development (p. 63). Analysis of the *National Review* shows that it did not consider the provision of specialist classroom teachers in primary schools as a possible solution for improving the quality of classroom music at the primary level. It has to be stressed that provision of teachers was not in the scope of the *National Review* (see Appendix 5C for details). This part of my thesis examines further both sides of the generalist versus specialist debate.

Among music educators, there are strong proponents for and against the employment of either music specialists or generalists in primary schools. Lepherd (1975)[453] pointed out that in Australia "nobody denies that specialist education is necessary in secondary schools" (p. 16) (see Table 5d for full citations). While there is a general agreement that music has to be taught by music specialists in Australian secondary schools, at primary level, this debate among educational authorities, according to R. Stevens (2001)[454], has lasted for over one hundred and fifty years. Hoermann (1988)[455] also stated that there exists "the long-standing conflict over the use of specialist or generalist teachers in primary schools" (p. 86).

There is no single definition of what constitutes the specialist or qualified music teacher. According to Lepherd (1975)[456] (Australia), "the music specialist teacher is one who is trained to have the maximum amount of musical acumen" (p. 17). Russell-Bowie (2002)[457], who was referring to Australian and British primary schools, stated that both itinerant and school-based music specialist teachers were those who were "trained, resourced and funded specifically to implement developmental and sequential music programs" (p. 33). According

[453] Table 5d, row 4.
[454] Table 5d, row 11.
[455] Table 5d, row 8.
[456] Table 5d, row 4.
[457] Table 5d, row 12.

to Bourne (1988)[458] (Australia), Deverall (1987) pointed out that "the concept of artist/teacher so respected in other cultural traditions is devalued in the white Australian context" (as cited in Bourne, 1988, p. 67). Schafer (1973)[459] meant the following by qualified music teacher: "not only someone who has attended a university or music school specialising in the subject, but also the professional musician who has earned himself a living and a reputation through his proficiency in a keenly competitive profession" (p. 7). Schafer also advocated that music be taught by professional musicians, even ones without teaching qualifications. He believed that because of the complexity of the discipline, which embraces both theory and practical components i.e. performance, only professional musicians "are able to bring devotion and competence in music education" and discover "new techniques and approaches" (p. 7). Kabalevsky (2001) proposed that school music teachers have to be professional musicians and wrote that a qualified music teacher has to be a musically educated educator[460], otherwise "he or she will be similar to a mathematics teacher who is not able to solve the problems that he or she sets for the students" (p. 30). Similarly to Schafer (1973), Kabalevsky strongly advocated the concept of the "teacher-musician" for school music. Kabalevsky (1987) wrote that "… first of all the music teacher has to be a musician who has a deep knowledge of music… Music teachers are musicians. However, music teachers still need pedagogy to be able to pass their knowledge and skills to students" (pp. 7-8).

5.07 Arguments for Specialists

Australia, primary schools. Covell (1974)[461] wrote that music should be taught by "music specialists of the highest order" because the provision of beginning music education with the "right staff in the right school years ensures the future of every aspect of music in society" (p. 82). Lepherd (1975)[462] emphasised that the primary school age when a child's attitudes towards music are formed, is the optimal age for learning music. Lepherd strongly advocated that "music specialists are a necessity" because of the complexity of music learning which involves both the development of skill and an appreciation of art (p. 17). Lepherd also pointed out that music specialists are vital for the full development of the potential of a

[458] Table 5d, row 7.
[459] Table 5d, row 2.
[460] Russian: музыкально-образаванные педагоги.
[461] Table 5d, row 3.
[462] Table 5d, row 13.

child's body and mind. Specialists improve the quality of teaching almost instantaneously and supply better examples of the musical values which are expected to be instilled in society. Rimmer et al. (1986)[463] expressed his hope for specialist teachers for Years 4-7 in Western Australia. Among the reasons for the use of specialists in New South Wales, Taylor (1987)[464] highlights the fact that music specialists, as compared to generalist teachers, were more capable of developing a school-based, sequential music program that caters to the needs of the school community and is also able to fully realise a child's musical potential. Bourne (1988)[465] reported a study conducted in South Australia, in which primary school principals highlighted the importance of the use of music specialists to achieve a higher quality of music provision, and primary school teachers acknowledged that "nobody can teach better than a trained music specialist" (p. 64). Bourne (1988) suggests that specialists should be employed to assist generalist teachers in the implementation of music programs in New South Wales. Kartomi et al. (1988)[466] stated that in the Northern Territory, music educators agree with "the desirability of primary music specialists over the general classroom teacher" and that giving a responsibility to specialists ensures that "all children in the school experience regular and systematic music education in the classrooms" (p. 59). According to Bourne (1988), Smart (1984) highlighted the importance and urgency of music specialist requirements in primary schools nation-wide.

However, R. Stevens (2003) stated that "while there is a policy in place that classroom music teaching at the primary level should be undertaken by generalist teachers, the argument for the provision of musically-qualified teachers to ensure that music teaching takes place loses creditability" (p. 175).

England. Mann (1974)[467] believes that "the music specialist has sufficient expertise at his command to cope with changing conditions" (p. 12). Elkin (2005)[468] quoted David Hart who did not agree with the usual practice of primary school music being taught by generalist teachers which "has existed since time immemorial" and is rooted in "a rather quaint and snobbish, yet highly damaging belief that ten-year-olds need teachers that are all-rounders, but 11-year-olds require specialists" (p. 10). Elkin also believes that specialist teachers can

[463] Table 5d, row 5.
[464] Table 5d, row 6.
[465] Table 5d, row 7.
[466] Table 5d, row 9.
[467] Table 5d, row 14.
[468] Table 5d, row 15.

provide a better delivery of classroom music programs. Quinn (2007)[469] stated "the long-held assumption" that classroom music is best taught by a generalist teacher rather than a specialist has to be supported by pre-service and in-service training (p. 11). Quinn strongly suggested that as long as the assumption involves the issue of teacher preparation, specialist music teachers should be appointed in primary schools. In regard to classroom music, the *Cambridge Primary Review* (2009), states that "subject expertise is so crucial to educational quality that it challenges primary teachers' professional identity as generalists. If that challenge is ignored, the review's definition of curriculum entitlement as the highest possible standards of teaching in all domains, regardless of time allocated, will remain a pipe dream" (p. 37).

Russia. Gorunova (1987)[470] believes that the music teacher has to be a musician at any point in time during the music lesson. The music teacher is the creator of the lesson, and thus the educational potential of music lessons is strengthened by the teacher's artistic personality. Moreover, the potential of the music lesson is strengthened further if the teacher is a musician. Kudryavtsev (1988)[471] stressed that only teacher-musicians are able to provide examples in creativity in music. Solntsev (1987)[472] also agreed that classroom music has to be taught by teacher-musicians but pointed out that a "purist" musician who is interested only in scores and music may not like the program *Music* (p. 30). Efimov (1990)[473] defined specialist music teachers as musicians who also know music as a school subject with its social functions and wealth of educational potential. Chernousova (1985a)[474] supports the idea that *Music* adopt a holistic approach to education which includes the students' intellectual development and strengthening of virtues, concluding that this program may only be implemented by a specialist music teacher. Efimov (1990)[475] stressed that classroom music lessons are complex pedagogical and artistic processes rather than mere entertainment. Therefore, nobody has a moral right to teach music without music qualifications and knowledge of pedagogical and psychological fundamentals of teaching music to children. Fominova and Kocherova (2007)[476] commented on the *Federal compulsory minimum*

[469] Table 5d, row 16.
[470] Table 5d, row18.
[471] Table 5d, row 20.
[472] Table 5d, row 19.
[473] Table 5d, row 21.
[474] Table 5d, row 17.
[475] Table 5d, row 21.
[476] Table 5d, row 22.

requirement for school curriculum content[477] 2007-2008 which suggests that the most appropriate duration of music lessons is one hour, taught weekly by a specialist music teacher.

5.08 Arguments Against Specialists

Australia. There are a number of arguments against the employment of music specialists in primary schools. For example, Hunt and Epstein (1967) pointed out the high cost for developing a scheme with specialists. In addition, music specialists may trigger a demand for specialists in other subjects. Lepherd (1975)[478] advocated the introduction of specialists in primary schools but pointed out that the arguments against them were that a specialist may separate music from its place in integrated education, and that a specialist may have difficulty establishing personal relationships with students that are necessary in a classroom situation. Taylor (1987)[479] also foresaw that the employment of music specialists may raise demand for specialists in other subjects. Taylor outlined the consequences of this, which entail a lack of integration that may lead to the loss of children's identification with their class teacher. However, no empirical evidence to support such views was provided.

5.09 Arguments for Generalists

Australia. There is also a strong opinion that music teaching should be the responsibility of generalist class teachers. For example, Hunt and Epstein (1967)[480] wrote that there was a general perception "throughout the world" and in Australia that music should be taught by the class teacher (p. 19). Hunt and Epstein also mentioned the prevalence of a general perception in favour of generalist teachers teaching music, and claimed that primary age children respond better to integrated learning. According to Lepherd (1975)[481], Brocklehurst (1971a) suggested that a generalist teacher is more likely to elicit a response because he or she knows his or her children well and can introduce music more naturally and spontaneously in classroom activities. Taylor (1987)[482] showed that those educationalists who supported the generalist teachers based their arguments on the following: Primary school children need

[477] Russian: Базисный учебный план.
[478] Table 5d, row 13.
[479] Table 5d, row 6.
[480] Table 5d, row 1.
[481] Table 5d, row 13.
[482] Table 5d, row 6.

"pastoral" care, and class teachers might better "integrate music education with all other learning areas throughout the entire school day" (p. 74). R. Smith (1998)[483] also remained convinced that generalist teachers are more effective than specialists and rooted the argument on "the familiarity most teachers have with their own students" (p. 36).

5.10 Arguments Against Generalists

Australia. A number of authors outlined the reasons against generalists teaching music in primary schools. The main argument is that generalist teachers, for a variety of reasons, are not capable of teaching music. R. Stevens (2001)[484] wrote that since the 1890s, generalist teachers were always "largely untrained and therefore ill-equipped to teach this nominally required area of the curriculum" (p. 26) (see Table 5e for full citations). Hunt and Epstein (1967)[485] pointed out the inadequacy in teaching classroom music, which stemmed from the teacher's own childhood when the home environment did not stimulate a natural interest in musical expression. Other reasons provided by the unknown author regarding the inability of teachers to teach music properly, are rooted in the view that educational authorities did not regard music as a subject of serious consideration for all secondary pupils, that music was the most difficult subject to teach, and that non-specialists had difficulty in finding time to master skills in music literacy. Taylor (1987)[486] also stressed this point and stated that "music is not being taught to a satisfactory standard" in New South Wales primary schools because "no one teacher is able to maintain current awareness in all subject areas of the primary school curriculum" (p. 74). Lepherd (1975)[487] stated that in Australia generalist teachers were "untrained or uninterested or only partially trained or partially interested" and could not participate in the creative thinking processes in music and therefore were not capable of teaching music (p. 17). Bonham et al. (1977b)[488] wrote that primary school teachers were also untrained and ill-equipped to teach the subject in Western Australia. Bonham et al. (1977b)[489] referred to a lack of music in pre-service training in Victoria and stated that there was no hope that the non-specialists could ever implement music programs up to satisfactory standards.

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[483] Table 5d, row 10.
[484] Table 5e, row 11.
[485] Table 5e, row 1.
[486] Table 5e, row 7.
[487] Table 5e, row 2.
[488] Table 5e, row 3.
[489] Table 5e, row 4.

Rimmer et al. (1986)[490] referred to Australia as a whole and to Victoria in particular, where classroom music "often consisted merely of a series of unrelated activities, involving little more than sporadic exposure to music which is often of dubious quality" (p. 25). Taylor (1987)[491] wrote that the standard of primary school music teaching was not adequate and of concern for many years in New South Wales where music experiences "are minimal, spasmodic, fragmented and little related to the stated aims and objectives originally conceived" (p. 64). Bourne (1988)[492] pointed out "the lack of proper music teaching" in primary schools across Australia (p. 63). Hoermann (1988)[493] stated that generalist teachers were not capable of teaching music because "the gap between curriculum requirements and teacher abilities has not been narrowed" (p. 86). Hoermann also believed that the generalist teachers were not able to "match and develop the potential of primary children who have had three or four years sequential music education" (p. 87). Jeanneret (1996a)[494] wrote that there was a "lack of music skills of classroom teachers" since the 1970s.

England. D. M. Smith (1969b)[495] wrote that generalist teachers were not capable of teaching and planning because of a lack of knowledge and expertise in music as a school subject. D. M. Smith also believed that they needed specialist help in planning and implementing a syllabus but often failed to consult their specialist colleagues. As a result, there was an absence of progressive development of skills in music classes in primary schools. Tillman (1976)[496] wrote that the fact that generalist teachers do not attempt to teach creativity in music is "harmful in school teaching" (p. 12). Plummeridge (1978)[497] stated that "it is logically impossible to teach something if you do not know it sufficiently yourself" and since the teaching of music involves helping students to become musically literate, "the idea that this can be done by people who themselves are musically illiterate is certainly appalling" (p. 15). Cleall (1989)[498] wrote that generalist teachers did not know how to sing themselves, much less teach singing. Shur (1991)[499] stated that primary school teachers lacked basic skills

[490] Table 5e, row 6.
[491] Table 5e, row 7.
[492] Table 5e, row 8.
[493] Table 5e, row 9.
[494] Table 5e, row 10.
[495] Table 5e, row 12.
[496] Table 5e, row 13.
[497] Table 5e, row 14.
[498] Table 5e, row 15.
[499] Table 5e, row 16.

in music. Khandekar (1994)[500] stated that "non-specialist teachers are often ill-equipped for the job of introducing young children to music" (p. 8). Elkin (2001)[501] reiterated the concern about "the perceived impassibility of leaving music teaching to generalist classroom teachers" (p. 7). Dibb (2002)[502] noted that despite the Ofsted's results that indicate that primary music teaching is improving, there was compelling evidence that teachers in primary schools "have little if any training in the delivery of music and therefore little confidence in their ability to teach the subject" (p. 24). Dibb (2005)[503] stated that non-specialist teachers receive "minimal preparation for the teaching of music, so it is not surprising that… majority of teachers in schools lack experiences, and subject knowledge" (p. 8). Quinn (2007)[504] stated that "primary NQTs (Newly Qualified Teachers) are not being adequately trained to deliver the music curriculum" (p. 11). Quinn also revealed that "more than half of the UK's primary school teachers have inadequate training or lack confidence to teach music in the classroom" and pointed to "severe shortcomings in the ability of some primary school teachers to deliver key *National Curriculum* components such as music" (p. 11).

Russia. Yudina (1989)[505] wrote that it is commonly known that generalist teachers cannot teach music at the level of qualified music teachers. However, generalist teachers need to be prepared to teach music because primary schools must establish the foundations for the comprehensive education of children. Yudina also emphasised that music teachers and generalist teachers are not competitors in music education, but rather allies who do the same important work by different means and methods. Godovanets (1986)[506] wrote that in the late 1970s, teaching and planning music in the small village schools was not an easy task for generalist teachers, yet they were expected to accomplish this because of the rights of all village students to receive the same music lessons that students in the cities do.

Lack of confidence in teaching classroom music and other perceptions. The *National Review* acknowledges that generalist teachers lacked the confidence to teach the arts (p.7). This is one of the most compelling reasons found in the historical and international literature why non-specialists should not be responsible for the delivery of classroom music programs.

[500] Table 5e, row 17.
[501] Table 5e, row 18.
[502] Table 5e, row 19.
[503] Table 5e, row 20.
[504] Table 5e, row 21.
[505] Table 5e, row 23.
[506] Table 5e, row 22.

The reasons for generalist teachers' inability to teach music include: a perceived lack of musical competence and a perceived lack of skills, knowledge, and experience in teaching music. In addition, generalist teachers do not feel qualified, lack readiness, are unprepared to teach music, have no interest in teaching music, and hold negative attitudes to arts education (see Appendix 5D for details).

In conclusion, it would seem that in Australia and England, the debate first expressed in the 1970s about who should teach music in the classrooms of primary schools, continues to be on the educational agenda today. Some authors believe that there is a general perception that music should be taught by the class teachers. There are a few arguments in favour of generalists teaching classroom music. For example, a generalist teacher knows the children well and therefore the children may respond better. A generalist teacher may also introduce music more spontaneously and may integrate music with all the learning areas. However, the Australian and English data show that at the primary level, when music teaching was a responsibility of non-specialists, the quality of provision was always inadequate because generalist teachers were not capable of teaching music, lacked confidence, and held other negative perceptions towards teaching music. There are a variety of reasons for a generalist teacher's inability to deliver classroom music to a satisfactory standard. Generalist teachers are not capable of teaching music because it is wrong to assume that one is able to be proficient in all subject areas. Generalist teachers usually have no musical training, have little knowledge of basic music skills, and lack expertise in music, cannot provide an adequate model, and do not attempt to be creative in music. Moreover, generalist teachers are not able to deliver sequential and developmental music programs, and are unable to match and develop child potential thereby bringing frustration and mediocrity of performance in musical activities. They also have difficulty in finding time to improve skills in reading and writing music, require help and encouragement, and need help from specialists but often fail to consult them.

The analysis of Australian historical data shows that the main arguments against specialist music teachers in primary schools may be separated into real and hypothetical, neither of which are supported by educational research. The real argument includes the high cost of establishing and maintaining the educational system with music specialists. The hypothetical argument may consist of a possible lack of integration of the music program into the primary curriculum, potential loss of children's identification with their class teacher, and

possible difficulties in establishing educational relationships between the music specialist and students.

Australian and English literature also discuss the advantages of employing music specialists over non-specialist teachers. Music is a specialist area because of its complexity and the complexities of teaching and learning music. Specialist music teachers ensure the future of every aspect of music in society by fostering positive attitudes towards music in children, fully realizing the musical potential of children, and rapidly improving the quality of teaching in the classroom. Furthermore, specialist music teachers achieve a better quality of music provision compared to non-specialists, provide regular and systematic music education, supply better examples of creativity during music lessons, develop a school-based, sequential music programs that cater to the needs of the school community, and have sufficient expertise to cope with changing conditions.

There is no issue of specialist teachers versus generalist teachers in regard to school music in Russia. While concerns about teaching music in primary schools and the lack of competence and confidence of Australian and English generalist teachers have mounted for decades, there is a commonly accepted attitude in Russia that generalist teachers cannot teach music at the level of a qualified music teacher. There are a number of attributes associated with specialist music teachers in Russia. These relate to the pleasure that comes from being involved in activities with children and music, the pride of belonging to the profession of school music teachers, the joy in regard to students learning outcomes in music, the willingness to helping students to look at life through the prism of music and understand its aesthetic values, and a keenness to raise professional skills. Specialist teachers also stressed that a well-designed music syllabus, adequate pre-service training, and professional support by music advisers contributed to their confidence in teaching classroom music. However, this does not necessarily mean that generalist teachers are not capable of teaching music in the classroom. They are still expected to teach music but by using different means and methods.

Quality Teaching

One of the key messages of the *National Review* states that “quality teaching is a key” to the quality of music education and that “the quality of music education depends on the quality of teaching, in partnership with quality support” (p. vi). The *National Review* summarises a number of factors that contribute or hinder quality teaching: These are teacher training

(effective initial teacher training and continuing professional development), curriculum support (advisory services and documentation), and support from principals[507].

5.11 What it is the Quality Teaching?

Many educators would agree that it is important to recognise exactly what counts as quality teaching and "good" or "excellent" practice. This discussion begins with how quality teaching is defined, what is said about the factors contributing to or hindering quality teaching, and what the criteria are for evaluating the quality of teaching.

England. R. Hall (1972)[508] believed that one of the attributes of an effective teacher was "to lead a learner to a point where he can make connections for himself, where early training can slot in and enrich musical experiences" (p. 10). Plummeridge (1989)[509] thought that quality teaching or good practice was the quality and diversity of children's experiences. An unknown author agreed with Plummeridge and further clarified that good practice includes "a scope of practical activities" for children ("News," 1992, p. 5)[510]. Jenkins (2000b)[511] suggested that best practice is "a supportive and imaginative response to the individual" (p. 5).

Russia. Kabalevsky (1983b)[512] wrote that quality teaching is characterised by an ability to inspire moments of "revelation" and insight in music students (p. 14). Tarasov (1983b)[513] wrote that quality teaching is characterised by teachers' knowledge of their students' lives and musical experience, as well as teachers' ability to stimulate children's aspirations and attitudes to music by introducing them to moral principles, virtues, and musical masterpieces. According to Vendrova and Kritskaya (1983)[514], in quality teaching every question about music has to be correlated with musical imagery and should help students grasp the

[507] It is not clear who the *Review* (2005) understands to come under systems, sectors, schools and the wider community. Therefore, only support by school principals and curriculum support by advisory services will be the subject of investigation in this thesis. Also, it is necessary to note that the historical analysis of the literature revealed that in most of the instances the support provided by parents related to individual or small group instrumental tuition financed primarily by parents. For this reason the support provided by parents is not examined.
[508] Table 5g, row 9.
[509] Table 5g, row 10.
[510] Table 5g, row 11.
[511] Table 5g, row 12.
[512] Table 5g, row 17.
[513] Table 5g, row 18.
[514] Table 5g, row 19.

composer's personality and attitudes towards life. Gorunova (1985)[515] believed that the best teaching practice occurs when the teacher acts as an intermediary between the students and the music. Kabilova (1987)[516] stated that quality teaching is an ability to create an atmosphere of creative thinking during lessons. Starobinskii (2005)[517] defined quality teaching as a mastery of teaching characterised by the unity of psychological, pedagogical, and artistic characteristics of the teachers' personality. Starobinskii also stressed that quality teaching may only be developed by practice, which does not tolerate any routines, formulas, and stereotypes.

It was also pointed out that the notion of "creativity in teaching" or "creative teaching" is an essential characteristic of quality teaching. Kostonyan (2003)[518] believes that this applies to general school music teachers. A number of Russian scholars clarified what is meant by this notion. For example, Domrina (1988)[519] stated that creativity in teaching appears when there is a close link between music and the other arts, including literature. True creativity in teaching, that is quality teaching, according to Kritskaya (1987)[520] is when the depth of the program theme is connected to the aesthetic and virtuous content of the musical masterpiece. Maslova (1987)[521] wrote that quality teaching is to create an image and then search for the means of achieving it. Every element of performance is mastered by making the imagery more specific. According to Voronov (1989)[522], Kabalevsky wrote that there should be no place for boredom during lessons. If students are bored, this is because of the teacher's lack of creativity and consequent absence of creative atmosphere in the lesson. A teacher is creative when the lesson is created together with students. In other words, it occurs when students' respond to the questions or activities that define the teaching methods and strategies. According to Karamzina (1990)[523] quality teaching is characterised by proficiency and effectiveness in teaching. Proficiency includes the theoretical knowledge in music and music education (subject knowledge and skills, and an ability to pass it to students), and an aspiration for self-development in the fields of music and music education.

[515] Table 5g, row 20.
[516] Table 5g, row 37.
[517] Table 5g, row 36.
[518] Table 5g, row 30.
[519] Table 5g, row 25.
[520] Table 5g, row 26.
[521] Table 5g, row 32.
[522] Table 5g, row 34.
[523] Table 5g, row 38.

5.12 Factors Contributing to or Hindering the Quality Teaching

All factors that were listed by the *National Review* as contributing to or hindering the quality of teaching have been pointed out earlier in the literature. In Australia, for example, Lepherd (2008)[524] pointed out primary and secondary school teachers' specialisation (see Table 5g for full citations). Jayatilaka (1975)[525] stressed initial teacher training as a factor that influenced quality teaching. The evidence of awareness about the factors that contribute to quality teaching at the government level was provided by Bonham et al. (1977b)[526]. Chatterton wrote that the South Australian Education Department "devoted much energy" to systematic curriculum design, the techniques of measuring teaching effectiveness, teaching resources, and in-service training to address the issue of qualitative teaching (p. 61). In England, Plummeridge (1978)[527] agreed that some support and guidance may contribute to quality teaching but also stressed that "the teacher himself must know the proper principles of procedure in a given discipline" (p. 15). Morgan (2000)[528] viewed continuing professional development of music teachers as one of the solutions in order to improve the quality of teaching. The role of advisory support in improving quality of teaching and learning underpinned a report by Ofsted (Elkin, 2003a)[529]. In Russia, Starobinskii (2003)[530] wrote that pedagogical creativity is one of the factors that improves the quality of teaching. Creativity in teaching includes: aspirations for further professional development, aspirations to develop new pedagogical methods and strategies, artistic qualities, interpretational skills, and the ability to establish a creative atmosphere during music lessons and foster students' imagination.

According to Chelyshova (1987)[531], an effective teaching practice does not allow *Music*'s syllabus to become a dogma nor music lessons to become identical. Since the program is a direction, the core of the program should be understood but its recommendations interpreted creatively. Vendrova and Kritskaya (1985)[532] stress that one of the prerequisites of quality teaching is an ability to implement the syllabus requirements. They also believe that *Music* helps teachers to grow professionally and achieve the highest level of quality in

[524] Table 5g, row 3.
[525] Table 5g, row 5.
[526] Table 5g, row 4.
[527] Table 5g, row 6.
[528] Table 5g, row 13.
[529] Table 5g, row 14.
[530] Table 5g, row 36.
[531] Table 5g, row 27.
[532] Table 5g, row 19.

teaching. Trushin (1989)[533] further clarified that the *Music* is a standard program for classroom music at schools. This program consists of two parts. The first part deals with the main principles and methods which concern the ways of organising music lessons. The second part consists of the lesson plans which provide examples of how to implement the program. Following the second part of the program precisely leads to formalism but reflective implementation of the first part leads to creativity in teaching and therefore quality teaching. Duganova (1988)[534] pointed out the importance of on-going professional development to support teachers' creativity. Shyshlyannikova (1990)[535] listed music-specific qualifications and professional skills, love of children and music, the strong desire to understand the depth of the new approach to teaching music at school, and support of the school administration. However, the historical data is contradictory when it comes to the support of school administrations and school principals in particular (see Appendix 5E for details).

5.13 The Criteria for Evaluating the Quality of Teaching

There is some evidence to suggest that the quality of teaching in both England and Russia is measured by students' learning outcomes. In England, analysis of the Ofsted's reports and the commentaries to them, for example by Mason (2006)[536] and Elkin (2004a)[537], show that the quality of the provision of music education at schools was measured by quality of teaching which in turn was directly related to students outcomes. The Russian historical data not only make a strong connection between the quality of teaching and students' learning outcomes, but also provide a number of music-specific, aesthetic, and educational examples of learning outcomes. Included, for example, is the evidence of students' understandings of a variety of music genres(Tsyganova, 1985)[538], and the evidence of emotional responses, states of mind, and deeply instilled moral principals and virtues that have been created while studying musical masterpiece (Gorunova, 1988)[539]. Golovina (1986)[540] believed that quality teaching should be measured by the quality of students' involvement in musical activities during the lessons. Similarly to Golovina, Karamzina (2008)[541] wrote that the effectiveness of teaching

[533] Table 5g, row 33.
[534] Table 5g, row 28.
[535] Table 5g, row 35.
[536] Table 5g, row 16.
[537] Table 5g, row 15.
[538] Table 5g, row 22.
[539] Table 5g, row 29.
[540] Table 5g, row 24.
[541] Table 5g, row 38.

practice is defined by students' learning outcomes (e.g., the evidence of the development of students' interest in and love for music, and students' aspirations to be involved musical activities). Vendrova and Kritskaya(1985)[542] regarded the evidence relating to the fostering and achievement of educational goals a criterion for measuring quality of teaching. Starobinskii (2003)[543] suggested that the criteria for evaluating the quality of classroom music teaching should include teacher's ability to:

- set and achieve the unity of artistic and educational goals;
- create respectful and trustful relationships with the students;
- capture the students' attention by participation in musical activities;
- develop an individual approach to teaching music taking into consideration the students' age and psychological characteristics, musical abilities, and levels of their musical development;
- ask educational questions;
- answer questions knowledgeably;
- implement the contemporary developments in music educational theory and practice; and
- design music lessons creatively.

Chapter 6
Pre-service Teacher Training

The Importance of Pre-service Teacher Training

The *National Review* states that "effective teacher education is essential" in the provision of quality music education (vi). The importance of providing future primary school teachers with training in music was pointed out earlier in Australia (Hoermann, 1988; Jeanneret, 1996a; Smalley, 1976) [544], England (P. Evans, 1980; Naughton, 1992; Walmsley, 2003b) [545], and Russia (Chelyshova, 1987)[546] (see Table 6a for full citations). A number of authors

[542] Table 5g, row 19.
[543] Table 5g, row 36.
[544] Table 6a, rows 6, 23, 15 & 25.
[545] Table 6a, rows 51, 56 & 71.
[546] Table 6a, row 94.

describe the types of courses that would be desirable and effective in providing musical training for primary school teachers. In Australia, Schafer (1973)[547], Bourne (1988)[548], Hoermann (1988)[549], Deverall (1987) as per Bourne (1988)[550] and in England, Walmsley (2003b)[551], emphasised the importance of qualifications and/or specialisation in both music and education.

6.01 State of Pre-service Teacher Training

Norrie (2005) reported that the federal Education Minister, Brendan Nelson, attacked universities for "treating music as some kind of desirable add-on in school education rather than being a foundation of it" (para. 6). According to Kruger (2005), Margaret Seares "has called on tertiary education institutions to take some responsibility for the low standard of music education in schools" (para. 10). Seares said that:

> The universities, at the risk of incurring the wrath of my colleagues in the university sector, we have to lift our game here. The training of music teachers needs urgent, urgent attention, because if we don't deal with that, although that wasn't the subject of this report, it's school music education, but if we don't deal with the training of the music teachers, then all goes for nothing. (para. 13)

The *National Review* revealed that:

> in a number of submissions and other reports, where many K-10 generalist classroom teachers cite their lack of training to teach music as contributing factors to their inability to implement and maintain effective music programmes. (p. 107)

The *National Review* concluded that there was a perception that the quality of music teachers was poor, and "linked to a large perception that teacher training in music education is inadequate at present" (p. 60). Thus, the *National Review* revealed that teacher training was not adequate at both primary and secondary levels of schooling. However, from the data provided by the *National Review* to support this point, it is impossible to discern not only the musical background and musical training of teachers who teach music at schools, but also where they teach (secondary or primary schools), and what they teach (classroom music, instrumental, or choral). Moreover, the *National Review* does not articulate the need for

[547] Table 6a, row 3.
[548] Table 6a, row 14.
[549] Table 6a, row 15.
[550] Table 6a, row 36.
[551] Table 6a, row 56.

improvements in quality nor the expansion of pre-service music education courses, particularly for generalist classroom teachers (see Appendix 6A for details).

Australia, primary schools teacher training. The fact that teacher preparation in music was insufficient was pointed out in the 1960s. Hunt and Epstein (1967)[552] noted that with respect to music for primary teachers "vocation courses are not sufficient" (p. 20). Lepherd (1975)[553] stated that Australian teachers were not adequately trained and that "the situation should no longer be tolerated where any child receives music education form poorly trained" teachers (p. 17). May et al. (1987)[554] reported the findings of a survey conducted in South Australia which confirmed "a lack of musical skill and a perceived inadequacy in pre-service training courses undertaken by intending primary school teachers" (p. 19). Bourne (1988)[555] also wrote that there was no "variety of carefully structured tertiary education available to those who may become responsible for the musical life of children up to the age of eleven or twelve" (p. 66). Livermore (1990)[556] wrote that one of the "burning issues" indentified by Arts educators was inadequate teacher training and that "despite the most sustained efforts, there is an overwhelming sense of frustration at the apparent lack of progress" (p. 3). B. Smith et al. (1992)[557] acknowledged that training for music teachers was one of "the everlasting issues" in Victoria (p. 73). R. Stevens (2001)[558] provided a historical account of the state of pre-service teacher training since 1864 and concluded that in Victoria, it was never sufficient.

In New South Wales, B. Smith et al. (1992)[559] expressed some hope for the state of undergraduate primary programs in "the universities of Western Sydney and Charles Stuart, which both have strong music servicing into their undergraduate primary programs, are more settled and there is the possibility that each will expand its arts programs in the near future" (p. 67). Caesar et al. (1996)[560] was concerned with "the ability of our future teacher to deliver quality education programs" in the ACT. R. Smith (1998)[561] wrote that in the Northern Territory, "some teachers resent what they describe as their inadequate or inappropriate pre-

[552] Table 6a, row 1.
[553] Table 6a, row 5.
[554] Table 6a, row 13.
[555] Table 6a, row 14.
[556] Table 6a, row 17.
[557] Table 6a, row 18.
[558] Table 6a, row 30.
[559] Table 6a, row 19.
[560] Table 6a, row 25.
[561] Table 6a, row 26.

servicing in music" (pp. 38-39). A. Thomas (2001)[562] wrote that in the Northern Territory, future primary school teachers have been receiving "a small amount of music training" (p. 60). Russell-Bowie (2002)[563] showed that in Australia, the seriousness of the situation with regard to inadequate training of generalist primary classroom teachers has been "reflected repeatedly in numerous reports into Arts Education over the past 35 years" (p. 34). Russell-Bowie also asserted that "in teacher training institutions students generally receive minimal preparation for the teaching of non-specialist subjects such as music, so it is not surprising that teachers have little knowledge or understanding of the subject" (p. 35). R. Stevens (2003) stated that in Australia, universities fail in both preparation of primary school classroom teachers who are proficient in music and music methodology and provision of adequate amount of music specialists to fulfil the demand of primary schools (p. 166). Letts (2012) wrote that

> …the biggest obstacle to music education in primary schools is that the classroom teachers have been given almost no music education. When the Australian Curriculum in music is ready to be taught, the teachers will not be ready to teach it. For music, unless teachers are trained, nothing will change and most public primary schools in the country will have no real music education program – unless the parents are paying for it. (para. 8)

Australia, secondary schools teacher training. The historical evidence also shows that in the 1980s, the state of secondary school music teacher training was sufficient. Bourne (1988)[564] stated that "teacher education courses in secondary school music teaching are well established in all the state capital cities and in Canberra" (p. 66). Bourne also wrote that "after a period of relative stability, [these courses] appear to be approaching a fresh period of change, at least partly the result of impending modifications to the provision of tertiary education throughout Australia" (pp. 71-72). R. Stevens (2003) explained that the situation regarding the preparation of specialist secondary music teachers was better and that primary school music in this matter was of a greater concern (p. 166).

[562] Table 6a, row 29.
[563] Table 6a, row 32.
[564] Table 6a, row 36.

Australia, primary and secondary schools teacher training. In regard to the effectiveness of teacher preparation through pre-service courses, Bonham et al. (1977b)[565] highlighted that in Western Australia "there have been dramatic changes in the music programmes of these colleges [primary and secondary] with a considerable widening of their music curriculum aimed to produce more teachers able to cope with the modern concept of school music" (p. 67).

England, primary school teacher training. Pfaff (1970)[566] stated that "for years we have been pouring music teachers into these schools, many of them with no teacher training at all" (p. 11). M. Barton (1989)[567] stated that music was "being squeezed into ever-diminishing corners of the timetable" in the teacher-training course planner rather than being an integral part of all curriculum studies for trainee teachers (p. 15). Naughton (1992)[568] undertook a survey of schools in Devon to investigate the initial training of those responsible for music in schools. The findings reveal that "the largest number of specialists is in the 41-50-age group. Out of those trained in more than one subject, 27% had attended no courses in music yet were now curriculum leaders in primary school" (p. 21). Khandekar (1994)[569] states that "non-specialist teachers are often ill-equipped for the job of introducing young children to music" and that "the uncertainty surrounding the future of teacher training and its relationship to further education gives music cause for concern" (p. 8). Elkin (1999)[570] wrote that the Royal Society of Art "paints a gloomy picture" of initial teaching training which "is paying ever less attention to the arts with the result that there are too few newly-qualified arts specialists to fill vacancies in primary schools. Some training institutions have abandoned the teaching of arts subjects to trainee teachers altogether and only a minority of them now offer specialist training in music, dance, drama or art" (p. 5).

Dibb (2002)[571] reported that the findings of "a major questionnaire involving 104 primary teachers confirmed that for the majority of teachers music was seen as a challenging if not threatening subject due to their lack of experience and training" (p. 24). Dibb referred to the Ofsted results which pointed out that "teachers in primary schools have little if any

[565] Table 6a, row 41.
[566] Table 6a, row 49.
[567] Table 6a, row 50.
[568] Table 6a, row 51.
[569] Table 6a, row 52.
[570] Table 6a, row 53.
[571] Table 6a, row 55.

training in the delivery of music" (p. 24). McNicol (2004)[572] urged that there is a need to make changes in primary-school teacher training. Dibb (2005)[573] stated that "the teacher-training colleges are unable to prepare class teachers for music teaching" (p. 8). Quinn (2007)[574] also commented on unsatisfactorily trained teachers in primary schools in England and pointed out that "worrying new research suggests that more than half of the UK's primary school teachers have inadequate training" (p. 11). The *Cambridge Primary Review Briefing* (October 2009) contested the claim that England's teachers are "the best-trained ever" on the grounds that it cannot be proved and encourages complacency, and that certain vital aspects of teaching are neglected in initial teacher training (ITT). However, the *National Review* did not uncover any music-specific issues in regard to teacher training.

England, secondary school teacher training. An unknown author described the state of training for music teachers as "muddled" and claimed that the majority of teachers needed preparation for teaching ("Music in a secondary school (5)," 1971, p. 11)[575]. Jenkins (1999b)[576] referred to the Ofsted's inspection 1996-1998 which indicated that although there were a few music courses with significant weaknesses, "training is assessed as being good or very good in over four-fifths of courses" (p. 10).

England, primary and secondary school teacher training. In 1996, according to Ofsted (2004), the then Department for Education and Employment issued Circular Letter 1/96 establishing requirements for teacher training courses with the aim to increase specialist teaching at Key Stages 2 and 3 (Years 3-9, the 7–14 age-range). By 1998, there were 20 providers of initial teacher training (ITT) running Key Stage 2/3 courses. These were of different lengths, including one- and two-year postgraduate certificate in education (PGCE) courses, and two-, three-, and four-year undergraduate courses. All courses, both undergraduate and postgraduate, were full-time. The number of subjects offered by each provider ranged from one to seven. With the exception of art and history, there was specialist training in all *National Curriculum* subjects and religious education, although training was offered predominantly in secondary shortage subject areas (p. 3). In the period from1998 to 2002, all primary age-range teacher trainees training at Key Stages 1 and 2 (Years 1 – 6, the

[572] Table 6a, row 57.
[573] Table 6a, row 58.
[574] Table 6a, row 59.
[575] Table 6a, row 61.
[576] Table 6a, row 64.

5-11 student age-range) studied a specialist subject in addition to a generic primary studies program as required by the Secretary of State for Education and Skills' criteria set out in Circular 4/98. In 2002, according to *Qualifying to Teach* teacher students following a primary course of study were no longer required to study a specialist subject (Training and Development Agency for Schools, 2006)[577]. The implication for those trainees on Key Stage 2/3 courses was that they were required to select a specialist subject only for the Key Stage 3 (Years 7-9, the 11-14 age-range) element of training. However, according to Ofsted (2004), in practice, these courses continued to focus on subject specialist training in both Key Stages while aiming to meet the full range of Key Stage 2 and 3. Around 2004, as stated by Ofsted (2004), while giving particular prominence to specialist subjects in the training of teachers for Key Stage 2 (primary), limited attention was paid to providing training in the teaching of the foundation subjects. However, it is not clear what kind of training trainees in music who gained their teaching qualifications through these institutions, received.

Joubert (1999)[578] strongly suggested that "action should be taken to remedy the decline of teacher-training institutions offering" specialization in the arts (p. 51). Morgan (2000)[579] wrote that the Music Education Council remained "profoundly concerned" at the issues surrounding the development of teaching skill and recruitment to the teaching profession for music, both at primary and secondary levels (p. 16). Jenkins (2005)[580] cited Lord Moser who stated that "the standard of teaching training is a disgrace" (p. 7). Jenkins also pointed out to misbalance between musical repertoire in teacher training and musical repertoire in secondary schools. Secondary school teachers were trained as classical musicians but were asked to teach world musics and pop music. Franklin (2006)[581] consulted the findings of the annual survey of Newly Qualified Teachers (NQTs) by the Training and Development Agency for Schools. It was revealed that despite an overall improvement in initial teacher training, there was a decline in general satisfaction with quality of training among music NQTs.

[577] *Qualifying to teach* was introduced in September 2002. This document sets out the secretary of state's Standards, which must be met by trainee teachers before they can be awarded Qualified Teacher Status ("the Standards"); and the Requirements for training providers and those who make recommendations for the award of Qualified Teacher Status ("the Requirements"). *Qualifying to teach* replaced DfEE Circular 4/98 and has the same legal standing.
[578] Table 6a, row 73.
[579] Table 6a, row 74.
[580] Table 6a, row 78.
[581] Table 6a, row 67.

Russia, primary and secondary schools teacher training. The effectiveness of teacher preparation through pre-service courses was affected by the lack of correlation between university programs for teachers and the school program *Music.* For example, Chelyshova (1983)[582] stated that universities and colleges did not provide quality training to enable teachers to implement *Music* in schools. However, Ryazanova (1985)[583], who was a methodologist of one of the pedagogical institutions which trained generalist primary school teachers, stated that primary school teacher graduates were able to implement *Music*. Kulyasov (1985)[584] wrote that future music teachers were professionally trained by all university faculties of music education. All departments took into account the development of specific skills which are necessary for implementation of the program at school. However, Kulyasov stressed that the existing university programs did not completely reflect the school music program. Kulyasov also suggested some directions for further development of tertiary music programs for teachers. These included: improvement of criteria for university enrolment by exposure of professionally motivated entrants, the determination of musical and pedagogical potentials and talents in entrants, improvement in quality and effectiveness of the core disciplines, implementation of the recommendations of educational research into university study, and further re-organisation of the contents and structure of university courses so they are adequate to the new school music program (pp. 17-18). The unknown authors ("В Министерстве просвещения РСФСР [In the Department of Education RSFSR]," 1985) and ("Не уклоняйся от назревших проблем [Do not avoid real issues]," 1986) stated that specialist preparation was still not adequate because the content did not reflect the changes in school music program in a number of tertiary pedagogical institutions and teacher colleges. The old practices of teacher preparation were defined as a "very strange practice of music specialist preparation which no longer could be tolerated" ("Не уклоняйся от назревших проблем [Do not avoid real issues]," 1986, p. 6). Shumkov (1986)[585] stated that during his first month at school, the lack of methodological training and inability of teachers to teach the contents of the new music program became apparent.

The Russian historical data also reveal a number of other deficiencies in teacher training in music. These include an issue of performing skills versus knowledge of pedagogy, and the lack of focus on some aspects of child development. For example, Yakonyuk

[582] Table 6a, row 81.
[583] Table 6a, row 86.
[584] Table 6a, row 84.
[585] Table 6a, row 92.

(1988)[586] pointed out a mismatch in the training of specialist music teachers which favoured pedagogical subjects as opposed to performing arts subjects rather than focusing on the training of the musician as composer, performer, and educator. According to Yakonyuk, musical disciplines were not a priority in primary school classroom teacher preparation. Yudina (1989)[587] also pointed out that generalist teachers were not adequately trained in a number of the compulsory components of primary school music program, such as instilling morals and virtues through music. The child's emotional development was also not sufficiently covered during initial primary classroom teacher training. Efimov (1990)[588], with respect to rhythmic movement in music, stated that the content of university courses for music specialists did not relate nor reflect the holistic development of children. However, Trofimova (2006)[589], who recently reviewed the state of specialist music training, wrote that contemporary university training aims to develop highly qualified music specialists and covers aspects of child development stated in the music program syllabus in accordance with the minimum requirements of the *Federal Standards* for initial music teacher training.

In regard to the current state of pre-service specialist teacher training, Dimova (May 18, 2010) wrote that because of low wage rates, the school principals usually hide a need for music specialists and do not report it to the local educational authorities. Instead, they leave music teaching to primary classroom teachers in order that they may support their low incomes. Therefore, there is a perception that there is no demand for specialist teachers at the primary level. As a result, the Federal Department of Education (MON, 2010c) issued regulations for the numbers of university placements for the training of teachers in aesthetics subjects. In regard to the training of specialists in education, the MON established the benchmark of "no less than 25 entrants" (para. 11). Dimova (May 18, 2010) commented that this policy negatively affected the training of school music teachers and that universities' music faculties are put in a position of possibly having to close down their courses.

[586] Table 6a, row 98.
[587] Table 6a, row 100.
[588] Table 6a, row 102.
[589] Table 6a, row 106.

6.02 Hours of Teacher Training

Australia, primary school teacher training. It was pointed out by the *National Review* that:

> Hours for pre-service teacher education for music have contracted radically in the last ten years and do not adequately prepare generalist primary teachers for teaching music in schools. Urgent action is needed to address this problem. (p. vi)

The apparent lack of time for music in teacher training was always evident throughout Australia. Hunt and Epstein (1967)[590] pointed out that in the late 1970s in Teacher's Colleges in NSW, there was not enough time allocated to pre-service training for primary teachers to develop competencies in music. A similar situation was described by Bonham et al. (1977b)[591] ten years later in relation to Australia as a whole and Victoria in particular where there was "not enough time to give "music novices" a sufficient background in the compulsory training core for generalist primary teachers" and where the preparation of primary specialists was "still far below the needs" (pp. 65-66). Bridges (1979) questioned the value of short units for students who come into tertiary education with a hopelessly inadequate musical background (p. 8). In relation to both Australian primary and secondary schools, Bonham et al. (1977b)[592] wrote that in Western Australia, future teachers "had barely the time to expose their students to even a smattering of the rudiments of music in what was then considered to be an already grossly over-crowded timetable" (p. 67). Jayatilaka concluded that "trained teachers went apprehensively into schools, ill-equipped to teach the subject" (p. 67).

In the 1980s, Taylor (1987)[593] listed the number of face-to-face hours devoted to compulsory music education units in a number of institutions surveyed in New South Wales. There were no compulsory music education units in the third year of study of the bachelor of education at any of the institutions. There were from 39 to 136 hours devoted to compulsory music units. The overall mean number of hours was 80.0. Bourne (1988)[594] referred to Australia as a whole stating that "it appears likely that the single biggest waste of time in tertiary teacher education courses may be found in the short units, whether compulsory or elective, offered to general primary school teacher trainees, under the name of music" (p. 64).

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[590] Table 6a, row 1.
[591] Table 6a, row 9.
[592] Table 6a, row 41.
[593] Table 6a, row 11.
[594] Table 6a, row 14.

In the 1990s, B. Smith et al. (1992)[595] believed that one of the reasons for a lack of time devoted to music was the overcrowded content of primary teacher training courses in Australia. Jarvis et al. (1994)[596] expressed some hope for an increase in the time allocated to music education after teacher education pre-service courses in Western Australia were extended to a standard four years. A. Thomas (2001)[597] wrote that the Northern Territory University continued "to offer its future primary school teachers a small amount of music training" (p. 60). R. Stevens (2001)[598] wrote that in Victoria, "there is still the ever-present danger" of incorporating music with other art forms. This may have consequences for generalist teachers as they may be given sole responsibility for music teaching in primary schools, a situation prevalent in the mid 1890s. R. Stevens also stressed that "it is simply not possible to provide students with adequate preparation for teaching music with pre-service teacher education courses unless the same course time is provided for music as it is for areas such as language, mathematics, science education and physical education" (p. 27).

From the available data, R. Stevens (2003) gathered a series of descriptions of primary teacher education courses at South Australian universities. There were no music subjects being offered beyond second year tertiary level to trainee generalist teachers destined for primary school teaching in South Australia (p. 165). As for Tasmania, only the primary teacher education courses and the core music curriculum studies were offered by the University of Tasmania, where there were two pathways for graduating as a primary school teacher. One could receive the Bachelor of Education or Bachelor of Teaching. The former included a minimum of 12 hours in Year 2, and electives of 12 hours each were available in Years 3 and 4. In the latter case, students must complete a 12-hour unit in Music for a total of 24 hours over two years of study (p. 162). In regard to the situation in Western Australia, R. Stevens (2003) showed that there were three tertiary institutions that offered primary school teacher education degrees including music/music pedagogy for students intending to become primary school teachers (specialist and/or generalist). There was collaboration between the University of Western Australia which provided Music units, and Murdoch University which offered education units for a combined Bachelor of Music/Bachelor of Education degree. The degree had a total of 36 points in music/music pedagogy per year over a minimum of 5 years. At the University of Western Australia, students who enrolled in the 4-year Bachelor of Music degree were required to complete a total of 36 points per year in music/music

[595] Table 6a, row 18.
[596] Table 6a, row 21.
[597] Table 6a, row 29.
[598] Table 6a, row 30.

pedagogy. Those, who graduated with honours, could take additional units. According to 2002 data, at Edith Cowan University, primary teacher education students all undertook a compulsory 4 hours per semester (15 weeks) unit in music pedagogy. In 2002, about 10% of the cohort of approximately 400 student teachers might "elect to study one, two or three additional 3 hour semester units. About 10% elected to study two music units (theory, history, and performance) – each 3 hours for 1 semester" (p. 163).

More recently, Jeanneret (2006)[599] felt that in Victoria "the issue of the quality of pre-service music education is a thorny one" and expressed concern about hours devoted to music education for teachers who were provided with twelve hours contact time in the two year Bachelor of Teaching course (p. 95). Letts (2007)[600] stated that in Australia "pre-service music training for primary school classroom teachers in many cases is so minimal as to be laughable" (p. 40). Letts was puzzled: "How can you teach music every school week for six years on the basis of 12 or 20 hours of pre-service training?" (p. 41). Hocking (2008) surveyed the university handbooks to find out the degrees and subjects in which music was taught to primary teaching undergraduates and postgraduates and concluded "music instruction in university courses for generalist primary teachers currently is inadequate and undervalued" (para. 1). Hocking also revealed that "the value placed on mandatory music studies varies in each institution, from zero to around three per cent of a degree's units assigned. The value placed on music represents to some extent time spent on, and quality of, the music education undergraduates receive. For generalist primary school teachers, this is nowhere near enough to arm them with adequate music skills for the classroom" (para. 4). The survey also showed that "music education for pre-service primary teachers still consists of curriculum-based arts education, incorporating other arts areas such as visual arts, dance, media, and drama" and that "competing amongst these subject areas reduces the time spent specifically on music" (para. 6).

Time reduction for teacher training in music. There is much historical evidence about reductions in time allocation for primary school generalist teacher trainees in music in the tertiary timetables. Increased curriculum demands and merging music into the curriculum area of the arts were the main reasons for this. For example, according to Hoermann (1988) [601], Taylor (1987) pointed to a decrease in the time allocation for music because of the

[599] Table 6a, row 33.
[600] Table 6a, row 34.
[601] Table 6a, row 15.

increased curriculum demands throughout Australia. Barrett believed that in Tasmania in the tertiary sector, the provision of the curriculum in the Bachelor of Education "has been drastically revised to accommodate the structures of the National Statements and Profiles" and music was merged into the arts curriculum area (Caesar et al., 1996, pp. 69-70)[602]. This resulted in a diminished curriculum time for music. Over a four year period, curriculum time was reduced from 70 to 14 hours. For the two elective units in the music curriculum, there were approximately 42 hours in total over the four years of the course. According to A. Thomas (1999)[603], music education has become available only as a part of the compulsory curriculum unit Arts in Education in the Northern Territory, with four weeks devoted to the music strand. Temmerman (2001)[604] provided an example which illustrated a substantive reduction entailing a decrease of approximately 92 to 26 total face-to-face contact hours over three years of the undergraduate primary teacher education program.

R. Stevens' national report on *Trends in School Music Education Provision in Australia* (2003) stated that across all primary teacher education courses in Australia, "generalist primary teaching graduates, unless they have undertaken elective music and/or music education units within their courses, are unlikely to be sufficiently competent or confident enough to teach music to their classes" because of a decline in the amount of music curriculum studies during pre-service primary school teacher training (p. 166). An increasingly crowded primary school curriculum – the introduction of new curriculum areas such as mandatory LOTE (Languages Other than English) and ICT (Information and Communication Technology), and the expansion of The Arts from Music and Visual Arts to five arts areas - were the reasons for decreases in time allocation for music curriculum studies in teacher training. In the ACT, for example, only one primary teacher education course was offered by the University of Canberra where "there has been a decrease in the time allocation for core music education studies within the course from 104 hours in 1981 and 1991 of 104 hours, to a mere 26 hours in 2001" (pp. 163-164). Similarly, statistical evidence that was taken across ten institutions in New South Wales showed that the average number of course hours allocated to core music curriculum studies "was 75.7 hours in 1980 compared with 23.1 hours in 2002" (p. 164).

When investigating the number of hours of primary school teacher training in Queensland, R. Stevens based his comment on the State Investigator's remark that the

[602] Table 6a, row 24.
[603] Table 6a, row 27.
[604] Table 6a, row 31.

number of hours allocated to primary teacher education courses for music curriculum studies were "dwindling" (as cited in R. Stevens, 2003, p. 164). R. Stevens revealed that the hours of primary teacher music education instruction at the University of Queensland for the combined Bachelor of Music/Bachelor of Education in 2001-2002 estimated 104 hours of specialist tuition over two years. Primary Music course at Griffith University provided 32 hours of specialist tuition in music (p. 159). In the primary teacher education course at the Northern Territory University, according to R. Stevens (2003), "ten out of the thirty hours allocated for the one unit in Arts Education are available for music curriculum studies" (p. 164). R. Stevens also revealed that at Bachelor College (the indigenous tertiary education institution in the Northern Territory), "28 hours of course time were allocated to a unit of study entitled 'The Expressive Arts' but there was no specific allocation with this unit for music curriculum studies – although music would normally be included" (p. 164). R. Stevens pointed out to a sharp decline in number of hours devoted to music study in South Australia comparing figures provided for 1977 and 2002, when "the *maximum*[605] time allocated to music in these courses is currently 26 hours" (p. 165). R. Stevens also stressed that "this time may only be The Arts in general and not necessarily music" (p. 165).

The implementation of the Curriculum Standards Framework (CSF) II (2000) by the Victorian Curriculum and Assessment Authority (VCAA) had resulted in music being absorbed within the arts category in Victoria. The fact that there was a significant decrease of the time allocation for music curriculum studies over twenty-five years in Victoria was based on R. Stevens' perspective of teaching at the same institution in Victoria over this period of time, and also observations of developments in other Victorian institutions offering primary teacher education courses (p. 165). Temmerman (2006) also pointed out to the severe cuts in the number of hours devoted to music education in Australia. In the last ten years, "four-year degrees replace 110 to 120 total contact hours of music-specific education with a single creative arts (not music-specific) subject totalling just six to 12 hours of contact time" (p. 7). As a result, according to Temmerman, many graduates felt overwhelmed and consequently did not make attempts to teach the subject at all. Stevens-Ballenger, Jeanneret and Forrest (2010) provided more recent Australian references to the preparation of the primary generalist in music and wrote that "there has also been considerable criticism of the way in which music contact hours have been consistently reduced in preservice primary education in universities over the last 20 years" (p. 36).

[605] Italics are R. Stevens'.

Amalgamation issue. Amalgamation of educational institutions as one of the reasons for cuts in hours in Australia and in Queensland in particular, was pointed out by B. Smith et al. (1992)[606]. While amalgamation resulted in reducing hours devoted to music training in Queensland, the available data from other Australian states did not mention any worsening in the quality of tertiary teacher training in music because of this. For example, McMillan and Livermore (1989)[607] wrote that in the ACT, "the 'stop-go' amalgamation issue stirred up considerable resentment between ANU [Australian National University] and CCAE [Coffs Coast Adult Education]… The School of Music and the School of Education at CCAE share the training of school music teachers, and this will no doubt continue despite the separate institutions" (p. 54). In regard to primary and secondary teacher education, B. Smith et al. (1992)[608] reported on an amalgamation in Tasmania where "The University of Tasmania now has two campuses, Hobart and Launceston, caused by the amalgamation of the Tasmanian State Institute of Technology with the University… Both campuses continue to offer both Music Performance and Music Education courses" (p. 72). A. Thomas (1999)[609] stated that in South Australia the aim of amalgamation between the Elder Conservatorium (University of Adelaide) and the Flinders Street School of Music (Adelaide Institute of TAFE) was to create "a centre of excellence for the provision of tertiary music education and training" (p. 82). A. Thomas (1999)[610] reported that "the first year of the Western Australian Institute of Music (WAIM), a collaborative initiative between the Conservatorium of Music at Edith Cowan University and the School of Music at The University of Western Australia, went fairly smoothly" (p. 87). Therefore, while amalgamation resulted in reductions in time allocation for teacher training in Queensland, it is not evident that the amalgamation issue affected the number of hours devoted to music in pre-service teacher training across Australia.

Australia, secondary school teacher training. R. Stevens (2003) wrote that "the situation regarding the preparation of specialist secondary music teachers is somewhat more optimistic" because music was being taught as a specialization at secondary level (p. 166). For example, students at the University of Western Australia enrolled in the Bachelor of Music degree are required to complete a total of 36 points per year (for 4 years) in music and

[606] Table 6a, row 20.
[607] Table 6a, row 16.
[608] Table 6a, row 43.
[609] Table 6a, row 45.
[610] Table 6a, row 46.

music pedagogy, in order to be qualified to seek employment as secondary music teachers (p. 163).

England, primary school teacher training. The historical data provide a limited amount of evidence relating to diminishing hours for pre-service musical training of primary school generalist teachers. Pfaff (1970)[611] believed that "all teachers of young children need some kind of basic or curriculum course in music while under training, but there has been an unfortunate trend in recent years to reduce or abolish such courses" (p. 11). According to Pfaff, in the 1970s, primary and secondary teacher training consisted of five and eight hours of "contact time" with a music tutor a week throughout the three years. In addition students will receive a weekly lesson on one or more instruments including such useful classroom aids as the guitar and recorder (p. 11). According to Russell-Bowie (2002)[612], Bell (2000) wrote that in English teacher training institutions arts specializations "are being abandoned, hours allocated to the arts are being cut back, and some primary student teachers receive little or no experience of the arts" (as cited in Russell-Bowie, 2002, p. 35). Quinn (2007)[613] stated that "one of the disturbing statistics unearthed was how little time is allocated to music training, with some students receiving just 20 minutes during the full year of their course and 33% saying they had none at all" (p. 11).

Russia, primary school teacher training. There is only one Russian citation which referred to the reduction of hours in class teacher training. Yudina (1989)[614] wrote in relation to music training of generalist teachers who also usually had a limited musical background. The training went "from bad to worse" in universities and teacher colleges because the number of musical subjects for teacher training was reduced from year to year (p. 32). Musical disciplines were not the priority in primary school teacher preparation. Moreover, from 1989 students did not have individual instrumental lessons (p. 33). As stated by the MON (2009a), the *Federal Standards for Professional Training of Primary School Teachers* (equivalent to Australian Diploma in Education (Primar)), the music-specific component is a mandatory requirement for the program of study at the teacher colleges. There is a compulsory minimum of 151.5 hours devoted to the theory, methods, and practicum of teaching music to primary

[611] Table 6a, row 49.
[612] Table 6a, row 32.
[613] Table 6a, row 59.
[614] Table 6a, row 100.

school students as a part of the general professional disciplines. Out of 3,096 hours of total study, music-specific subjects constitute 4.89%.

Russia, primary and secondary schools teacher training. The Department of Education and Science of the Russian Federation took into consideration two pathways for obtaining qualifications of specialist music teachers in Russia. One is through professional/vocational study at colleges of music and music education and the other through tertiary studies in music and music education. The *Standards* outlined the compulsory requirements for the content of the program and hours devoted to each subject of study for students who gain the professional qualification of music teacher at a general comprehensive school. This thesis examines the *Federal Educational Standards for Professional Education* (Министерство Образования и Науки Российской Федерации (MON) [Department of Education and Science of the Russian Federation (MON)], 2002, 2009a) and the *Federal Educational Standards for Professional Tertiary Education* (2005). In the former case, both publications refer to the attainment of the Advanced Diploma in Music and Music Education in three years and ten months, full-time, while in the latter case, the Bachelor Degree in Music and Music Education is obtained in five years full-time. The common compulsory requirement consists of four series:

1. The humanities (the Arts) and socio-economic disciplines[615];
2. General mathematical and natural science disciplines[616];
3. General professional disciplines[617]; and
4. Subject-oriented disciplines[618].

The tertiary course also offers a number of music-specific electives[619] and military training. Both require a minimum of 450 mandatory hours of study.

Tables 6b and 6c show a number of academic disciplines and the mandatory minimum hours of study for the initial training of specialist music teachers who gain teaching qualifications at colleges of music and music education. A comparison of the *Standards* for 2002 and 2009 reveal an increase from 2,188 to 3,356 overall hours of study. The increase is evident for all disciplines. For example, there was a rise from 224 to 468 hours for the humanities (the Arts) and socio-economical disciplines which amounts to an estimated

[615] Russian: общие гуманитарные и социально-экономические дисциплины.
[616] Russian: общие математические и естественнонаучные дисциплины.
[617] Russian: общепрофессиональные дисциплины.
[618] Russian: дисциплины предметной подготовки.
[619] Russian: факультативные дисциплины.

13.94% of total hours of study. There was an increase from 48 to 76 hours in general mathematics, or 2.26% of total hours of study. In the general professional disciplines, the rise was from 165 to 1,796 hours. This is approximately 53.56% of total hours of study. There was also an increase from 751 to 1,016 hours in the subject-oriented disciplines which amounts to 30.27% of total hours of study. Thus, 33.33% of total hours are given to music-specific subjects.

The academic disciplines listed above are also shown in the first column of Table 6d, which shows the compulsory minimum content requirements for the tertiary general music school teacher training program. Out of 8,884 total hours of study, there are 1,500 hours (16.88% of total) given to the humanities and socio-economic disciplines, 400 hours (4.50%) for general mathematical and natural science disciplines, 1, 600 hours (18.00%) for general professional disciplines including music-specific pedagogy and psychology, 4, 934 hours (55.53%) for subject-oriented disciplines, 450 hours (5.06%) for music-specific elective subjects, and 450 hours (5.06%) assigned to military training. Thus, 78.59% of total hours are given to music-specific subjects[620].

6.03 Music in the Content of Initial Teacher Training

Australia, primary school teacher training. The *National Review* pointed out that:

> In many cases, music has been submerged in the Arts Learning Area. As a result teachers emerging from these programmes indicate that they lack sufficient knowledge, understanding and skills and accompanying confidence to teach music. (p. xiii)

Are there any changes in teacher training stemming from integration of music into the arts that relate to content rather than pre-service hours? A number of authors emphasised that the content of primary school teacher training should address possibilities concerning the integration of music into the arts. For instance, Purcell (1974)[621] expressed the wish that "at least training courses must examine and explore the possibilities of integration in the arts. Teacher training programmes must involve students in seeing and moving as well as hearing" (p. 25). Bonham et al. (1977b)[622] stated that in Queensland, "music education in primary teacher courses must receive training more related to the age of… the multi-arts" (p. 61).

[620] The Department of Education and Training (MON, 2003) highlighted that tertiary institutions have the right to vary hours assigned to each subject by 5%.
[621] Table 6a, row 4.
[622] Table 6a, row 7.

Fletcher (1980)[623] suggested that that prospective teachers have opportunities to include, along with the curriculum in music and education, experiences in dance, the visual arts, and theatre (pp. 10-11). Livermore (1990)[624] believed pre-service training must support the idea that all teachers incorporate a knowledge of the arts into their daily interactions with their students (pp. 6-7). As to pre-service training of secondary school specialists, D'Ombrain (1974)[625] wrote that "many early experimenters in this field [integration in the experience of the arts] have almost given up" and that "the whole concept is elusive and tantalizing" (p. 25). It "entrenched backgrounds in one major medium of expression" and "often resulted in competition and frustration" (p. 25).

There is some evidence of the introduction of courses under the heading "arts education" throughout Australia. For example, Smith (1994)[626] mentioned the opening of such courses in both the Faculties of Education and the School of Music at the Northern Territory University. Jarvis et al. (1994)[627] referred to introduction of a new graduate course in Arts Education in Tasmania, the Graduate Certificate of Education Studies, and A. Thomas (2000)[628] specified an on-line "Arts in Education" unit which was introduced to the Education program within the Faculty of Science, Information Technology and Education in the Northern Territory. Hocking (2008) stated that in Australia music education for pre-service primary teachers still consists of curriculum-based arts education, incorporating other arts areas such as visual arts, dance, media, and drama. The evidence that was provided by Hocking showed that 23 degrees taught music through an arts course, rather than a music-specific course, generally focusing on basic skills in each arts area, examining how they integrate with one another and cover pedagogical and curriculum approaches to the arts.

6.04 Curriculum Content of Pre-service Generalist Teacher Training: What Has Been Taught

Australia, primary school teacher training. Bourne (1988)[629] wrote that "for too long faith has been placed in low level short-term courses in such peripheral matters as Kodaly and Orff, rather than carefully crafting undergraduate degrees in exclusively music studies for

[623] Table 6a, row 10.
[624] Table 6a, row 16.
[625] Table 6a, row 35.
[626] Table 6a, row 37.
[627] Table 6a, row 44.
[628] Table 6a, row 39.
[629] Table 6a, row 14.

intending preschool and primary school teachers" (p. 64). Jeanneret (1996a)[630] stated that "the literature presents little in the way of research that describes the content and implementation of tertiary music curricula for the pre-service generalist teacher" (p. 7). Jeanneret also pointed out that "while tertiary music staff may have identified what they saw as essential music competencies for the primary teacher, there is little evidence to support that these were being developed in tertiary music curricula" (p. 7). According to A. Thomas (2001)[631], non-specialist primary education undergraduates undertook mandatory music semesters each year in Queensland where some universities have changed their course emphasis from a "skill" base to promoting music as a way of knowing which can be an essential part of "Rich Tasks," as well as providing another aspect of the "New Basics" (p. 60). A. Thomas (1999)[632] briefly outlined the content of study of the Bachelor of Teaching that included integration, cross art activities, and programming for art outcomes for prospective primary school teachers who were required to study music education as part of the compulsory curriculum unit Arts in Education in the Northern Territory.

Russia, primary and secondary specialist teacher training. Apracsina (1983)[633] stated that musical and pedagogical tertiary institutions have a variety of essential general disciplines, subjects, and units, such as child psychology, performing musical instruments, music theory and general pedagogy. Apracsina stressed that these disciplines, subjects, and units have to be taught and associated in connection with the general school music program, and teaching and learning. Kabalevsky (1983b)[634] wrote that music teachers were taught a lot but they were not always instilled with a love of music and art. Kabalevsky believed that teaching music is teaching the art, life, and creativity. Poludennaya (1985)[635] stated that the program content of music colleges helped student teachers to develop interest in music and to see broad links between music and life. Trofimova (2006)[636] stated that contemporary university training intends to help students develop professionally and master musical and pedagogical knowledge, abilities, and practical skills through lectures, seminars, practicum, group, and individual tutorials. Students study a number of educational disciplines that focus on the school music program. These disciplines include theory of teaching music, methods of

[630] Table 6a, row 23.
[631] Table 6a, row 29.
[632] Table 6a, row 27.
[633] Table 6a, row 80.
[634] Table 6a, row 82.
[635] Table 6a, row 85.
[636] Table 6a, row 106.

teaching music, history of music education, and methodology of music education. The musical-pedagogical tutorials include listening to music, vocal-choir work, performance on children's musical instruments, movement to music[637], and improvisation.

The historical data provide evidence of deficiencies in music specialist teacher training. For example, Kulyasov (1985)[638] stressed that the main difficulty for student teachers was an application of theoretical knowledge. While the university programs separated music study in parts – music theory, history, or performance – music lessons at school required a combination of a variety of skills and knowledge. Archazchnikova (1986)[639] also pointed out the fact that at the time, it had been five years since the new school music program had been approved yet the universities still have not changed or adjusted their courses yet. The school music teacher training programs often duplicated the programs of the tertiary institutions and music colleges which specialise in performing arts. However, eight years later, Beider and Sergeeva (1994)[640] stated that the school music program was studied at teacher colleges, music colleges and university pedagogical faculties. As a result, there was no need to include the lesson plans in *Music*. Music teachers could implement the syllabus creatively. Gazchim (1986)[641] pointed out that the formal analysis of music often took place in schools because teachers were not taught how to examine music from its cultural, emotional, psychological, and social points of view. Teachers were also not taught how to instil in children the best moral principles, cultural wealth, values, virtues, and ideals through teaching music. Yudina (1989)[642] pointed out that all programs for school teacher training started from elementary music theory and ended with teaching methods. Meanwhile the training of specialist music teachers was suffering from a lack of emotional development. Kubantseva (2002)[643] wrote that content of music specialist training was set within musicological and performing boundaries and therefore lacked pedagogical attributes. Oleinik (2006)[644] stated that there was an absence of a musical-aesthetic component in the content of specialist music teacher training as it was traditionally focused on practical and theoretical musical aspects. Trofimova (2006)[645] wrote that besides music lessons, music teachers were involved in a variety of extra-curricular work which was not reflected in the

[637] Russian: пластическое интонирование.
[638] Table 6a, row 84.
[639] Table 6a, row 88.
[640] Table 6a, row 103.
[641] Table 6a, row 90.
[642] Table 6a, row 100.
[643] Table 6a, row 104.
[644] Table 6a, row 105.
[645] Table 6a, row 106.

training of music teachers. Therefore, to able to perform these duties effectively, music teachers have to be taught.

6.05 What Should Be Taught to Primary School Teachers in Relation to Music Education?

Australia, primary school teacher training. While there is little in the way of literature about what is being taught in regard to music during pre-service teacher training, a number of authors expressed their suggestions about what should be taught. For example, Bonham et al. (1977b)[646] believed that music education in primary teacher courses must be related to the age of electronics (p. 61). Similarly to Bonham et al. (1977b), Fletcher (1980)[647] emphasised that "there must be opportunity for prospective music teachers to become competent and versatile performers, to gain familiarity with a broad range of musical repertoire, to encounter the 'new sounds' in music-taped sound tracks combined with live performance… synthesizers" (p. 11). Jeanneret (1996a)[648] wrote that educational research showed that there was a view that student teachers should experience and come to value the intrinsic and aesthetic values of music through their own participation in order to be able to engage children in music activities rather than focusing on the development of music competences during pre-service training. Similarly to Jeanneret, Solbu (1985) believed that the musical part of a music teacher training program "must give the student general insight into music as an art form. It must give the student an opportunity to concentrate on accomplishing something on a high level, for instance as a performer, and it must give him a chance to learn many things he needs to know and to handle in practical life as a music teacher" (as cited in Bourne, 1988, p. 67) [649].

Taylor (1987)[650] reported the findings of a survey which supported the notion that during undergraduate study, all student teachers must pass compulsory music units which should provide them with the knowledge and skills, the underlying philosophy, and content of the school music syllabus in order to teach music to Years K-3. Respondents to the survey also stressed that institutions responsible for teacher training should also develop continuing teacher education music courses for Years 4-6, including intensive school-based practicum.

[646] Table 6a, row 7.
[647] Table 6a, row 10.
[648] Table 6a, row 23.
[649] Table 6a, row 14.
[650] Table 6a, row 12.

Gerber (1992) stated that in generalist teacher training, "of paramount importance in the music methods course is the development of positive attitudes about music education" (as cited in Jeanneret, 1996a, p. 8) [651]. Greenberg (1972) wrote that the presentation and reinforcement of the teachers "attributes such as initiative, determination, industry, general teaching skill, enthusiasm, and a positive attitude should feature in the tertiary curriculum" (as cited in Jeanneret, 1996a, p. 8)[652]. R. Smith (1998)[653] was inclined to the teachers' view that "all training teachers should be obliged to learn an accompanying instrument" but did not believed that this expectation of pre-servicing was realistic. Stevens-Ballenger, Jeanneret and Forrest (2010) wrote that "although there have been sustained calls for improvement in the area of pre-service teacher education in music, there have been no conclusive recommendations about what is considered to be essential knowledge and skills for primary educators" (p. 36).

Australia, secondary school teacher training. D'Ombrain (1974)[654] stated that in Australia, "forms of music teacher training which are current in our various tertiary institutions appear to exist as facts of history rather than products of empirical examination" (p. 23). There were two types of secondary school teacher training in music. The first type – specialist teacher training – was offered by a number of music institutions that provided training of traditional musical skills. These programmes supplied the musical components in teacher training and were assumed to be useful but they lacked education studies and teaching practice. D'Ombrain believed that "a programme of music teacher training must involve students in the kinds of processes, from which they may learn, how learning takes place" (p. 24). The second type provided "various musical and paramusical studies" which tended "to concentrate upon the development of critical and historical approaches in the area of academic discipline, rather than the activity of music itself" and might "take the form of virtually teaching the trainees the material to be used with their future pupils" (p. 23). D'Ombrain also pointed out that pre-service training did not address creativity in teacher education in Australia. Bourne (1988)[655] wrote in regard to musical content of pre-service teacher training during the 1970s when "studies in the music of Australia's Aborigines established a foothold in some teacher education courses in music" but only a few courses

[651] Table 6a, row 23.
[652] Table 6a, row 23.
[653] Table 6a, row 26.
[654] Table 6a, row 35.
[655] Table 6a, row 14.

"progressed beyond a token representation of Australian studies in music" (pp. 71-72). The adaptation of the undergraduate courses to the changes in the Victorian Certificate of Education in 1992 by the leading teacher training institutions was pointed out by B. Smith et al. (1992)[656].

Australia, primary and secondary schools teacher training. Bourne (1988)[657] pointed out that the Music Board of the Australia Council in 1986 identified the need for improvement in the content of pre-service training courses that had to reflect "the rapid developments in electronically produced music in classical and popular styles" (p. 65). R. Walker (2000)[658], who also wrote about musical repertoire, stated that "the music teacher has little in the way of guidance now from the academic world of music in terms of value, worth, justification, and quality which might be educationally defensible" (p. 6).

England, primary school teacher training. M. Barton (1989)[659] suggested that teacher training courses had to take into consideration the latest changes in the school curriculum and adopt a child-centred approach as opposed to a music-centred one. M. Barton also stressed "that music exists, and must be seen to exist in practical terms" (p. 15). Major (2000)[660] showed a report of the National Advisory Committee on Creative and Cultural Education which recommended that "teachers should be trained to use methods and materials which develop people's creative abilities and cultural understanding" (p. 18).

England, secondary school teacher training. An unknown author pointed out the need for the colleges "to give the students the right balance between performance and teaching" components of training ("Music in a secondary school (5)," 1971, p. 11)[661]. Odam (1974)[662] also referred to the content of music lessons at secondary schools where "singing, listening and a bit of 'theory' is as moribund as Marley and despite some very good show-teachers, gets no one anywhere" (p. 16). Odam concluded that this "is the sort of lesson which most training institutions aim at" (p. 16).

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[656] Table 6a, row 18.
[657] Table 6a, row 14.
[658] Table 6a, row 28.
[659] Table 6a, row 50.
[660] Table 6a, row 54.
[661] Table 6a, row 60.
[662] Table 6a, row 62.

England, primary and secondary schools teacher training. The historical data from England provide a number of specific examples of the content of teacher training courses. According to D. M. Smith (1969c)[663], teacher training did not reflect current educational thought in music education at both primary and secondary levels. D. M. Smith wrote that while some teachers relied "wholly on conventional methods, striving to inculcate the knowledge they absorbed in their own training in a similar though watered-down version," other teachers felt "this traditional approach to be unrealistic, preferring to try to come to terms with contemporary music, and directly involving their pupils in experiments based on current compositional techniques" (p. 23). Pfaff (1970)[664] believed that "the only really satisfactory method of training is a course centred on music with all the other necessary work keyed into the musical requirements. What we seem to have now is a course which is completely dominated by educational requirements at the expense of main subject development" (p. 11). Pfaff also outlined the components of a usual course in a college of education. These included practical skills such as learning how to play musical instrument(s), choral, and orchestral work, work in instrumental ensembles and creative work on melodic and harmonic instruments, conducting and other rehearsal techniques, and an element devoted to repertoire and teaching skills. The theoretical aspect included "the core of musicianship of all kinds and music history and one would hope that it is orientated towards the understanding and teaching of music as a whole subject" (p. 11).

Rees-Davies (1972)[665] revealed that "music colleges concentrate on practical studies; they place less emphasis on teacher training and academic work" (p. 12). Rees-Davies also emphasised that "so-called 'creative music' making should not replace these, but supplement, and co-ordinate all forms of musical activity" (p. 12). Naughton (1992)[666] stressed that "training has got to be made a priority in this aspect [technology] in the music curriculum if teachers are to establish the skills and knowledge to teach effectively" (p. 20).

Russia, primary and secondary specialist teacher training. Apracsina (1983)[667] believed that the content of specialist teacher training should provide university graduates with an understanding of the whole scope of the music program, its theme details and music repertoires and enable future music teachers to perform music repertoires well. Kulyasov

[663] Table 6a, row 68.
[664] Table 6a, row 69.
[665] Table 6a, row 70.
[666] Table 6a, row 72.
[667] Table 6a, row 80.

(1985)[668] reported the findings of a survey of student teachers (university, year 4) who believed that they would benefit from more extensive observation of real life lessons at school, studying the school music repertoire in their instrumental lessons rather than during the music teaching method lessons, and mastering teaching strategies which are necessary for teaching music at school. Hence pianists, violinists, and music theorists often went to teach music in school. Kulyasov (1985) also suggested that the methods of teaching music at school should be included in the programs for training these instrumentalists. Archazchnikova (1986)[669] emphasised that it is impossible to prepare music teachers for schools without knowledge of music history and theory, music pedagogy and child psychology as it relates to learning music, music perception, social and political science, and aesthetics.

Archazchnikova (1986) also strongly believed that methodological preparation of music teachers should be reflected in all subjects, and that the school program *Music* form the core that connects all subjects of music teacher training. Similarly to Archazchnikova, Efimov (1990)[670] stressed that educational aspects should penetrate all university subjects. Efimov also suggested that the music teacher approach music history, keyboard harmony, and analysis of music from a methodological point of view. Gazchim (1986)[671] stressed that the methodology of teaching music at school aims for music to be perceived and understood as a part of life. Consequently, music teacher training at universities should be seen and taught from the same point of view. Rubashkina (1986)[672] believed that the methods of teacher training should concentre more on an integrated approach to music rather than separating it into small elements (intervals, dynamics, tempo and so on). The universities should also make deeper insights into the topics and themes of *Music*. Rubashkina suggested, for example, that one theme a semester throughout the five years of study would be more beneficial than offering short elective courses in the fifth year. Gorunova et al. (1989)[673] wrote that the examples of works of fine art and literature should be included in the program contents of music colleges as it is in *Music*. This was not to oppose but rather to highlight the inner connections between music and other arts. Creativity should also penetrate all the individual lessons in music colleges for teachers. During these lessons, student teachers should learn how to move to music, how to play children's percussion instruments, and how

[668] Table 6a, row 84.
[669] Table 6a, row 88.
[670] Table 6a, row 102.
[671] Table 6a, row 90.
[672] Table 6a, row 91.
[673] Table 6a, row 99.

to reflect on music. Efimov (1990)[674] strongly believed that the content of teacher training should include rhythmic movement to music, pedagogy and child psychology, and knowledge of the development of the child's voice and how to organise and conduct a children's choir. Teacher training should include performing a variety of instrumental groups such as woodwind, string, brass, percussion, and traditional instruments. This should be compulsory for all student teachers. The teaching programs for music teacher preparation should include compulsory attendance at musical concerts and festivals.

The Department of Education and Science of the Russian Federation (MON, 2009a) updated the prescribed compulsory requirements for the contents of the program of study for specialist music teachers obtaining their qualification through colleges of music and music education. The content is outlined in Table 6e where the first column lists the following sections/course: music history and literature, music theory and harmony, analysis of musical forms, solfeggio, theoretical and methodical fundamentals of music education at general comprehensive schools, vocal, choir and instrumental training, and fundamentals of methodological work for music teachers. The second column of Table 6e provides the detailed content for each section/course. The content is separated into the skills "student teachers will be able to do" and the knowledge "student teachers will know" as a result of study.

The MON (2005a) also prescribed the music-specific content of tertiary study for pre-service specialist music teachers at faculties of music and music education in universities. The first column of the Table 6f outlines the following mandatory courses: history of foreign music, history of Russian music, musical folklore, solfeggio, introduction to harmony and polyphony (the fundamentals of theory), harmony, polyphony, analysis of musical form, instrumental performance, an additional musical instrument, performance of an accompaniment, choir work and arranging music for choir, practical work with choir at school during music lessons in classrooms and extra-curricular activities, choir conducting and reading of choir scores, and vocal training. The second column of Table 6f shows a more detailed compulsory minimum content of study.

A comparison of the contents of the standards reveals that they cover similar components of music-specific skills and knowledge, although the *Standards* for tertiary study are greater in detail. Notably, the majority of points that were gathered from Australia, England, and Russia and listed as the collective data earlier in this chapter in section "What

[674] Table 6a, row 102.

teachers should know and be able to do in order to teach music," are equally reflected in both the *Federal Standards* (MON, 2005; 2009a)

Russia, primary generalist teacher training in music. Yudina (1989)[675] believed that primary school non-specialist teacher training courses should include music teaching methods, methods of conducting music games, the basics for teaching dancing, methods for organising instrumental and percussion ensembles, and orchestras. The musical disciplines for generalist teachers should develop teachers' creativity and aesthetic culture. The number of student teachers needs to be broken into smaller groups to enable them to learn musical instruments. The *Federal Educational Standards for Professional Education* (MON, 2009a) for generalist teachers prescribed the content of the program which should enable future teachers "to sing, perform children's musical instruments, and dance" (p. 22) as well as "to know the elements of musical literacy and musical repertoire which is included in the school music syllabus" (p. 24).

6.06 Music in Teaching Practicum in Primary School Teacher Education

There is evidence that pre-service teacher training was removed from school practice and that a practical component at teacher education was not satisfactory in all concerned countries.

Australia. Temmerman (2001)[676] pointed out "a lack of link between abstract education theory and the practical school context to which it applies" at the primary school level (p. 45). The findings of an informal survey which was conducted over a period of four years (1994-1997) with a total of 655 final year Bachelor of Teaching (Primary) students, revealed that "up to 90 percent of beginning teachers graduated having never taught music in a school classroom or having observed it being taught by a classroom teacher" (p. 44). Temmerman analysed a number of Australian government national inquiries into initial teacher education and showed that the provision of quality, authentic school based professional experiences within the initial (undergraduate) teacher education was insufficient because "the first practice teaching opportunity was positioned too late within many programs" and "experiences were in many cases artificial and irrelevant" (p. 45). Russell-Bowie (2002)[677]

[675] Table 6a, row 100.
[676] Table 6a, row 31.
[677] Table 6a, row 32.

referred to a recent research which indicated that in Australia and Great Britain, "currently non-specialist primary school student teachers in these and other countries are expected to teach music themselves with little support" (p. 33).

England. A lack of teaching experience was pointed out by Farmer (2004)[678] who referred to a report by Ofsted school inspectors who "warned that prospective teachers at Key Stages 2 and 3 are not getting enough classroom experience" at both undergraduate and postgraduate levels (p. 9). Temmerman (2001)[679] wrote that "there has been a considerable shift to school based teacher education. Significant proportions of teacher education programs are now conducted in schools" (p. 44). The initial teacher training included both partnerships between higher education institutions and schools, and the School-Centred Initial Teacher Training schemes. According to Ofsted (2004), judgements made by providers about the trainees' teaching standards revealed that the quality of centre-based and school-based training was usually good as trainers were generally placed in good schools with good practitioners and modelled good practice. They were also well supported and received constructive and targeted feedback on their practical teaching (p. 5). However, there is no evidence concerning the quality of music-specific training provided by those schemes.

Russia. Similarly to Australia and England, many teachers encountered difficulties during their first year of teaching at school because the quality of teaching practicum was inadequate. For example, Anisimov (1983)[680] wrote that there were not many connections between theoretical knowledge and its practical application and that university graduates often complained that they lacked school teaching experience. Student teachers were eligible for school practicum only in their third year at university. Apracsina (1983)[681] suggested that student teachers have to be prepared to teach school students from the first year at university. An unknown author mentioned an inadequate practicum component of his or her pre-service training which led to his or her personal perception of a lack of overall training ("... В школу идти не хотела [I did not want to go to school]," 1988)[682]. Kostonyan (1988)[683] suggested that the teaching practicum should include teaching to a variety of age groups as well as an opportunity to work in different classes within one age group. There was an improvement to

[678] Table 6a, row 77.
[679] Table 6a, row 31.
[680] Table 6a, row 79.
[681] Table 6a, row 80.
[682] Table 6a, row 95.
[683] Table 6a, row 96.

the tertiary curriculum in the middle of the 1980s, when universities shifted this practical component to the first year. Kulyasov (1985)[684] reported that practice showed a benefit of this shift. After the practicum, students-teacher became more professionally oriented. Kulyasov also suggested that student teachers have to be given the opportunity of unsupervised independent teaching for a period of one to two terms. At the beginning of the 1990s, there were further advances in the content of teaching practicum which at the time allowed student teachers to work out 16-18 themes of *Music* across all school age groups. However, Bukach (1990)[685] revealed that the university graduates were still complaining that they encountered difficulties at the first year of working at school. Bukach expressed the opinion of many teachers who suggested that there should be more hours of actual work at school during teaching practicum. The Department of Education and Science of the Russian Federation (MON, 2009a) made it compulsory for there to be 720 hours of teaching practicum during pre-service specialist music teacher training at music teacher colleges. In regard to tertiary education of specialist music teachers, the MON (2005a) assigned 109 hours of practical teaching at schools to master the content, methods and strategies of teaching music including a variety of types of teaching and learning activities (choir conducting, listening to music, performing and improvisation on musical instruments, movement to music). A practicum of teaching music to primary school students during pre-service generalist primary school teacher training is included in the Federal *Educational Standards for Professional Education* (MON, 2009a). This shares 151.5 hours with studies of theory and methods of music teaching.

6.07 Quality of Entrants: Who Comes to Study at the Faculties of Education and Music Education

The historical data provide one with insights into the quality of entrants who come to study education or music and music education in teacher colleges and universities. There are also some data about the number of student teachers who major in music and the quality and/or number of graduates.

Australia, primary and secondary school teacher training. Bridges (1979) stated that students who came into tertiary education had “a hopelessly inadequate musical background” and were “themselves the product of a system that has failed to provide a systematic

[684] Table 6a, row 84.
[685] Table 6a, row 101.

education for music" at their primary years at school Bridges (p. 72). Hoermann (1988)[686] stated that "many students have to start as 'beginners' when entering teaching courses at their initial training" (p. 88). D'Ombrain (1974)[687] made the only criticism of entrants to the secondary school music teaching training courses. D'Ombrain wrote that "regrettably many candidates for music teacher training have already been conditioned by the solitary pursuit of excellence" in performance, composition, or musical criticism and lack of working in a social contexts (p. 24). This, however, proves that the quality of entrants who wished to teach music in secondary school was high and that they had musical training prior to their matriculation studies.

Russia, primary and secondary schools teacher training. Yakonyuk (1983)[688] wrote that entrants to the purely pedagogical degrees (primary) at the tertiary pedagogical institutions lack interest in the teaching profession, particularly classroom music teaching. This is due to their limited musical backgrounds. Kulyasov (1985)[689] also stated that it was impossible to train music teachers at purely pedagogical tertiary institutions because the majority of entrants did not have any musical background. According to Kulyasov, research showed that only 12% of university entrants had some musical background. Kudryavtsev (1988)[690] wrote that university entrants to the faculties of music education had a very vague idea about music and lacked understanding about aims and objectives of music as a school subject. Yudina (1989)[691] listed the reasons for the poor state of training in music generalist teachers who usually had a limited musical background.

6.08 Number of Student Teachers Majoring in Music

Australia, primary school teacher training. There is some evidence that shows that there were only a few students majoring in music during their initial teacher (primary) training. Lepherd (1975)[692] stated that "in Canberra where there are only 11 teacher trainees majoring in music out of 525 students" (p. 16). Lepherd foresaw that "a critical shortage of teachers capable of teaching music" would develop if this trend continued (p. 16). In contrast,

[686] Table 6a, row 15.
[687] Table 6a, row 40.
[688] Table 6a, row 83.
[689] Table 6a, row 84.
[690] Table 6a, row 97.
[691] Table 6a, row 100.
[692] Table 6a, row 5.

Bonham et al. (1977b)[693] reported "a growing interest in music among its 370 students preparing for careers as primary school teachers" at one of the teachers' colleges in New South Wales (p. 58). Even though there was some interest in New South Wales, Bourne (1988)[694] pointed out that in Australia "most students enter our tertiary institutions with limited understanding of career options open to them and how they may vest the major focus of their lifetime involvement in music" (p. 72).

England, primary school teacher training. There is limited evidence relating to the number of student teachers (primary schools) majoring in music. For example, an unknown author reported from the Great Britain that "all but six of the general colleges of education provide main courses in music and such courses were taken by 1,335 of the students embarking in 1966-67 on courses of initial teacher training, about 4 per cent of the total intake to the colleges" ("Music and the young (A report from Great Britain)," 1968, p. 52)[695]. "Nearly 60% of these students were trained purely for primary teaching and about 10 per cent for secondary" (p. 52). Brocklehurst (1971a) also reported that in Great Britain only 4% of teacher trainees' major in music (as cited in Lepherd, 1975, p. 16). Thus, the historical evidence shows that the number of primary school student teachers majoring in music was very low in the 1960s and the beginning of 1970s.

England, secondary school teacher training. Pfaff (1970)[696] pointed to serious problems of recruitment at colleges as a consequence of inept policies implemented by the Department of Education and Science which "virtually banished training for all secondary school music specialists in Colleges of Education" (p. 11). As a result, Pfaff concluded that "the source of supply [high school graduates with music training] disappeared – in my own experience, very suddenly" (p. 11). More recently, Jenkins (1999b)[697] also pointed out the difficulties in recruitment for secondary initial teacher training courses. Elkin (1999)[698] showed that "only 1 per cent of student places have been allocated to arts courses in the Teacher Training Agency's (TTA) new three-year contracts and only 19 out of the much vaunted 390 specialist secondary schools are specialising in the arts" (p. 5). Jenkins (2000a)[699] stated that there was "the recruitment crisis" and "shortfall in application to secondary-teacher training courses"

[693] Table 6a, row 8.
[694] Table 6a, row 14.
[695] Table 6a, row 2.
[696] Table 6a, row 69.
[697] Table 6a, row 64.
[698] Table 6a, row 63.
[699] Table 6a, row 65.

(p. 5). Jenkins also pointed out that "the number of secondary school teachers coming through the undergraduate route was already on the slide" (p. 5). Elkin (2004d)[700] reported the findings of the TTA: "The overall level of secondary places remains unchanged although subject allocations have been adjusted within the total, leaving music provision unaffected. Take up of places by trainee teachers wishing to specialise in music at secondary level have increased by 19.3 per cent since 1999/2000 although their proportional position has declined slightly. Out of a total of 13,870 secondary music trainees in 1999/2000, 520 – that is 3.7 per cent – were music specialists. The equivalent figure for the current academic year is 620 out of 33,900 or 3.4 per cent" (p. 7). According to Farmer (2004)[701], the Graduate Teacher Training Registry statistics revealed that "the number of teacher trainers for music in the UK has fallen from 566 in 2003 to 521 in 2004 – a drop of 8 per cent" (p. 9).

England, primary and secondary school teacher training. Coll (2004)[702] provided a statement with the findings of the Teacher Identities in Music Education research which revealed that "many music graduates do not want to become teachers – will not come as a huge surprise" (p. 17).

Russia, primary and secondary schools teacher training. Yakonyuk (1988)[703] stated that university student teachers did not have a desire to teach music at schools. As a result, practice showed that only a quarter of university entrants chose the faculties of music and music education for the development of their careers as school music teachers. This was this was aggravated by the tendency for programs to favour pedagogical subjects over performing arts subjects. Moreover, the student's focus on performing arts often excluded any interest in pedagogy, and an orientation towards pedagogy detracted from the development of performance skills. Yakonyuk suggested a solution to overcome this mismatch in music teacher training by establishing the notion that the music teacher is a performer. Similarly to Yakonyuk, Kudryavtsev (1988)[704] believed that there was a general perception at teacher colleges that there was a need for musicians while in fact there was a need for teachers (is this what you mean?). Kudryavtsev pointed out that the level of proficiency in musical disciplines was dropping because the general pedagogical disciplines toughen their requirements by

[700] Table 6a, row 66.
[701] Table 6a, row 77.
[702] Table 6a, row 76.
[703] Table 6a, row 98.
[704] Table 6a, row 97.

increasing study time. However, according to Kudryavtsev, in the profession of music teacher, music is a subject but pedagogy is a means.

6.09 Quality and Number of Graduates[705]

Australia, secondary school teacher training. In relation to the education of specialist secondary music teachers, Bonham et al. (1977b)[706] wrote that in New South Wales "there has been a six-fold increase in the number of students… over the past ten years. The convened total of such graduates in 1976 was approximately 120" (p. 57). R. Stevens (2003) wrote that "the situation regarding the preparation of specialist secondary music teachers is somewhat more optimistic" (p. 166). In Queensland, for example, "the number of enrolments in undergraduate music courses (BMus [Bachelor of Music] or equivalent courses which provide a discipline base for prospective music teachers) has remained fairly constant with an average of 271.3 enrolments per year for the period 1992/93 to 2001/02. The number of enrolments in music/music education courses (secondary music teacher education courses) have certainly increased significantly from 8 students in 1992/93 to a high point of 110 in 1998/99, with the most recent figure for enrolment in such courses being 63 in 2001/02" (p. 165). According to R. Stevens, in Victoria the number of secondary music teacher graduates increased from 67 in 1994 to 100 in 2001 (p. 165).

England, secondary school teacher training. An unknown author believed that in England, there was "not a much larger number… of young men and women who would be able to help the majority of children develop their musical potential, whether the schools they attend are to be called comprehensive, secondary, modern, junior high, middle or whatever it may be" ("Music in a secondary school (5)," 1971, p. 11)[707]. Moreover, the majority of graduate teachers (primary and secondary) would still "need the same sort of preparation for teaching" because "one cannot expect students to gain a wide knowledge of all types of literature during the year they are at college, as well as acquiring all the skills demanded of them" (p. 11). Jenkins (1999b)[708] referred to a report published by Ofsted revealing that "although the best music trainees were judged to be 'outstanding', most were seen as needing support in

[705] The number of graduates is also discussed in Chapter 9 in the section about provision of qualified music teachers in schools.
[706] Table 6a, row 8.
[707] Table 6a, row 60.
[708] Table 6a, row 64.

one or more areas: music technology, world music, vocal work and composing" (p. 10). Jenkins (2005)[709] directed attention to the composer and lecturer John Casken who pointed out "undergraduates' poor level of musical literacy" (p. 7).

Russia, primary and secondary school teacher training. Apracsina (1983)[710] stated that preparation of university graduates was weak as a result of the lack of attention given to the independent and creative work of teacher students. Similarly to Apracsina, Yakonyuk (1988)[711] mentioned the low quality of graduates and their inability to implement the new program *Music*. However, Kulyasov (1985)[712] stated that graduates obtain comprehensive musical and educational training which is required to fulfil the demands of the profession of music teacher at school. Bukach (1990)[713] revealed that the recent university graduate pointed out the difficulties they encounter at the first year of working at school. More than 30% of graduates believed that universities prepared them for working at a school. After the first year of working this drops to 12 %, and to the end of the third year of work it falls to 3-4%. Clearly, during the first three years, teachers become more proficient in the details of the music curriculum and that was the time when they usually started realising how inadequate the university training is.

6.10 Who Has Been Teaching Teachers?

In Australia, available data regarding music specialist staff for primary and secondary schools in faculties of education and music education are very limited. For example, Taylor (1987)[714] wrote that in New South Wales "the number of experienced music educators in tertiary institutions is likely to decrease by 50% within the next decade which will have a concomitant effect on the maintenance of depth and diversity in the fields of professed musical expertise" (p. 76). Jarvis et al. (1994)[715] referred to the Bachelor College, the Aboriginal Teachers' training institution in the Northern Territory where because of an increased focus on music, a primary school music specialist was appointed as lecturer. Jarvis

[709] Table 6a, row 78.
[710] Table 6a, row 80.
[711] Table 6a, row 98.
[712] Table 6a, row 84.
[713] Table 6a, row 101.
[714] Table 6a, row 12.
[715] Table 6a, row 22.

et al. (1994)[716] indicated that "staff cuts at the Northern Territory University have already begun, both academic and administrative" (p. 73). A. Thomas (2000)[717] wrote that "at the tertiary level, staffing levels continue to be a concern, with those who leave or retire not necessarily being replaced" in Western Australia (p. 81).

In England, Agnew (2002)[718] showed the suggestions of a report which recommended "that all new lecturers should have a formal teaching qualification by 2010" (p. 17). In Russia, Apracsina (1983)[719] believed that the quality of music provision depended not only on teachers who implemented the music program at school but also university lecturers who trained these teachers. Kulyasov (1985)[720] provided the evidence that indicated that the Regional Departments of Education reached a decision to abolish music education faculties. Archazchnikova (1986)[721] stated that many university lecturers and tutors did not adequately know the school music program, the conditions of music teacher work, and specifics of the profession of school music teacher. Esina and Sinovkina (1986)[722] reported the findings of research that revealed that the college graduates (department of music education) believed that the level of their preparation and readiness for teaching at school depended on their lecturers. When lecturers were knowledgeable in the school music program and were able to inspire student teachers by the subject they teach and their attitudes to teaching at school, student teachers developed confidence and positive attitudes to the profession.

Thus, many authors from Australia, England, and Russia agreed that primary school music should be a specialist subject. This part of the chapter investigates the state of pre-service training of teachers who taught or were intending to teach music at schools, and a number of issues that directly relate to the quality of teacher training. These are: a sufficient amount of time, adequate content of the teacher training courses, the quality of entrants and graduates from the educational degrees, and the quality of academic staff who deliver teacher training.

The Australian historical data articulate the importance of effective teacher training. Effective pre-service teacher training is essential in the delivery of quality school music programs. It was also highlighted that the problems of primary school in Australia where music is expected to be taught by non-specialist teachers, have to be resolved at the tertiary

[716] Table 6a, row 47.
[717] Table 6a, row 48.
[718] Table 6a, row 75.
[719] Table 6a, row 80.
[720] Table 6a, row 93.
[721] Table 6a, row 88.
[722] Table 6a, row 89.

level. Similarly to Australia, in England the importance of music for child development was not always reflected in initial teacher training. In Russia, some concerns about the quality of teaching music at schools were also directly linked to the quality of primary generalist teacher pre-service training. In most states and territories of Australia, where at a primary level of schooling, music is expected to be taught through generalist teacher training, the training of these teachers in music always was and is a major concern.

The evidence shows that pre-service primary school non-specialist teacher training was inadequate across Australia, particularly in Victoria, New South Wales, the ACT, and the Northern Territory. There is also some evidence concerning the inadequacy of teacher training for primary and secondary levels in Australia as a whole, and Western Australia in particular. In England, there was evidence of inadequacy in both training of specialist and generalist primary school teachers.

There is no evidence that the training of secondary school music teachers was insufficient in Australia. Unfortunately, the *National Review* did not make the issue about the state of pre-service teacher training clear when providing mixed data on the training of primary and secondary school music teachers but this was beyond its scope. As a result, the urgency of improvements needed for initial training of generalist primary school teachers was not articulated strongly enough. It has to be stressed again that the Australian data were mainly concerned with the problem regarding primary school teacher education rather than with pre-service training of secondary school music teachers.

Reductions in time allocation in pre-service teacher training of generalist teachers was pointed out in the *National Review* as one of the reasons for poor quality teacher training in music. However, the historical data show that the apparent lack of time for music in teacher training has been evident since the 1970s (primary in Australia as a whole and in New South Wales, Victoria, South Australia, the Northern Territory, Tasmania and Western Australia in particular; primary and secondary in Western Australia). For nearly four decades the issue of the lack of time in music for trainee non-specialist teachers has been pertinent. Moreover, the historical data provide evidence not only of the inadequate amount of hours devoted to music, but also of the diminished number of hours of musical training of generalist primary school teachers. The reasons for cuts in hours were the merging of music in the arts learning area (across Australia) and an amalgamation of educational institutions (Queensland). As a consequence of this, not only student learning but also generalist teacher preparation (primary) was severely affected throughout Australia, and in the ACT, Queensland, New South Wales, South Australia, the Northern Territory, Tasmania and Victoria. The weight of

evidence would suggest that the Australian tertiary educational system has failed to provide a systematic music education for pre-service generalist teachers. A number of universities did not provide any musical training while offering generalist training programs.

In regard to the content of pre-service programs for study, overall historical data suggests that teacher training should incorporate educational and music-specific disciplines. In Australia, there are no excepted nation-wide standards for the training of generalist and secondary school music teachers. The extent of differences that exist in the content of pre-service teacher training (the musical component for the generalist teacher degree) and variation of these between different universities are unknown. There is a shortage of research in the curriculum content of pre-service generalist teacher training in music. The available data mentions that there were short courses in Kodaly and Orff, that is some music courses were developed and taught in terms of behavioural objectives (with exception of Queensland where there was a tendency to move away from a skill based curriculum), while other music courses did not develop understanding, enjoyment and imagination in music. At present, the majority of Australian tertiary institutions shifted music in pre-service primary teacher training into curriculum-based arts education and taught music through an arts course, rather than a music-specific course focusing on music-specific skills, knowledge, and approaches to teaching and learning. The content of such courses usually covers very basic skills in music and examines how music integrates with other arts. The courses also familiarise primary school trainee teachers with pedagogical and curriculum approaches to the arts including cross art activities and programming for art outcomes. The Australian historical data disclosed a number of suggestions as to what might be in the content of tertiary music education courses for the generalist teacher training. It was suggested that generalist teachers should:

- be taught how to use technology in music teaching,
- be familiar with a broad musical repertoire,
- be able to develop an understanding of the intrinsic and aesthetic values of music through their own participation in music activities,
- have the knowledge and skills in music,
- know the underlying philosophy and content of the school music syllabus,
- have experience in teaching music during school-based teaching practicum,
- develop positive attitudes about music education, and
- learn how to play an accompanying instrument.

As with issues associated with the education of secondary school music teachers, the pre-service courses did not address creativity, did not familiarise teacher trainees with electronically produced music in classical and popular styles, and did not train students how to select music in accordance with its educational value, worth, justification, and quality. There were a number of suggestions for improvements in the content of training of secondary school music teachers, who should be taught how music learning takes place with focus on music, and taught material to be used with their future students.

In England, the state of teacher training in music has been uneven during the last forty years. For example, it was poor in the 1970s, it improved in quality at the end of the 1990s, and it declined in both primary and secondary schools in 1999 and 2006. The authors listed some deficiencies of training in regard to the insufficient development of teaching skill and recruitment, misbalance between musical repertoire in teacher training (primary and secondary) and quality of musical repertoire (secondary). Similarly to Australia, initial generalist teacher training has been suffering from a lack of time and reduced hours devoted to music. It was suggested that the content of initial primary school teacher training should address the child-centred approach in teacher training, be practical, and focus on the development of music-specific skills and include methods and materials which develop creative abilities and cultural understanding. In connection to the issues associated with the education of secondary school music teachers, the historical data show that the content comprised singing, listening, and basic theory. These should be balanced between performance and teaching.

In Russia, the level of specialist music teacher training was sufficient but there were a number of deficiencies. The deficiencies in training include: the lack of correlation between university programs for teachers and the school program, and a mismatch issue between pedagogical and music-specific disciplines. In addition, some aspects of the school program (e.g., instilling of virtues and values of the society through music, emotional development and movement to music) were not sufficiently reflected in the teacher training programs. However, the latest data show that improvements in the teacher training program have been made. The institutions for training specialist music teachers develop their programs in accordance with the minimum requirements of the *Federal Standards for Professional Education*. A comparison of the *Federal Standards* (2002 and 2009) reveals a significant increase of up to 33.33% of total hours of study devoted to music-specific subjects at colleges of music and music education. At a tertiary level 78.59% of total hours are given to music-specific subjects during initial training of primary and secondary specialist music teachers. In

Russia, professional training in teaching classroom music is officially given to specialist music teachers and standardised by the Federal Government. However, generalist primary teachers also have a mandatory component of study in music in their initial training that includes both musical and pedagogical aspects. The historical evidence proves that the *Standards* for the content of the programs for music specialists are being implemented.

The practical component for teaching music at school during initial primary school teacher training was not adequate in all concerned countries. The list of inadequacies includes: absence of teaching practicum (Australia); postponement of initial opportunities to later years of tertiary study (Australia and Russia), irrelevant content (Australia), a lack of teaching experiences with different age groups (Russia), and an insufficient amount of time devoted to practical teaching experiences (England and Russia). While the Russian historical data provided examples of improvements in the quality of teaching practicum, the data regarding developments in teaching practicum in Australia and England are unknown.

In Australia, a lack of hours devoted to music, and poor study content were further aggravated by the quality of entrants who usually had minimal or no musical backgrounds. The weight of evidence would suggest that while Australian authors were more concerned with the quality of entrants to initial teacher training, the authors from England focused more on the number of students majoring in music while the quality of graduates was of the most interest among the Russian authors. It is suggested that the importance of effective teacher training should be reflected in a sufficient amount of time, in adequate content of the teacher training courses, the quality of entrants and graduates from the educational degrees, and the quality of academic staff who deliver teacher training.

Chapter 7
Curriculum Support for Teaching Classroom Music

The *National Review* states that in most states and territories, “successive restructuring within education systems has seen a reduction of music-dedicated, centrally located and district, or regionally based music support services” (p. 47). The *National Review* notes that in Australia, “in most states and territories, curriculum support such as advisory teachers” were affected by restructuring (p. 107). The *National Review*, however, does not provide details or examples of withdrawn curriculum support to support its statements (see Appendix 7A for details). Did advisory teachers exist in all states? At which level were they based (school, district or

state/territory Department of Education)? How effective and sufficient were they? As the *National Review* points out, erosion of the system of curriculum support services and on-going professional development, in its turn, further compounded "the reported lack of competence and confidence on the part of many generalist teachers about teaching music" (p. 107). Did only primary generalist teachers need curriculum support? Who else was in need? Did teachers receive a sufficient amount of support?

This chapter focuses on the support that is connected to the classroom music curriculum and includes the work of music advisory services consultants, music specialists whose role is to provide professional support to non-specialist teachers, methodologists (Russia), and teacher in-service training (on-going professional development). This chapter provides an overview of advisory services which have been offering professional support for classroom teachers for the last 35 years.

Advisory Services

7.01 Who Needed Support and Assistance of the Advisory Services?

A number of authors stated that there was a need for assistance from music advisers among primary school generalists, newly graduated generalist teachers, secondary school teachers in Australia, and music specialists in Russia. For example, Bourne (1988)[723] referred to Colwin (1984) who reported that a conference of senior departmental music officers recommended training and employing personnel with special skills to assist primary classroom teachers in the implementation of music programs (see Table 7a for full citations). B. Smith et al. (1992)[724] stated that the primary school generalist teachers' needs for support in the delivery of music were recognised in the Northern Territory. The evidence that primary classroom teachers needed assistance in schools with classroom music in the Northern Territory was also pointed out by A. Thomas (1999)[725]. Jeanneret (2006)[726] expressed that there was the demand for "a model of ongoing professional development in music under the supervision of an advisory teacher for newly graduated generalist teachers" in Australia (p. 95). When addressing the needs of secondary school teachers, Rimmer et al. (1986)[727] pointed out that

[723] Table 7a, row 10.
[724] Table 7a, row 12.
[725] Table 7a, row 18.
[726] Table 7a, row 21.
[727] Table 7a, row 22.

there was a need for "a comprehensive advisory teaching network and cell groupings of teachers enabling all music teachers to have access to support" in Western Australia (pp. 23-24). In Russia, Shyshlyannikova (1985)[728] believed that it was not sufficient nor helpful to limit teachers' professional development to lecture-type workshops. Shyshlyannikova stressed that music teachers need an on-going support system during the school year and emphasised that teacher pedagogical proficiency is developing only with the support of a music adviser.

7.02 Classroom Music Advisers: Roles and Responsibilities

Australia. The function of the music advisers in New South Wales, according to Hunt and Epstein (1967)[729] was "to assist the primary teacher in his or her own classroom to develop ability in the teaching of music. The advisers are consultants, demonstration teachers, workshop leaders and organisers of teaching aids, festivals and so on. They are on call as needed and as often as is physically possible" (p. 20). According to Purcell (1974)[730], the administrative duties of the supervisor, superintendent, or inspector "range widely, include the giving of advice and assistance to class teachers in how to run music programmes, visiting schools to teach, give demonstration lessons and plan procedures, preparing materials to act as study guides for the classroom teacher, and the staffing of music resource centres for general teachers" (p. 19). Kartomi et al. (1988)[731] defined the qualities of regional consultants in New South Wales who "are information givers and providers of solutions; are perceived as being 'similar' to the people with whom they are working, yet different enough to be regarded as useful; support the self-esteem of teachers; and, possess a clearly defined set of purposes which can be shared. There has to be some sort of tension/pressure/conflict to bring about change. The consultant can provide some of this tension and at the same time offer support" (pp. 62-63). R. Smith (1998)[732] wrote that the role of the Northern Territory music adviser was "to share time with many teachers and their students in urban schools like those in Darwin or in smaller centre schools," "in area schools in townships where one institution must provide education from early childhood to tertiary, or in remote Aboriginal community

[728] Table 7a, row 44.
[729] Table 7a, row 1.
[730] Table 7a, row 3.
[731] Table 7a, row 11.
[732] Table 7a, row 13.

education centres" (p. 37). At the secondary level, Rimmer et al. (1986)[733] showed that advisory staff took part in regular workshops with a group of teachers and academics from the University of Western Australia with the purposes of devising, assessing, and structuring lower school curricula in Western Australia (p. 21). A. Thomas (2000)[734] stated that the Northern Territory Department of Education's "classroom music adviser shares time between remote, urban and rural schools. Visits out of Darwin account for almost fifty percent of professional support in schools" (p. 67).

England, primary schools. M. Barton (1989)[735] stated that in England, "the term 'consultant'… was already being wrongly applied to music teachers who were doing no more than fulfilling the traditional role of the specialist. Such misunderstandings only served to distort the true function of the consultant" (p. 14). Bray (1994)[736] defined support services as "the work of advisory teachers and inspectors," professional development and in-service training with the aim to support primary general class teachers and improving standards within the classroom (p. 8).

Russia, primary and secondary. Music advisers are based at schools, the Departments of Education and Science and at the Institutes of Teacher Professional Development. Fominova and Kocherova (2007)[737] emphasised that not only teachers who plan music lessons but also the department's or school's advisers (music methodologists[738]) who approve the plans must specialise in the area of school music education. Chelyshova (1983)[739] stated that music advisers had to have actual experience to be able to help teachers. Chelyshova described the role of music advisers in training school teachers in 1976, when the new program *Music* came into existence. They monitored and inspected the implementation of the new program at schools. Music advisers also regularly reported their observations of music lessons at schools. In addition they reflected on recorded lessons, opinions and comments by teachers, school executives and parents, and made recommendations on ways of improving the program. They also conducted numerous courses, seminars, and demonstration lessons. Zchykov (1987)[740]

[733] Table 7a, row 22.
[734] Table 7a, row 34.
[735] Table 7a, row 36.
[736] Table 7a, row 37.
[737] Table 7a, row 52.
[738] Russian: методисты.
[739] Table 7a, row 42.
[740] Table 7a, row 49.

listed some of the duties of music advisers who were based at schools. The list includes planning work for regular school meetings for 3-4 meetings a year with a regional music adviser and conducting 5-6 demonstration lessons a year. Chelyshova (1987)[741] wrote that music advisers at the Institutes of Teacher Professional Development were responsible for conducting teacher professional development courses, monitoring the teacher unions' research work, reflecting and analysing music teaching at schools, solving issues with funding and resourcing of music at schools, and providing music teachers for schools. Shyshlyannikova (1990)[742] pointed out two directions of the music advisers' work. The first was an identification of the weaknesses in teacher understanding and implementation of the music program, and development of the music teachers' proficiency. The second entailed introducing new practices in music education music to teachers and helping music teachers to master new teaching strategies.

One of the models of advisory support for primary and secondary school generalist teachers in Australia entails having specialist music teachers as music advisers. For example, Hunt and Epstein (1967)[743] suggested that in New South Wales teachers who have qualifications in education and music should be appointed to primary schools "with some sort of authority to advise and supervise" in order to achieve better results in general (p. 20). Silsbury (1974)[744] provided "one of the most interesting and potentially valuable projects" in South Australia where extra specialist staff was appointed to a number of schools to "teach only music" and to "act as consultants and resource personnel to the other staff members" (p. 76). Lepherd (1975)[745] reported that in Australia, the method of using specialist talents with the purpose to "train teachers in the classroom situation in good music teaching methods" by demonstrating lessons proved to be successful. However, the scheme did not go far enough because of "the lack of organised placement of teachers with special talents" and the shortage of teachers "with any significant musical talents" (p. 17). Bonham et al. (1977b)[746] wrote that in Queensland, "stress is given to the advisory/resource nature of the work of teachers with special music skills or those especially trained in music and appointed to the larger primary practicing schools" (p. 60). Rimmer et al. (1986)[747] pointed out the success of the interaction between the specialist (or MRT – Music Resource Teacher) and the classroom teachers over

[741] Table 7a, row 48.
[742] Table 7a, row 51.
[743] Table 7a, row 1.
[744] Table 7a, row 2.
[745] Table 7a, row 4.
[746] Table 7a, row 25.
[747] Table 7a, row 8.

an extended period in the ACT (p. 25). In Victoria, team teaching between music support teachers and generalist teachers as a type of support was described by Rimmer et al. (1986)[748]. It was proposed that the music support teachers with their co-ordinator would design the expected educational outcomes of each stage of development. However, Rimmer et al. (1986)[749] stated that in Tasmania, specialists (recourse teachers) were not able to integrate with the classroom teacher in order to incorporate music in the child's continuous education at school the because of the limitation on time allocations of music specialists in schools. Unlike in Tasmania, Jeanneret (2006)[750] observed a similar scheme in New South Wales and stated that "expert teachers moving around and working with less experienced teachers has worked effectively in the past, particularly during and after the implementation period of the New South Wales 1984 Music Syllabus and Support Statements" (p. 94).

Other models of advisory support services were also used in some Australian states and in Russia. For instance, A. Thomas (1999)[751] reported that in Queensland, a syllabus advisory committee and consultative network have been established to provide curriculum advice for primary school teachers. A. Thomas (2000)[752] referred to the Advisory Group that was created to assist the dissemination of "the best practice to a wider group of teachers who are beginning to use the Arts Learning Area Outcomes" in both primary and secondary schools in Western Australia (p. 80). Kudinova (1986)[753] wrote that in Russia music advisers from the Institute of Teacher Professional Development established a number of music teacher unions in cities and regions to help newly appointed music teachers with professional advice. One of the forms of help was a tutorship whereby a newly appointed teacher and an experienced teacher worked collaboratively. The teachers shared and reflected on their teaching practices. The role of the heads of unions was to communicate to school principals the importance of music lessons for children and to familiarise school executives with music program contents, resources, and demands.

7.03 State of Advisory Services

Australia. Historically, it is evident that there has been a lack of support for generalist teachers and secondary school teachers. There is much evidence of changes in the structure of

[748] Table 7a, row 9.
[749] Table 7a, row 7.
[750] Table 7a, row 21.
[751] Table 7a, row 19.
[752] Table 7a, row 32.
[753] Table 7a, row 47.

advisory services because of the amalgamation of music into the arts and decentralisation of educational services. For example, Bonham et al. (1977b)[754] stated that even though the number of music specialists who were able to support primary school teachers has grown, it was still "not enough to meet the needs of interested class teachers" in Victoria (p. 65). In connection with Australian secondary schools, Carroll (1988)[755] stated that "most states appear to have some level of consultancy services and to have identified the professional development of staff as a major need that has not been met to the extent it is required" (p. 100). B. Smith et al. (1992)[756] warned that the amalgamation of the previous performing arts and visual arts consultancies in the ACT would impact significantly on music education because it "cannot be assumed that the new officer will have a background in specialist music education" (p. 67). As for curriculum assistance for primary and secondary school levels, May et al. (1987)[757] regretted that in Victoria and in many other states of Australia, the central consultation service no longer operated as its functions shifted to regional administration. Worland expressed some hope that "once the new structure is in place, schools, teachers, and students will receive more effective and efficient assistance in providing better music programs to a greater number of students" (pp. 33-34). Leong et al. (1999)[758] reported on the reorganisation and shifting responsibility of support provision from the Curriculum District Service Centre at Central Office of the Education Department of Western Australia to each District Office in Western Australia. Livermore (1990)[759] described declining advisory and consultancy support as one of the burning issues in arts education in Australia (p. 3). A. Thomas (1999)[760] wrote that as a result of the redesign of the Curriculum Division, a Principal Education Officer in music and Subject Area Committees in music were eliminated in the Northern Territory (p. 77). R. Stevens (2003) stated that there was "a decline in the availability of curriculum support staff" in New South Wales, the Northern Territory, South Australia, Victoria, and Western Australia (p. 175). While historical evidence does not note the impact of amalgamation into the arts and decentralisation in Queensland, according to A. Thomas (1998)[761] school music programs "continue to flourish" with the support of music coordinators (p. 83). Similarly to Kirchhubel,

[754] Table 7a, row 5.
[755] Table 7a, row 23.
[756] Table 7a, row 24.
[757] Table 7a, row 26.
[758] Table 7a, row 32.
[759] Table 7a, row 27.
[760] Table 7a, row 31.
[761] Table 7a, row 30.

A. Thomas (2000)[762] revealed that in the Northern Territory, "professional music education support for teachers in schools has been enhanced" (p. 67).

England. Kerrison (1996)[763] pointed out the lack of music specialist teachers who were able to provide support for teachers who taught classroom music to Years 1 to 9. The Arts Council England (ACE) has revamped its advisory system following the amalgamation of the former regional arts associations (Clarke, 2003)[764].

Russia. Chelyshova (1983)[765] pointed out a number of disadvantages of the system of advisory support for teachers stemming from the fact that many music methodologists did not have Masters degrees in music education. Some regions did not have music methodologists at all. An unknown author ("В Министерстве просвещения РСФСР [In the Department of Education RSFSR]," 1985)[766] revealed that music advisers often were not able to provide any professional support for teachers. Shyshlyannikova (1985)[767] wrote about the teachers union which provided a good level of support for new and young teachers who work at schools for less than a period of three years. However, Shyshlyannikova pointed out that the major disadvantage of the specialist music teacher unions was that they observed the individual lessons without synthesising a collective practice.

7.04 Number of Advisers

Australia. The historical data provide some evidence about the number of music advisers in Australia. For example, Hunt and Epstein (1967)[768] wrote that "the first Advisers were only appointed a few years ago, and there is only one Adviser allocated to each Education Directorate" in New South Wales (p. 20). Purcell (1974)[769] noted that in Australia, "each state has a Music Branch within the Education Department, with a full-time supervisor, superintendent or inspector to administer it. Several states have a separate administrator of music for the primary division as distinct from the secondary. Full-time staff attached to such

[762] Table 7a, row 34.
[763] Table 7a, row 41.
[764] Table 7a, row 39.
[765] Table 7a, row 42.
[766] Table 7a, row 45.
[767] Table 7a, row 44.
[768] Table 7a, row 1.
[769] Table 7a, row 3.

music branches varies in number from two or three in some states to over 90 in VIC" (p. 19). However, Bonham et al. (1977b)[770] stated that "the QLD Department of Education appointed its first Supervisor of Music who was given responsibility for music education in primary as well as in secondary schools in 1970" (p. 60). Before 1993 in the Northern Territory, according to B. Smith et al. (1992)[771], "Darwin had a permanent Senior Education Officer whose role was changed from supervising classroom music to Instrumental Instruction to Darwin and rural schools but in 1993 a Primary Schools Music Adviser was appointed for the Northern Region" (pp. 63-64). The evidence provided by B. Smith also shows that there was one music adviser in 1998 (p. 37). This increased to two part-time specialists and one full-time music adviser based in the Northern Territory Music School according to A. Thomas (1999)[772]. Caesar et al. (1998) and A. Thomas (1999, 2000)[773] reported on the appointment of twenty Creative Arts consultants throughout the state, whose regular workshops in each of the four strands of the new syllabus supported the development of the arts in schools. Caesar et al. (1995)[774] wrote that in Western Australia, there was one consultant for primary and secondary music in an arts team at the Department of Education. Barrett reported that "during 1997, seven implementation officers will be employed (one for each of the seven education districts of TAS) to focus school-based Professional Development in the Arts (K-12) during the period 1997-1998" (Caesar et al., 1996, p. 69)[775]. However, it is not known how many of them consulted in music.

England. The Ofsted's report 2005-2006 (DSS, 2006) on the effectiveness of in-service training for teachers states that the implementation of the national workforce agreement between 2003 and 2005 contributed to an increase in the number of curriculum support staff in primary and secondary schools. However, a proportion of music-specific support staff was not specified. Here, it should be mentioned that local government reforms in England during the 1980s and 1990s included the abolition of local authorities and their role in providing advisory teams for schools. Schools became self-supporting, and the former control by local education authorities (LEAs) disappeared. Following this, former LEA advisers and consultants for education became independent working on contract to various schools as required.

[770] Table 7a, row 25.
[771] Table 7a, row 12.
[772] Table 7a, row 18.
[773] Table 7a, rows 15, 16 & 17.
[774] Table 7a, row 28.
[775] Table 7a, row 29.

Russia. Zchykov (1987)[776] revealed that in 1972 there was no music methodologist in any village or in Magnitogorsk city where the first music adviser was appointed in 1976. In the 1980s, according to Zchykov, there were local music advisers based at schools and regional advisers who operated at the Departments of Education. Chelyshova (1983)[777] wrote that by 1976 all Institutes of Teacher Professional Development employed music methodologists but there were still some regions without music advisers. Chelyshova (1987)[778] wrote that in 1977 80 Institutes of Teacher Professional Development existed in Russia. In 1977, 56 were without music advisers. However, at the end of the 1980s all had musical personnel.

7.05 Impact of Music Advisers on Quality of Classroom Music[779]

Australia, primary schools. For example, Hunt and Epstein (1967)[780] believed that in New South Wales music advisers' "impact on the development of efficient music teaching in primary schools has been tremendous" (p. 20). The interaction between the Music Resource Teacher (MRT) and the classroom teachers in the ACT resulted in "the consequent development of teachers skills and confidence" along with the children's skills (Rimmer et al. 1986, p. 25)[781]. R. Smith (1998)[782] wrote that as a result of collaborative work with a music adviser over a period of a few weeks, classroom teachers were "able to participate in the process of planning, implementing, developing, assessing and evaluating the programs we work" in the Northern Territory (p. 39). A. Thomas (2000)[783] pointed out the impact of the adviser on the quality of both "learning and teaching, taking innovating teaching practices to staff in remote schools" at all levels of schooling in the Northern Territory (p. 67). Roulston (1998)[784] stated that since the supervisor of music introduced the services of a music specialist to schools with an enrolment of 601 or more students in the late 1970s, "there has been a steady increase in the number of music specialists employed in primary schools" (p. 7).

[776] Table 7a, row 49.
[777] Table 7a, row 42.
[778] Table 7a, row 48.
[779] There are only a limited number of examples of the impact of music advisers on the quality of classroom music provided by Australian and Russian historical data.
[780] Table 7a, row 1.
[781] Table 7a, row 8.
[782] Table 7a, row 13.
[783] Table 7a, row 34.
[784] Table 7a, row 14.

Russia. Shyshlyannikova (1985)[785] stated that the music teachers union contributed to the proficiency of novice music teachers in teaching music. Chelyshova (1987)[786] pointed out that the music advisers helped many teachers to become confident in teaching music, to feel the necessity of professional development and self-education, and to establish the prestige of profession at schools. Shyshkina (1989)[787] indicated that music advisers contributed to the teachers' successful implementation of the syllabus *Music*.

7.06 Music-specific Curriculum Documentation and Materials as Support for Teachers

When making the claim that "in some states syllabus and support documents are out of date or written in ways that no longer provide direct guidance to teachers, particularly inexperienced teachers" the *National Review* does not specify the states or territories nor the syllabi and support documents (p. 107). So, what do teachers use in these circumstances – the old syllabi? Are there examples of music syllabi that provide any direct guidance at all? What level of detail may be regarded as a direct guidance? When do teachers need direct guidance? Is it when choosing teaching methods and strategies, musical material (repertoire), or in assessment?

Australia, primary schools. Plummeridge (1978)[788] stated that music-specific support materials (e.g., method books) were no use to teachers who were musically illiterate. Similarly to Plummeridge, Kartomi et al. (1988)[789] stated that "many teachers had indicated that they would need additional help beyond the Support Statements to teach the Syllabus" Music (K-6) in New South Wales. Jeanneret concluded that "written materials need an introduction or demonstration for full effectiveness, no matter how straightforward they seem, and that whilst a resource might be excellent, its use depends upon personal learning experience with good leadership" (pp. 62-63). R. Smith (1998)[790] who was a music adviser, stated that primary teachers were "frequently" admonished in regards to "the unrealistic expectations of curriculum writers" in the Northern Territory (p. 38). R. Smith emphasised that "there should be ample support in the plethora of resource material" because the teachers did not have "competence to utilise it" (p. 38).

[785] Table 7a, row 44.
[786] Table 7a, row 48.
[787] Table 7a, row 50.
[788] Table 7a, row 35.
[789] Table 7a, row 11.
[790] Table 7a, row 13.

England, primary schools. Dibb (2002)[791] referred to the findings of a questionnaire that involved 73 teachers who took part in "Get the Singing Habit" workshop and revealed that teachers indicated "a dramatic increase in confidence and teaching skills when given the correct support and encouragement" (p. 24). According to Swanwick (1975)[792] there was "no shortage of ideas now for class music activities in schools" and that "materials are being generated by those in teacher education, by music advisers" for both primary and secondary schools (p. 11). However, Swanwick believed that "whatever the intention of those of us who contribute our offerings, the result in practice can so often be confusion" for teachers (p. 11).

Russia, primary and secondary. An unknown author reported the results of the Department of Education RSFSR monitoring that pointed out that the quality of teaching music has improved because the new syllabus *Music* inspired teachers to rethink their subject, the significance and aims of their work at school, and the role of music in the aesthetic development of students ("В Министерстве просвещения РСФСР [In the Department of Education RSFSR]," 1985)[793]. Chernousova (1985b)[794] provided the evidence to show that there is a close relationship between quality of teaching and the quality of the music syllabus, and stated that the music syllabus provided an excellent opportunity for opening up the teachers' creativity in classrooms. Voloshanin (1986)[795] pointed out that the new program created many opportunities for teachers' creativity to develop and form the core of what constitutes quality teaching.

In summary, this chapter investigates the provision of professional advice and support for teaching classroom music. There is little in the way of evidence in relation to the status of advisory support and services in England, and limited data on this issue in some Australian states and territories and in Russia. Nevertheless, a number of authors stated that there was a need for assistance from music advisers among primary school generalist teachers, recently graduated generalist teachers, secondary school teachers in Australia, and music specialists in Russia. The historical literature provides evidence that indicates that both music advisers and specialist music teachers played the roles of consultant and resource personnel.

[791] Table 7a, row 38.
[792] Table 7a, row 40.
[793] Table 7a, row 45.
[794] Table 7a, row 43.
[795] Table 7a, row 46.

There were also other models of advisory support and services in some Australian states and in Russia (e.g., a syllabus advisory committee and consultative network in Queensland, the Advisory Group in Western Australia, and the music teacher unions in Russia). In regard to primary classroom music, the Australian historical data indicate that the music advisers' role might include:

- visiting urban and rural areas,
- assisting and consulting generalist primary teachers in classrooms in order to develop their ability in teaching music ,
- assisting in the areas of music resources and pedagogy,
- demonstrating music lessons,
- designing, conducting, and administering professional workshops ,
- organising and preparing teaching aids (and music festivals),
- teaching music (if based at schools),
- maintaining music resource centres for general teachers, and
- supporting the self-esteem of teachers.

The role of secondary music adviser might involve devising, assessing, and structuring school music curricula. In order to improve standards within the classrooms in England, the advisory teachers are responsible for professional development and in-service training to support primary general class teachers. Similarly to Australian and English advisers, Russian music advisers conducted in-service training courses and seminars and demonstration lessons. The professional responsibilities of the Russian music advisers also were to train teachers so that they are able to implement *Music*, monitor and inspect the implementation of the music syllabus at schools, report their observations of music lessons, reflect on recorded lessons, opinions and comments by teachers, school executives, and parents, and write their recommendations and suggestions for improvement.

In Australia, there were a number of changes in the educational policy of educational services. The evidence indicates that subject-focused advisory officers and committees were eliminated in the Northern Territory, decentralisation occurred in Victoria, and amalgamation occurred in the ACT. However, there is a little evidence that these worsened the state of advisory services. Overall, the lack of support for generalist and secondary school teachers was evident in Australia. For example, the lack of curriculum support for primary generalists was evident in Victoria as was the low level of support for secondary school teachers in Australia as a whole. There were two references (dated 1990 and 2003) which indicated a

decline in staff in New South Wales, the Northern Territory, South Australia, Victoria, and Western Australia. However, the data show that at the end of the 1990s, the status of music was satisfactory in Queensland, and in the Northern Territory there was evidence of improvement.

In England, there was a lack of support for music specialist teachers (school Years 1 to 9) at the end of the 1990s. However, there is evidence that advisory services improved at the beginning of 2000. The Russian historical data point to a number of deficiencies in the music advisory system. For example, there were no music advisers in some of regions in the 1980s. The fact that music advisers did not have a Master Degrees in music education was also pointed out as a disadvantage of the system. A negative aspect of the work of music advisers was their inability to synthesise individual teaching practices.

While there was no evidence found regarding the way music advisory services contributed to the quality of classroom music in England, there are some examples found in Australian and Russian articles. These are, for instance, the enhanced quality of classroom music in primary schools in Australia as a whole, the enhanced teachers' and children's skills and teachers' confidence in the ACT, and the enhanced participation of primary generalists in planning, implementing, developing, assessing, and evaluating the music programs in the Northern Territory. The Queensland music adviser initiated a change in policy by introducing specialist teachers to primary schools. In regard to both primary and secondary levels, the curriculum support advisory service took innovating teaching practices and affected learning and teaching in the Northern Territory. In Russia, music advisers strengthened teachers' confidence in teaching music, helped develop their positive attitudes and aided in their professional development and self-education. They also contributed to the establishment of the prestige of the profession of the music teacher at schools and helped novice teachers become proficient in teaching music. It is also worth mentioning music-specific curriculum documentation and its place in supporting teachers in their classrooms. The main argument is that without music specialist advice, assistance or consultancy curriculum support materials make little sense and are of little use to non-specialist teachers.

In-service Teacher Training in Music

The *National Review* points out that curriculum support, "in particular on-going professional development[796] has been withdrawn, redirected or depleted" (p. 107). What does "depleted" mean in the context of on-going professional development? Does it mean that all teachers have already taken part in it? How can it happen if the *National Review*'s own findings show that "overall, 16% of teachers were new to the school and 57% had been at the school over 5 years" (p. 65). It means that 23% of teachers had been at the school less than 5 years. Had they all gone through on-going professional development courses? What are the possible reasons for depletion? Was the course out of date, or was money and interest an issue? Are the ongoing professional development programmes withdrawn or depleted because they do not meet the needs of teachers and/or students? Or, is there no financial support to run them? What kind of ongoing professional development was withdrawn (short/long courses and where based)? How effective and sufficient were they? Did on-going professional development target primary or secondary teaching? What topics did they cover? Were they specifically musical or educational in general? If the ongoing professional development were redirected, where was it redirected (to another school, district, state or territory)? This part of the chapter is concerned with in-service training or ongoing professional development by state and Federal governments mostly through the Departments of Education alone, or in some cases in conjunction with other agencies. The data are organised as follows: the importance, state, forms of delivery, and impact of in-service courses; what courses have been offered; and what should be offered as suggested by the historical data.

7.07 Importance of In-service Training

Australia. The importance of in-service professional development has been recognised for many years. For example, Hunt and Epstein (1967)[797] believed that in New South Wales, "the future of Primary music depends largely upon the extent to which education authorities are prepared to provide this type of in-service training" (p. 20) (see Table 7b for full citations).

[796] Throughout the Australian literature and curriculum documentation, on-going professional development is also referred to as professional development, professional learning, and in-service training that do not involve tertiary study. In England, this type of teacher training is called continuous professional development (CPD). In-service training (INSET) refers to postgraduate study.
[797] Table 7b, row 1.

England. An unknown author stated that "many primary teachers are anxious to improve their musicianship and eager to attend in-service courses" ("Music and the young (A report from Great Britain)," 1968, p. 52)[798]. Elkin (2003d)[799] believed that continuing professional development is "particularly important in a subject like music where teachers in small schools have only one music teacher" and that "isolation can lead to demotivation" (p. 9). The Training and Development Agency for Schools (2007b) states that "research shows that pupils learn best when staff are motivated, developed, and updated. Research also indicates positive links between pupils' learning and sustained continuous professional development" (p. 2).

Russia. Chelyshova (1987)[800] stressed that to improve quality in teaching music at schools, it is necessary to involve teachers in professional development courses. Practice shows that underestimation of the role of in-service training holds back teachers' professional development. Pigareva (1990)[801] stated that in Russia, teachers understood the importance of professional development, held positive attitudes towards ongoing learning, and were keen to raise the level of their skills in teaching school music.

7.08 The Current Systems of In-service Training in Music for Teachers

Australia. The literature shows that across Australia many State Departments of Education tended to shift responsibility for in-service teacher training provision to other professional organisations and agencies (e.g., individual subject associations). For example, Paterson (1998)[802] stated that "in WA the state education authority is unable to fulfil sufficiently the demands of teachers for in-service training and this role is largely taken over by the western region of the Australian Society of Music Education" (p. 62). Watson at al. (2001)[803] wrote that in Victoria "individual subject associations have found it increasingly difficult to run successful conferences against the large DEET [Department of Education] funded conferences on literacy and numeracy, in the early and middle years, leading learning and giftedness. Instead, they have focussed on small workshop activities with a limited number capacity" (p. 66). R. Stevens (2003) reported the national report findings that showed "a lack of teacher professional development opportunities particularly for primary school music

[798] Table 7b, row 2.
[799] Table 7b, row 38.
[800] Table 7b, row 48.
[801] Table 7b, row 50.
[802] Table 7b, row 17.
[803] Table 7b, row 21.

teachers with many states adopting the policy of leaving in-service education to teacher professional associations to provide" (p. 175). In regard to both primary and secondary school levels in Australia, Aspin (1991)[804] wrote that "ossification of culturing the arts sets in… a lack of support or funds for a teacher's efforts at continued personal development in this subject" (p. 70). Jeanneret (1996b)[805] examined relocation of funding and a scheme of in-service training by the Department of School Education to individual districts and concluded that "there appears to be less funding for the professional development of teachers" (p. 72). Caesar et al. (1995)[806], referring to Western Australia, stated that "professional associations are pushing for recognition of the work they do, and for a suitable accreditation mechanism to be developed" (p. 71).

Currently, the Australian states and territories monitor the quality of professional development providers to different extents. For example, The New South Wales Institute of Teachers (2010a) has the power to approve teacher professional training courses. This covers all providers offering continuing professional learning courses or programs, including school systems, professional teaching associations, independent statutory authorities such as the New South Wales Board of Studies, universities, co-operatives, government departments, non-profit organisations (such as professional teaching associations), private providers and individuals. New South Wales is the only state in Australia where the Institute of Teachers has a responsibility for both teacher registration and accreditation of professional development courses. The Queensland College of Teachers (2010) lists the providers of continuous professional development and clarifies whether they are employer directed and supported, school supported, and individually identified. The Teacher Registration Board of the Northern Territory (2010) states that courses may be employer provided, linked to systemic programs and initiatives, delivered by private providers, comprise additional formal study (University and TAFE), school-based, job-embedded, focused on priority areas or school strategic plans, and incorporate a balance between receiving and sharing information (participation in professional teaching association activities, contributing to journals, facilitating workshops). The Teacher Registration Board of South Australia (2010) refers teachers to the specific providers. These are the Council of Education Associations of South Australia, Gowrie Training Centre, Access-Ocar, Edmund Rice Camps (SA) Inc, TrainSet, Lutheran Community Care (Centre for Learning), Lifestyle Development SA. The Victorian

[804] Table 7b, row 29.
[805] Table 7b, row 32.
[806] Table 7b, row 31.

Institute of Teaching (2010b) does not clarify the type of providers for professional learning but has established a database of ongoing courses for teachers to choose. However the extent of quality control is not known. Similarly, the Centre for Teaching and Learning is a major venue of the ACT Government Department of Education and Training and hosts multiple providers of teacher professional development. The extent of their quality monitoring is also not known. The Western Australian College of Teaching (2010) does not require attendance at any specific course, module, workshop or seminar, and does not restrict choices to any particular professional development provider.

England. The government's strategy for continuing professional development (CPD) was introduced in 2001 and aimed to promote the benefits of CPD, help teachers make the most of the choices available, and build schools' capacity for effective professional development so that they use the funding delegated to them effectively. However, there is no indication of exactly how many hours per year teachers are obliged to teach. In September 2005, the Training and Development Agency for Schools assumed the responsibility of the Department for Education and Skills for coordinating CPD for all school staff nationally. Ofsted (2002b) reported that about four fifths of the schools used the self-improvement element of the School Improvement Grant of the Standards Fund responsibly and purposefully, guided appropriately by specific improvement needs (p. 2). However, Ofsted stated that the main priority for all the primary schools had been to raise standards in literacy, numeracy, and information and communication technology. Generally, according to Ofsted, the teachers favoured professional development activities that gave them access to specialist support in the classroom and the opportunity to undertake collaborative work with other teachers and teaching assistants. However, Ofsted did not specify if the opportunities were music-specific and whether or not they related to teaching classroom music (p. 11).

Russia. The Institutes of Teacher Professional Development[807] form the primary government authority which develops, conducts, and monitors teachers' professional development. There are such institutes at the Federal, regional, district, and local levels. The *Education Act* (1992) prescribes that the content of in-service training must reflect the content and changes in the *Federal Standards for General Comprehensive Schools in the Arts* (Министерство Образования и Науки Российской Федерации (MON) [Department of Education and

[807] Russian: институты повышения квалификации учителей.

Science of the Russian Federation (MON)], 2010a). The impetus for professional development is continuous improvement in the *Standards*. All professional development courses for teachers are seen as the means of successful implementation of the *Standards*.

7.09 State of In-service Teacher Training

Australia. The need for in-service courses for music was always evident. For example, Hunt and Epstein (1967)[808] stressed that "all education authorities should give priority to the provision of in-service training facilities in the subject of music for primary teachers" (p. 20). Bonham et al. (1977b)[809] stressed that in Victoria "further massive in-service training is needed to introduce and develop the variety of music resources aimed at the non-specialists" (pp. 65-66). Bourne (1988) referred to Boomer (1985) who wrote that a report advocated to "mount external and part-time courses in the arts suited to the needs of teachers" (as cited in Bourne, 1988, p. 66)[810]. The Music Board of the Australia Council identified a need for various aspects of in-service education for primary and secondary teachers (Bourne, 1988, p. 65). Rimmer et al. (1986)[811] and Bourne (1988) believed that not only primary generalist teachers but also "personnel with special skills had to be trained to assist primary classroom teachers in the implementation of music programs" (Bourne, 1988, p. 65)[812]. As to in-service training for secondary school teachers, Fletcher (1980)[813] pointed out that in Australia there is a need for in-servicing in "the general issues of educational policy or instructional patterns and methodology" (p. 10).

A number of authors evaluated the state of in-service training for primary school teachers. For example, Purcell (1974)[814] stated that "in-service music courses for primary teachers feature prominently in most states" (p. 19). Rimmer et al. (1986)[815] stated that area-based and central in-servicing in Western Australia was much improved for primary school teachers (p. 21). Rimmer expressed the wish for all music teachers to have access to in-servicing but pointed out that "current centralised in-servicing, however good, is too infrequent and for the inexperienced teacher can be bewildering and too often frustrating" (p.

[808] Table 7b, row 1.
[809] Table 7b, row 4.
[810] Table 7b, row 13.
[811] Table 7b, row 9.
[812] Table 7b, row 10.
[813] Table 7b, row 22.
[814] Table 7b, row 4.
[815] Table 7b, row 7.

24). Hoermann (1988)[816] stated that in Australia, "ongoing professional development courses, or in-service programs, are the exception rather than the rule" (p. 87). Hoermann also wrote that while "in some states these programs have been cut because of shrinking budgets in others the in-service program for music continues to survive because it is seen to be successfully meeting the needs of teachers" (p. 87). B. Smith et al. (1992)[817] stated that during 1992 "the numbers of in-services has been maintained with a half-dozen between both the Northern and the Southern regions of the NT" (pp. 63-64). However, it is not evident if this was enough to cover the teachers' needs and demand. As for both primary and secondary school levels, A. Thomas (2001)[818] pointed out the problems of delivery of in-service training in Queensland where "distance in this huge state continues to present problems for music teachers, who are often unable to attend professional development days" (p. 60). K. Russell also suggested that the use of the Internet and Intranet for in-servicing teachers may help prevent isolation among those in the profession.

England. Naughton (1992)[819] pointed to the need for "substantial and continuing support through in-service training for the whole staff" in primary schools (p. 21). Khandekar (1994)[820] referred to the Voices Foundation report which stated that "it seemed clear that there was a need for a nationwide support programme for primary teachers" (p. 8). Elkin (2003d)[821] believed that isolation can lead to reduced motivation and stressed that "CPD (Continuing Professional Development) is particularly important in a subject like music where teachers in small schools have only one music teacher" (p. 9). Naughton (1992)[822] revealed the findings of a secondary school teacher survey who expressed a need for in-servicing in regard to the use of technology for composition in the classroom (p. 21). Morgan (2000)[823] stated that there was an "urgent need" to tackle the quality of music teaching by, for example, mounting a programme of continuing professional development for music teachers and in which those teachers achieving high outcomes play a role as models of effective practice (p. 11). According to Mason (2006)[824], a report of the chief inspector of schools

[816] Table 7b, row 14.
[817] Table 7b, row 15.
[818] Table 7b, row 34.
[819] Table 7b, row 36.
[820] Table 7b, row 37.
[821] Table 7b, row 38.
[822] Table 7b, row 39.
[823] Table 7b, row 40.
[824] Table 7b, row 41.

claimed that "many music teachers are professionally isolated at secondary level, with a real need for more continuing professional development and training" (p. 9).

Ofsted (2002a) stated that the introduction of the government's performance management requirements in 2001 lead schools to start developing more effective review, monitoring, and evaluation arrangements in relation to teachers' professional development. Although the information provided by Ofsted (2002a) was not music-specific, in general "it was clear that many continuous professional development (CPD) coordinators, team leaders and line managers in secondary schools needed training to help" teachers set appropriate and realistic training plans, and specify the resources (time and money) available to support in-service training (pp. 11-12). The data provided by Ofsted showed that approximately seven out of ten schools were able to identify teachers' professional needs well, and related them directly to whole school plans for development and improvement. Unfortunately, the Ofsted did specify what professional needs teachers identified for teaching classroom music. Similarly to primary school, it was revealed that "subject department self-review provided an increasingly useful focus for this" in secondary schools but there were no music-specific examples in the Ofsted's case studies (p. 3). Ofsted (2003b) disclosed that the individual developmental needs of teachers in the early stages of their careers were not identified or addressed well in around half of the schools (p. 4). In meeting teachers' early development needs in general, Ofsted (2002a) pointed out that "schools on the whole failed to allow enough time to support effective professional development and to ensure that newly acquired knowledge and skills were consolidated, implemented and shared with other teachers" (p. 2). In half the schools, the quality and effectiveness of professional development activities were judged as adequate or poor and had limited effect (p. 5). In half of the schools, as found by Ofsted, the early professional development training which teachers received "did not significantly improve their teaching skills or their ability to contribute to school developments; neither did it reinforce their commitment to teaching as a career" (p. 5). However, it was pointed out that the quality and effectiveness of teachers' early professional development were judged to be generally better in secondary schools (p. 5).

Ofsted (2003b) also stated that "in just over half of the secondary schools and four out of ten of the primary schools, the quality and effectiveness of the professional development undertaken by the teachers were judged to be good in meeting their early professional needs. In most of the remainder, it was judged to require significant improvement while in a few it was poor" (p. 7). The Document Summary Service (DSS, 2006) provides a summary of the Ofsted's annual report 2005-2006 which shows that out of over 130 schools visited, 29

schools had identified good practice in managing and using continuing professional development (CPD). However, the details of Ofsted's (2006) inspection regarding the quality of subject-specific arrangements of in-service training revealed that "in about 1/3 of the primary schools visited by subject inspectors, the arrangements for CPD in the subject they were inspecting were inadequate. This was partly due to the emphasis on literacy and numeracy and partly due to managers" failure to detect important subject-related issues" (p. 2). Ofsted strongly recommended to "encourage more subject-specific training and development in primary schools" (p. 2).

Russia. Vendrova and Kritskaya (1985)[825] believed that there was "a very good system of training and re-training of music teachers in accordance to the new program requirements" (p. 11). Shyshlyannikova (1985)[826] listed some issues related to the state of in-service teacher training. These include a lack of method books and other sources for presentations, and little time allocated to music teacher professional development. In addition, a number of part-time teachers and teachers who combined jobs and who needed support the most did not attend professional meetings and presentations. According to Nikitin (1990)[827], the professional development courses were attended regularly by music teachers throughout Russia and in the Chuvash region in particular. Sergeeva (1993)[828] stated that the courses were standard and the same for everyone, and that music teachers were required to participate in music professional development once in 5 years. However, Dimova (May 18, 2010) revealed that the most of the Institutes for Teacher Professional Development lack funding for resources for music-specific courses. As a result many music teachers do not update their knowledge and skills.

7.10 The Forms of Delivery and Impact of In-service Courses

Australia.

Primary schools. There were a variety of models of professional development courses for music teachers in terms of their length and the forms of delivery. For example, Purcell (1974)[829] wrote that in most Australian states in-service music courses for primary teachers vary from the one-, two-, or three-day conference to those held on a regular basis throughout

[825] Table 7b, row 44.
[826] Table 7b, row 45.
[827] Table 7b, row 49.
[828] Table 7b, row 51.
[829] Table 7b, row 4.

the year and "intended for experienced class-teachers who are interested in expanding their knowledge and skills in the teaching of music" (pp. 19-20). In Victoria, Rimmer et al. (1986)[830] observed the federally-funded program which "makes use of community music tutors – trained musicians who, although not themselves trained teachers, have been heavily in-serviced in sequential developmental educational methods. The tutors work with the generalist teachers in the classroom situation and therefore provide ongoing in-service education for the generalist" (p. 26).

A number of authors discussed the forms of delivery for in-service training courses and their impact or outcomes. For example, Rushton (1968)[831] described the course that lasted during the summer vacation and area courses during the term in New South Wales. Rushton also indicated that not many teachers attended. A cross analysis revealed no significant difference between those who had attended these courses and those who had not in relation to their attitude to teaching music and their confidence in teaching the subject. Purcell (1974)[832] described "a two-hour per week lecture, workshop or discussion session extending over the year, and taking place out of school hours" that offers extra points for promotion in Victoria (around 600 general classroom primary teachers attended). It was hoped that classroom teachers would use the experience and knowledge gained to shape "more extensive music activities" in their classes (p. 20). There were twelve-week in-service music courses that improved attitudes to and competence in the teaching of music among primary school teachers in Queensland (Siddell, 1977)[833]. Rimmer et al. (1986)[834] wrote that in-service training courses in Western Australia were "ostensibly for class teachers but much demand also from specialists" (p. 21). May et al. (1987)[835] provided an example of an in-service training course for primary school teachers in Queensland. May wrote that "many teachers have reported on the confidence the course has given them to extend their music skills in the classroom" (p. 18). May also reported about workshops for secondary school teachers and concluded that "these workshops have proved most useful for teachers in a state where school-based assessment is most important" (p. 18). Layne (1987)[836] wrote that "for many years the Music Section of the Education Department has held in-service courses, of three weeks' duration, to upgrade teachers' skills" in Queensland. Layne also introduced an

[830] Table 7b, row 8.
[831] Table 7b, row 3.
[832] Table 7b, row 4.
[833] Table 7b, row 5.
[834] Table 7b, row 7.
[835] Table 7b, row 12.
[836] Table 7b, row 11.

eleven week full-time course comprising 318 hours for twenty-four music specialists in Queensland (p. 49). Layne reported that sixty-one respondents (42%) had completed this in-service program in music. Hoermann (1988)[837] mentioned that "courses varying in length from one day up to twelve weeks have targeted in-service course leaders, school administrators and class teachers" (p. 87). R. Smith (1998)[838] showed that "frequent hands-on professional development seminars" have been provided in the Northern Territory. R. Smith believed that "invariably teachers return form these activities to their schools stimulated to put into practice what they have learnt and gained" (p. 36). R. Smith who has been a music adviser for many years, "found plenty of evidence that there are decisive gains" from professional development. "Nonetheless, for every teacher whose practice has improved through their participation, numerous others continue to feel unqualified by their skills, knowledge or experience to run music programs within their own classrooms" (p. 36).

Secondary schools. The historical data indicates that different forms of in-service training courses were provided for secondary school music teachers. For example, A. Thomas (1999)[839] referred a conference-type course conducted in Western Australia and A. Lierse (1990)[840] wrote about in-service training courses that took the form of information days in Victoria.

England. None of the Ofsted inspections provided information about the forms of delivery of in-service professional training for teaching classroom music. Nevertheless, the forms of continuous professional development noted by Ofsted's (2002) school inspectors in primary schools included sharing the expertise of teachers at school, sharing knowledge and skills with teachers from other schools, and using consultants to provide in-school programmes of support to tackle a specific need (p. 3). The majority of the secondary schools used the following strategies used to provide CPD: whole-school training days, team planning opportunities, joint teaching, peer observation, work shadowing, residential working groups, and local and national conferences and networks (p. 11). Ofsted (2003b) noted that most teachers and their senior managers reported that the most valuable forms of professional development for teachers with less then three years of teaching experience were the observation of effective teachers in their own and other schools, collaborative planning and teaching with colleagues, and coaching by teacher mentors (p. 5). In regard to the less

[837] Table 7b, row 14.
[838] Table 7b, row 18.
[839] Table 7b, row 26.
[840] Table 7b, row 28.

experienced teachers, Ofsted also disclosed that "only a minority of the teachers reported they had gained most from attending external courses" (p. 7). There was an on-line course with "video footage of the process of the district music adviser working with generalist teachers" provided by the Federal government (Jeanneret, 2006, p. 94)[841]. At present, the Training and Development Agency for Schools (TDA, 2007b) offers learning modules and case studies of good practice in schools that are intended to help teachers reflect on their work with students and to try out training modules designed to be delivered in school staff meetings. Ofsted (2002a) revealed that "the great majority of schools were keen to help teachers to meet their staff development needs and freed them from their teaching commitments for attending in-servicing" (p. 3).

Russia. Chelyshova (1983)[842] provided information about professional development courses for teachers which were to run for 156 hours. There were two modes of delivery, an intensive one in which the 156 hours were timed to run for a month and a less intensive one in which these hours were spread over the year. The impact of professional development conducted by Kabalevsky in 1975 was described by Chernousova (1985a)[843]. Chernousova wrote that in the beginning teachers were usually passionless, indifferent and tired; but at the end they were eager to start implementing everything they had learned during the course. A number of music teachers shared their own experiences and stated the impact the professional development course had on their teaching and confidence. For example, Chernousova (1985a) spoke from experience as a recent university graduate (faculty of music and singing) stating that the one-month professional development course was more valuable than four years at university. Shumkov (1986)[844] referred to a 1½ month professional development course that helped in the delivery of music programs by strengthening teachers' confidence in teaching music. After a course of professional development, Rubashkina (1986)[845] felt inspired to continue studies in music, and better understood the sequential scope of the syllabus that resulted in the improvement of students' experiences and perception of music.

[841] Table 7b, row 19.
[842] Table 7b, row 42.
[843] Table 7b, row 43.
[844] Table 7b, row 47.
[845] Table 7b, row 46.

7.11 What Content of In-service Training Courses Has Been Offered?

Australia. Rimmer et al. (1986)[846] stated that the theme of the in-service training courses in Western Australia focused on the notion of developing music as language (p. 21). In Queensland, Layne (1987)[847] listed the components of the professional development course for music specialists. The list included: repertoire, musicianship, methodology, voice care and production, recorder, percussion, the instrumental program, the role of the music teacher, interpersonal skills, management, choral conducting, secondary music programs, concert attendance, resources, music making, individual review and practice and flexible time. B. Smith et al. (1992)[848] stated that the content of in-services in the Northern Territory spanned "the different aspects of music education in terms of needs currently seen as requiring assistance and support" (p. 63). Jeanneret (1996b)[849] wrote about a course with the aim "train the trainer" in New South Wales (p. 71). In regard to secondary school teachers, Devis (1995)[850] wrote that workshops in Queensland covered a variety of topics including surfing the Internet, advanced sequencing techniques and composition, and 20th century music and composition for film (p. 73). Over the period 1997-1998 in Tasmania, the content of in-servicing focused on teachers' skill development, pedagogical practice, and curriculum publications (Caesar et al., 1996)[851].

A number of authors showed that a selection of in-services was designed to assist teachers with changes in music-specific curriculum documents. For example, the content of the new syllabus for primary schools and the revised syllabus documents, Music 1 and Music 2 with Extension, for Years 11-12 were the impetus for workshops in New South Wales (A. Thomas, 1999, 2001)[852]. A. Lierse (1990)[853] named two courses, "Music" and "Music Craft," that were designed without "course descriptions" for teacher to follow, and therefore the Victorian Curriculum and Assessment Board (VCAB) arranged the course information days in Victoria (p. 20). B. Smith et al. (1992)[854] reported that primary and secondary school teachers had had extensive in-servicing in the use of outcomes statements, and so our teachers will be well placed to respond to the national documents in Western Australia (p. 74).

[846] Table 7b, row 7.
[847] Table 7b, row 11.
[848] Table 7b, row 15.
[849] Table 7b, row 16.
[850] Table 7b, row 24.
[851] Table 7b, row 33.
[852] Table 7b, rows 20 & 25.
[853] Table 7b, row 28.
[854] Table 7b, row 30.

England. When judging course content, Ofsted's data do not provide any examples of in-service training in regard to classroom music. Ofsted (2002a) stated that "the collective and individual needs of the teachers were influential in shaping the content of training programmes, particularly when external consultants were used, whether on or off-site" (p. 12). As part of the teachers' performance management arrangements, they were required to have one objective that focuses on their professional development, but many teachers could not formulate this clearly (p. 16). An array of professional development activities were rarely assembled to bring about specific improvements in a teacher's knowledge and skills. As a result, "teachers worked on a range of loosely related activities that did not always provide good value for money or achieve the intended outcome" (p. 3). Ofsted (2003b) showed that primary school teachers' professional development activities were concentrated largely on in-school training in literacy, numeracy, and information and communication technology (ICT), though a significant minority also attended external courses for the role of the subject coordinator (p. 7). Similarly to primary school teachers, most of the secondary teachers attended general training, predominantly on the Key Stage 3 Strategy, assessment and behaviour management. A significant minority of secondary teachers attended external courses in other subject specialist training (p. 7).

Russia. Chelyshova (1983)[855] described the content of an in-service training course comprised of four parts: current trends and problems of Marxist theory and politics of the Communist Party of the Soviet Union in education, the issues of theory and practice in education, the psychological and pedagogical fundamentals of teaching and learning music, and the contents of teaching and learning methods of the program *Music*. Chernousova (1985a)[856] mentions a course for music teachers entitled "The forms and methods of fostering aesthetic values in children by music" with the aim of enabling teachers to develop and manage the end of year concert or demonstration lesson for parents. Chernousova also wrote about the content of another course which covered the theory, principles, and practical aspects of the school music program. Nikitin (1990)[857] wrote that an in-service training course showed the teacher how to adjust the content and delivery of the syllabus *Music* in the Chuvash region. The content of the course included the methods of teaching Chuvash music, the role of Chuvash songs in the child's aesthetic development, and music for years 1-4 in the

[855] Table 7b, row 42.
[856] Table 7b, row 43.
[857] Table 7b, row 49.

Chuvash region. Sergeeva (1993)[858] provided evidence that the forms and content of in-service teacher training courses in music were standardised and the same for everyone throughout Russia. Sergeeva also stated that to be able to implement these alternatives to Kabalevsky's syllabus *Music* at schools, music teachers were required to complete in-service courses.

7.12 What Content of In-service Training Courses Should Be Offered?

Australia. As for in-service training for secondary school teachers, Fletcher (1980)[859] pointed out that there is a need of in-servicing in "the general issues of educational policy or instructional patterns and methodology" (p. 10). The Music Board of the Australia Council, according to Bourne (1988)[860], suggested that vocal instruction, musical styles and forms (including jazz, folk music, various ethnic musics etc.) and developments in electronically produced music in classical and popular styles should form the content of in-service courses for both general and specialist levels (p. 65).

England. The Department for Children, Schools and Families (2010) stated that in-service training should be adjusted to the needs of teachers and urged the end of "one-size-fits-all" professional developments, commending "an approach which balances support for inexperienced and less secure teachers with freedom and respect for the experienced and talented" (para. 15).

Russia. Sergeeva (2007)[861] overviews the standard requirements for the content and delivery of in-servicing. Sergeeva writes that there are a variety of models for professional development courses for music teachers. There are some methodological principles that were taken for the development of the courses. These include the integrated character of professional development content, the consideration of the specific aspects of pedagogical practices of the individual music teachers, continuity (from professional development course to practice and self-education and development), and correlation of invariant (compulsory) and variant (inclusion of the contemporary tendencies in music education) parts of the professional development program. The invariant (compulsory) part includes musicology, psychology of teaching and learning music, and theory and methods of teaching music to

[858] Table 7b, row 51.
[859] Table 7b, row 22.
[860] Table 7b, row 27.
[861] Table 7b, row 52.

school age children. The variant includes the new methods and programs for teaching school music.

Overall, the importance of in-service teacher training in music and its impact on students' learning was recognised by the educational authorities and teachers in Australia, England, and Russia. A number of historical sources showed that in-service training in music for teachers was always in demand. In Australia, the need for in-service training of primary school generalist teachers has been well documented since the end of the 1960s, and for secondary music teachers since the end of the 1980s. Evidence also suggests that primary school music specialists have to be trained in order to be able to support generalist teachers in the delivery of music programs in their classrooms. In England, the need for a nationwide support programme for primary teachers was pointed out at the beginning of the 1990s with the emergence of the *National Curriculum*. The secondary school music teachers required training in the use of technology for composition in the classroom. Professional isolation was also pointed out as causing problems for secondary school music teachers and therefore was one of the reasons for demand in in-service training. In Russia, there was always a demand for in-service courses in music. In the 1980s, the focus was on re-training teachers in order to enable them to implement the new syllabus *Music*. The improvements in the educational standards required music teachers to update their skills and knowledge.

There is evidence that the state of in-service training in music for primary school teachers in Australia was sufficient in the 1970s and the beginning of the 1980s. However, the evidence of shrinking budgets (unspecified states) and long distances (in Queensland) presented challenges for in-service training. The evidence reflects the fact that many states adopted the policy of leaving in-service education to teacher professional associations. For example, the State Departments of Education 1) relocated funding and a scheme of in-service training to individual districts, 2) shifted responsibility of primary and secondary teacher in-servicing in music to other professional organisations (Australia) and to the Australian Society of Music Education in particular (Western Australia), and 3) set a priority on literacy and numeracy in the early and middle years. There are no available data to confirm if the quality assurance arrangements fit the purpose of in-service courses and if these arrangements lead to improvements in its provision.

The national government in England established the strategy for continuing professional development and entrusted the responsibility to the Training and Development Agency for Schools. However, music was not a priority in funds allocation at primary

schools. When monitoring the quality and effectiveness of the delivery of in-service training in schools, the Ofsted inspections did not aim to show subject related courses but rather provided a general overview of in-service training, stating that overall in-servicing in secondary schools was better than in primary schools.

The Institute of Teacher Professional Development in Russia, a major government authority, holds responsibility for teachers' professional development. The standardised educational system not only established clear aims and objectives for in-service training, but also monitored it although there are no statistics or reports found in the accessible government archives. Nevertheless, some of the historical literature evaluated the in-service training system in music as adequate, pointing out only minor deficiencies.

There was a variety of delivery forms or models of in-service training courses for music teachers. These could take the form of a conference, lecture or workshop (Australia, England, and Russia), and on-line course with learning modules and case studies of good practice in schools (England). There were courses varying, for example, in length from two to more than three hundred hours. The courses were held during and outside of school hours. There is little evidence about the number of teachers that attended. There is some evidence in Australia and Russia, that training was differentiated to meet the specific needs of the specialist, generalist, novice teachers, mentors, and mentor coordinators. There is some evidence about music-specific content of in-service training courses (Western Australia, Queensland, the Northern Territory, Tasmania, and Russia) but it is not clear how subject-specific content is delivered in England. Some authors indicated that a number of workshops were conducted in support of developments in curriculum documents (New South Wales, Victoria, Western Australia, and Russia). The differentiation in the content according to primary or secondary music teaching was also evident in Australia and Russia. There is also a lack of research and historical data on the effectiveness of in-service training in Australia, England, and Russia. Overall, the data about the number of teachers attended are also not known. There were only a few citations that indicated the number of participants in some courses. There is some very limited evidence about teachers' perceived improvement in confidence and attitude to teaching the subject. However, there are no data regarding teachers whose teaching practices have improved through their participation in in-service training. It is difficult to determine the effectiveness of in-service training without evaluation of significant and demonstrable influences of music-specific courses on classroom practice, support for teachers in raising the quality of music programs, and student learning outcomes. Thus, due

to the data limitations and a lack of available research, it was impossible to obtain a comprehensive picture of the efficiency of in-service teacher training.

Chapter 8
Registration, Accreditation, Attestation, and Professional Standards for Teachers

In this chapter I compare professional standards for classroom teachers, teacher registration (across Australia and in England), accreditation (NSW) and attestation (Russia). In Australia, the *National Professional Standards for Teachers* were released following endorsement by all state and territory education ministers in December 2010. The national standards will start in 2012, subject to the development of satisfactory support material. At present, the states and territories are working with their standards frameworks. Unlike Australia, which has been devolving authority to different states and territories for years, England and Russia have highly centralized governments. While Australia is transitioning to the adoption of national standards, England and Russia already have them in place.

In the following pages, I provide a summary of similarities and differences between the registration systems and professional standards. This covers a comparison of Statutes for registration, accreditation, attestation and standards; authorities, legislation, classification, degree of responsibility, and stage in developing of professional standards; terms and renewal of registration, accreditation, and attestation. The summary also includes guidelines for format, process or procedure of registration, accreditation, and attestation; recognition of teacher qualifications; and career dimensions, levels of registration, accreditation and attestation, and wage levels.

The thesis not only sets out and explains the vagaries of different policies but also compares the actual content of professional standards for teaching. The purpose of such a comparison is to demonstrate that while Australian and English standards are career-wide and very generic, the content of music as a school subject is explicitly met in the Russian teacher standards. I also examine the extent to which parts of the Australian professional standards are aligned with national frameworks. A multilevel approach is used to make comparisons and determine what constitutes professional standards for teachers. The qualitative content analysis of the teacher standards includes an analysis of the standards constituents and their sections. All details of the comparisons are in the Appendices. There is little scholarly

literature in relation to teacher registration, accreditation, and attestation, as well as in relation to the professional standards for teachers. Nevertheless, every effort is made to present the issues from historical and international perspectives.

Teacher Registration, Accreditation, and Attestation

I begin with the clarification of the terms registration, accreditation, and attestation to show that these processes are comparable. For this I analysed statutes for registration, accreditation, attestation, and standards. The terms registration, accreditation, and attestation are similar in that all are used to cover issues of recognition of qualifications, suitability for work, and experience of members of the teaching profession. They are also the processes whereby a teacher is "licensed" to teach in a particular jurisdiction (in one of the Australian states or territories, in England or in Russia). Teacher registration, accreditation, and attestation systems are used to maintain and enhance on-going professional development of teachers. Registration, accreditation, and attestation are also the processes of accepting that certain levels of suitability of personal character are required before a person undertakes the role of teacher. Furthermore, all pedagogical and managerial personnel are required to obtain registration, accreditation or attestation (see Appendix 8A for details).

Registration, accreditation, and attestation are normally conferred by an independent or government authority after an assessment of an applicant's qualifications, experience and suitability for the role. Most of the teacher registration, accreditation and attestation authorities are operating under new or recent legislation. The legislation that establishes the teacher registration body specifies a degree of responsibility for the development of professional standards. The developments of the legislation bases and implementation of the professional standards for teaching are at various stages (see Appendix 8B for details about authorities, legislation, classification, degree of responsibility and stage in developing of professional standards).

For example, registration in one form or another is required to teach in England and in all Australian states and territories except the ACT and New South Wales. In New South Wales there is accreditation which differs from registration in that it measures a person's capacity to perform the role of teacher based on the New South Wales Institute of Teachers professional standards. Within the context of teacher registration, New South Wales accreditation also refers to the approval of programs where the New South Wales Institute of Teachers by Act of Parliament must approve all tertiary education courses that lead to

teaching qualifications. The latter makes accreditation look similar to attestation in Russia and to registration in England where the tertiary teacher education courses are also assessed through the standards. Thus, teachers who graduated from a New South Wales approved university course that leads to a teacher qualification, automatically gain a provisional registration (see Appendix 8C about recognition of qualifications).

The central consideration of any active registration system – that is a system that involves on-going renewal – is the question of what basis registration is renewed on. What do professionals need to demonstrate? There are a number of possibilities: a certain level of performance and evidence of ongoing development including a certain number of hours practised, criminal report check, and the payment of fees. Teachers are required to renew their status as a registered teacher in Australia (except the ACT) and their status as an accredited teacher in New South Wales. In Russia teachers must renew their status as an attested teacher. Having established the criteria for active registration systems, a number of jurisdictions take into consideration how professionals demonstrate these criteria. Details of the guidelines for format, process or procedure of registration, accreditation and attestation developed in various ways for different jurisdictions (see Appendix 8C about a comparison of formants and procedures). In summary, the renewal of the status of registered teacher needs to be done every three years in South Australia, and every five years in other Australian states and territories (except the ACT), and in Russia. Another difference is that in Australia (except the ACT) teachers have to pay annual registration and accreditation fees in order to renew their registration and accreditation. In England, there is no regular renewal scheme, and teachers pay for initial registration only. In Russia, however, attestation is funded by the regional government educational institution where an applicant is employed. Funds are budgeted specifically for the purposes of attestation of the pedagogical and managerial staff, and may include wages for the members of attestation committees (see Appendix 8D for details about terms and renewal of registration, accreditation and attestation).

While overseas trained teachers are required to be registered (the NT, QLD, SA, TAS, VIC and WA and in England) and accredited in New South Wales, there is no mention made of overseas trained teachers in Russia. Another difference is concerned with teachers moving across the Australian states and territories. The national initiatives to establish the mutual recognition principle failed in that the ACT and New South Wales are not a part of it.

A point of comparison in the standards for teachers is the need to identify and distinguish between the various ways of measuring and recognising teacher ability and experience and how these reflect teachers' career paths. The different facets of teacher career

paths include: career dimensions, levels of registration and to some extent, wage levels (see Table 8b). The first column of the table shows all states and territories of Australia, England, and Russia. The other three columns are: career dimensions as per the professional standards for teaching, levels of registration, accreditation (NSW) and attestation (Russia), and wage levels. There is a close relationship between career dimensions, levels of registration, and wage levels in England and Russia. This differs significantly from the nature of registration and accreditation in Australia, where there is no specific difference in benefits (salary and entitlements) between levels of registration or stages of accreditation. In other words, in England and Russia, the registration and attestation through the professional standards is based on pay and performance, but in Australia it does not involve teachers' remunerations. In order to get promoted to leadership positions, teachers are required to go to a higher level of accreditation (NSW), and attestation (Russia). This also requires teachers to gain a higher qualification (see Appendix 8E for details about career dimensions, and levels of registration, accreditation and attestation, and wage levels).

Professional Standards for Teachers

Registration, and accreditation and attestation systems are intended to provide uniformity and homogeneity in professional standards for all school teachers across Australia, throughout England and throughout Russia. Registration, and accreditation and attestation capture the key elements of teachers' qualifications and work, reflecting their growing expertise, professional aspirations, and achievements through professional standards for teaching. Professional standards for teaching describe the skills, knowledge, and values for effective teaching at different stages in the teacher's career. The goal of teaching standards is to ensure the effective entry of novice teachers into the profession and provide scope for ongoing professional development, renewal, performance, and support. All sections of the standards are interrelated (see Appendix 8F for aims and purposes of the standards).

Unlike in Australia, in England and Russia the governments' standards are also closely monitored. There are a number of authorities including the Office for Standards in Education, Children's Services and Skills (Ofsted) and the Qualification and Curriculum Development Agency (QCA) which regulate the implementation of the professional standards in England. In Russia, the *Education Act* (1992) not only declared the establishment and regulation of the educational standards for teachers but also appointed the

Federal Body of Executive Power for purposes of controlling and monitoring them. Unlike Australia, England and Russia also have national statistics on education.

The professional standards constitute career levels, teacher qualifications/education requirements, professional knowledge, professional practice/skills/responsibilities, professional relationships, professional conduct, ethics and/or values, professional development, and professional experience/length of service (see Appendix 8G for a comparison of the details).

After having highlighted the constituent parts of the standards, this chapter examines what is understood under each of these parts. Each part opens a number of sections. The key findings of the analysis and comparison of the sections include, for example, the fact that in Australia, the Ministerial Council on Education, Employment, Training and Youth Affairs (MCEETYA) *Framework* and the Northern Territory registration authority do not consider graduate teachers as "teachers" – a competent and capable practitioner. In Russia, those who have completed pre-service teacher training are seen as fully qualified professionals and competent teachers (see Appendix 8H for details about career levels and teacher qualifications/education requirements).

Furthermore, the Russian standards explicitly address music-specific subject content when, for example, addressing the specific issue of professional knowledge and in particular which aspects of knowledge are thought to be important or essential for teachers as per the standards. Table 8f shows the dimensions of professional teacher knowledge. For the purpose of this thesis, the sections are grouped around five areas of knowledge. These are the knowledge of: "subject content," "pedagogy," "psychology of teaching and learning," "wider social sciences," "curriculum requirements," and "cross-curriculum content." The data were extracted from the professional standards for teachers of different jurisdictions. The sections on Russian characteristic levels are taken from a chapter dedicated specifically to music teachers. The jurisdictions are displayed in the second row in alphabetical order. The "Yes" in the sells means that a particular item exists in a specific jurisdiction. All Australian standards outline clearly what teachers need to demonstrate in the sections. In the subsections, they attempt to prescribe how this should be done (except QLD).

Subject content. This section appears across almost all jurisdictions except Western Australia. It states that teachers know the subject and content that they teach. Some are specific in their demands, for example, the New South Wales Institute of Teachers requires all secondary music teachers to have taken courses in western art music and performance.

Pedagogy. The section consists of three parts. The first is pedagogy as it is this that is very broad. Teachers are required to teach students in most jurisdictions except in Queensland and England. While Australian standards point out the function of teachers, the Russian standards view pedagogy as the science of teaching, which includes the knowledge of "main tendencies and directions of educational development and pedagogy" (para. 29). However, this does not prevent the Russian standards from pointing out that the main teachers' function is teaching. Unlike almost all Australian standards (except QLD and NSW which includes knowledge of teaching strategies), the Russian document outlines clearly what teachers need to know to be able to teach. This includes instructional methods, teaching strategies, processes, approaches, and behaviour management. Moreover, methods of teaching music, recognising and supporting musically gifted and talented children, and teaching methods for children with diverse abilities in music are also seen as essential professional knowledge for teachers.

Psychology of teaching and learning. This section is required in almost all jurisdictions except England. This appears in the short statement "teachers know how students learn" in the Northern Territory, South Australia, Tasmania, Victoria, and Western Australia. In New South Wales, however, there are more details of what exactly teachers should know about students' learning. For example, there are "knowledge of students' varied approaches to learning" and "knowledge of how students' skills, interests and prior achievements affect learning." Russian standards expand this for music teachers focusing explicitly on "teaching and learning music" and "child individual characteristics of emotional development; hand and eye coordination; child music perception; and musical capabilities of different age groups." The need of knowledge of "patterns of student interactions between individuals and in groups" forms another section which is related to psychology in Russian characteristic levels.

Wider social science. Knowledge about child physiology, namely the physical, social and intellectual developmental characteristics of the age group(s) of students, is required in New South Wales, Queensland and Russia. The Russian standards also include knowledge of "school hygiene and anatomy." General erudition in management and economics are recommended only in Queensland and Russia. The last targets both school specialists, and directors and executives. For example, Russian specialist music teachers are required to have basic knowledge of general theoretical branches of science to the extent that requires them to make pedagogical, methodological, and managerial and administrative decisions. The knowledge of the *Convention on the Rights of the Child*, theory and methods of educational

institution management, fundamentals of ecology, economics, law, sociology, finance, and economical management is essential for educational leaders.

Curriculum requirements. As a general statement "curriculum requirements" appear in New South Wales, Queensland, Western Australia, and in England. The Russian characteristic levels exclude a general statement but provide details of the curriculum. These include: the mandatory knowledge of syllabus, relationship building and collaboration, teaching aids and requirements to facilities and resources, and legal, ethical, and professional obligations. Knowledge of the syllabus is also mentioned in Queensland while the Russian characteristic levels bring into focus the knowledge of "music syllabus and children music repertoire." The section on "teaching aids and requirements to facilities and resources" of the Russian characteristic levels, concentrates on teachers' knowledge of "students' text books for music, music resources and facilities requirements for classrooms, musical instrument storage rooms, and teaching aids and their instructional and practical scope." Only the Russian and Tasmanian jurisdictions require teachers to know legal, ethical, and professional obligations. While the Russian characteristic levels require all teachers to have knowledge of legal, ethical, and professional legislation of the *Constitution of Russian Federation*, the *Educational Act of Russian Federation* and other acts, regulations, and instructions, the Tasmanian standards demand only accomplished teachers to "know, understand and adhere to legal, ethical and professional obligations" without specifying any specific documents. The section of assessment and monitoring is pointed out as required knowledge for teachers only in Queensland and England[862].

Appendix 8I contains more details about how music-specific subject content is met in the Russian standards for teachers (see, for example, section "planning and teaching" which appears in "professional responsibilities"). The degree to which standards are prescriptive is also different. It is lowest in Australia, moderate in England, and highest in Russia. Australian states and territories follow the national frameworks almost to the extent that is negligible (see Appendix 8I for details).

[862] As mentioned earlier in the thesis, this section does not apply to music teachers in Russia because the Department of Education of the Russian Federation (MON, 2003) established no-marks based music education.

Chapter 9
The Ways Governments See Music Education

In Australia, school education is the responsibility of individual states and territories. Each state or territory government provides funding and regulates the public schools within its governing area. In England, the government distributes funding from their budget to schools either through the local education authorities, or, as is more likely now, directly to schools which are self governing. The introduction of local management of schools (LMS) begun in 1990 (House of Commons Committee of Public Accounts, 2005, p. 3). The idea was to remove the local educational authorities (LEA) from the process and give schools direct control but paid for by the central government. As a result, the role of the LEA is diminished greatly. In Russia, the Federal government regulates the amount of funding distributed to schools. In all three countries, the governments have moved to the new system whereby school principals are given more freedom to decide priorities for fund distribution (see Appendix 9A for details).

According to the Australian Bureau of Statistics (2011), in 2010, across Australia, 71% of all children went to government schools, and 29% went to privately funded school, including the systemic Catholic system (18%) and independent schools (11%). The number of students attending privately funded schools is relatively high when compared to other countries. For example, in England, the Department for Education (2011) reported that 91% of all students in went to state schools and only 9% attended independent sector. In Russia, the latest update of statistics on education by the Federal Department of Statistics (2008) shows that approximately 99% of all schools were government schools and only around 1% were private. In Australia, many of the private independent schools have extensive music programs and large music departments. These private schools with large music departments tend to attract highly qualified and excellent music teachers from the public system because they pay higher salaries.

The major focus of this chapter is on the provision of resources, facilities, and equipment for teaching classroom music, and the provision of qualified music teachers in government funded schools. This thesis outlines the place of classroom music within government initiatives and summarises the ways governments see music education.

Provision of Funding, Resources, Facilities, and Equipment for Classroom Music

9.01 The State of Funding for Classroom Music

Australia. Bonham et al. (1977b)[863] wrote that "the stop start condition of funding for education and the arts over the past six or seven years has caused some music education administrators to be somewhat cautious about making any positive predications" in New South Wales (p. 57) (see Table 9a for full citations). Similarly, Bonham et al. (1977b)[864] was concerned about the future of music education which depended on financial resources provided by the South Australian Education Department. McMillan and Livermore (1989)[865] was not sure "how music will fare with inevitable budget constraints" in the ACT (p. 54). Livermore (1990)[866] pointed out again the inequitable allocation of funds as one of the issues that took "enormous amounts of time and energy" to address (p. 3). Aspin (1991)[867] believed that there was a lack of funds "for a teacher's efforts at continued personal development in this subject, or restrictions on resources and materials" in Australia as a whole (p. 70). R. Stevens (2001)[868] wrote that there was always an apparent lack of funding for music in Victorian government schools. However, Rimmer et al. (1986)[869] stated that in Western Australia, despite financial constraints made by Staffing and Schools Directorates and Teacher Development and Buildings Branches music has been generously treated "for without their generous and active support we could quite simply not have been able to function" (p. 20). Despite governments' responsibility to support and fund education, however, there is evidence of governments cutting music budgets.

Primary schools. For instance, Jarvis et al. (1994)[870] provided evidence that government spending cuts impacted negatively on provision of classroom music education in Victoria. In the ACT, the government withdrew the financial recompense for associate teachers which, according to Caesar et al. (1996)[871], "without a doubt, see a much less motivated group of teachers undertake student supervision. Worse still, the supervision of student teachers may well be left to those teachers who see practicum as a break from their

[863] Table 9a, row 8.
[864] Table 9a, row 7.
[865] Table 9a, row 3.
[866] Table 9a, row 10.
[867] Table 9a, row 11.
[868] Table 9a, row 14.
[869] Table 9a, row 9.
[870] Table 9a, row 1.
[871] Table 9a, row 2.

own teaching load and a time to relax" (p. 68). Caesar raised a concern that future teachers would not be able to obtain "the highest quality training" and that nobody can "expect them to deliver the highest quality education for the children of Australia" (p. 68).

Secondary schools. May et al. (1987)[872] stated that "the concern in the present climate of economic cuts and restriction of growth is that the momentum of recent years is about to slow down at [a] depressing rate" (p. 18). May et al. (1987)[873] forecasted that in Victoria "budget cuts will have an effect and unless the various music bodies work closely together, the ongoing evolution and development of music education may slow down even further" (p. 34). Fortunately, Worland's prognosis did not come true. McMillan & Livermore (1989)[874] stated two years later that "in VIC we have been fortunate that cutbacks in educational funding do not appear to have affected music" (p. 54).

Primary and secondary schools. However, Caesar et al. (1996)[875] observed that state government budget cuts in instrumental teacher salaries affected classroom teachers who "have undertaken the task of teacher instrumental lessons on top of their teaching load" in South Australia (p. 68). A. Thomas (2001) indicated that "financial cut-backs in recent years have seen support resources for teachers reduced" in the Northern Territory (p. 59)[876].

England. The implementation of the *National curriculum* in most state schools has been financed by their local authorities who manage their own budgets, and overseen by the governing body for around one hundred years. Shield (1990)[877] predicted that the implications of educational reform that introduced decentralisation of funding would most likely bring uneven provision of resources at a level of local management of schools, even though "some protection will be provided by the foundation subject status of music in the national curriculum" (p. 35). This was confirmed by Joubert (1999)[878], who wrote that "a variety of funding opportunities exist, though these opportunities are not coordinated and can cause widespread inequality of access" (p. 51). S. Smith (2005)[879] stated that there is "a lack of government support for music" (p. 13). This lack of government attention to music was seen in the context of "the massive increase in funding for primary education since 1997"

[872] Table 9a, row 4.
[873] Table 9a, row 5.
[874] Table 9a, row 6.
[875] Table 9a, row 12.
[876] Table 9a, row 13.
[877] Table 9a, row 15.
[878] Table 9a, row 16.
[879] Table 9a, row 17.

reported by *The Cambridge Primary Review* (Alexander, 2009, p. 42). The *Cambridge Primary Review* also restated that there is a need to "eliminate the primary/secondary funding differential" (p. 42). In regard to primary school music, the *Review* supports the findings of the "three wise men" report of 1992 and of the House of Commons education select committee of 1994, which argued that music was one of the areas of concern in regard to funding distribution (p. 42). The most recent budget cut in music refers to the education secretary Michael Gove's decision to declare music students ineligible for the new English baccalaureate certificate (the equivalent of Higher School Certificate in New South Wales), according to *The Guardian* newspaper ("Behind the music: Why music education cuts could be a dumb move," 13 Junary 2011).

Russia. Trushin (1989)[880] reported that there was a lack of funding for 1988 because it was estimated without taking into consideration the real needs. Trushin indicated that the system was moving towards centralising the provision of the music program at schools. Sedunova (2004)[881] indicated that one of the negative tendencies in music education was the "worsening of funding for resources" (p. 47).

9.02 The State of Provision of Resources, Facilities, and Equipment

The importance and necessity of music-specific resources, facilities, and equipment for effective teaching[882] of classroom music in schools was recognised by Purcell (1974)[883], Lepherd (1975)[884], and Aspin (1991)[885](Australia); by D. M. Smith (1969a)[886], an unknown author ("Music in a secondary school (5)," 1971)[887] and Swanwick (1974b)[888]; and by Balyasnaya (1983)[889], Ryazanova (1985)[890], Efimov (1990)[891], an unknown author ("Журналу Музыка в школе - Искусство в школе 10 лет [The 10th anniversary of Music

[880] Table 9a, row 19.
[881] Table 9a, row 20.
[882] The relationship of the provision of music-specific resources, facilities, and equipment was discussed earlier in Chapter 4 in connection to the status of music.
[883] Table 9b, row 4.
[884] Table 9b, row 6.
[885] Table 9b, row 26.
[886] Table 9b, row 34.
[887] Table 9b, row 35.
[888] Table 9b, row 38.
[889] Table 9b, row 43.
[890] Table 9b, row 46.
[891] Table 9b, row 55.

in School-The Arts in School]," 1993)[892] and Rybakova (2005)[893] (see Table 9b for full citations).

Australia. The *National Review* pointed out a lack of equipment and facilities for teaching classroom music in government schools. This in particular was one of the problems for music education in Australia. In order to improve on the provision of music education, the public sector was encouraged to use the facilities of private schools (See Appendix 9B for details).

Primary schools. Hunt and Epstein (1967)[894] pointed out to the urgent need of providing adequate music-specific accommodation and equipment. Similarly, Purcell (1974)[895] wrote that there is "still much room… for expanded facilities" (p. 20). Bartle (1974)[896] expressed the opinion that "a teacher must have personal resources in music" (p. 23). Covell (1974)[897] proposed that "the Australian (i.e. Federal) Government should institute grants for the provision of properly equipped music rooms and music blocks comparable to its recent schemes of grants for science blocks and school libraries" (p. 81). A review of primary music education by the Music Curriculum Committee of the Studies Directorate, according to May et al. (1987)[898], "confirmed many of their suspicions" about the availability of equipment in South Australian primary schools (p. 21). Bonham et al. (1977b)[899] wrote that "the financial burden of buying instruments is still the responsibility of schools" in Victoria (p. 65).

In regard to facilities for teaching music, Rimmer et al. (1986)[900] wrote that "the first purpose built primary music room" in Western Australia was in the late 1980s (p. 22). Hoermann (1988)[901] observed that "performance, storage or practice-room facilities and equipment are not normal inclusions in the building codes" for Australian primary school (p. 89). "Although the Curriculum advocated pupils receiving a systematic music education throughout primary school," however, according to Kartomi et al. (1988)[902], "no practical teaching material had been provided" in the Northern Territory (p. 56). B. Smith et al.

[892] Table 9b, row 57.
[893] Table 9b, row 58.
[894] Table 9b, row 1.
[895] Table 9b, row 5.
[896] Table 9b, row 21.
[897] Table 9b, row 2.
[898] Table 9b, row 3.
[899] Table 9b, row 22.
[900] Table 9b, row 7.
[901] Table 9b, row 8.
[902] Table 9b, row 9.

(1992)[903] noted that the state of facilities were one of the issues for provision of classroom music in Victoria (p. 73). Yourn (1999)[904] expressed the opinion that there was a need for musical instruments for all students, but the cost was a concern in Western Australia. A. Thomas (2000)[905] stated that primary music programs in South Australia "largely remain under funded" and "resources for specialist and non-specialist primary music teachers are in high demand" (p. 72).

Some evidence shows that there were resources or budgetary allocation but teachers did not have access. For example, R. Smith (1998)[906] revealed that in the Northern Territory, "books, tapes, and CDs which would seem to comply with every teacher's needs lie inert in libraries and stores in many schools" because teachers were not competent in using them (p. 38). Similarly, Roulston (1998)[907] stated that in Queensland there was a "wide range in budgetary allocation for music in schools serviced by itinerant teachers" but a significant number of "teachers did not know what budget for music their school/s had, or had no budgetary allocation" (p. 16).

Secondary schools. Bartle (1974)[908] reported that "in replies to a recent questionnaire to supervisors and inspectors of music in all states the lack of adequate accommodation for music activities in schools was frequently mentioned" (p. 22). Although the trend "varies a great deal," Carroll (1988)[909] stated that in all territories and states of Australia, secondary school music teachers usually "have basic equipment, including sound reproduction equipment, musical instruments, scores and texts, and… often teach in purpose-built music rooms and suites" (p. 92).

England.

Primary schools. An unknown author quoted a report finding that stated that "music is frequently the worst equipped and accommodated subject in the curriculum" ("Music and the young (A report from Great Britain)," 1968, p. 52)[910]. Brocklehurst (1971)[911] wrote that many schools "would be ashamed to admit to no lending library, but have no provision for

[903] Table 9b, row 10.
[904] Table 9b, row 14.
[905] Table 9b, row 15.
[906] Table 9b, row 11.
[907] Table 9b, row 13.
[908] Table 9b, row 17.
[909] Table 9b, row 19.
[910] Table 9b, row 20.
[911] Table 9b, row 27.

the loan of records, tapes or music" (p. 11). P. Palmer (1976)[912] stated that "every child has one class music lesson per week in the music room and one class music and movement lesson in the hall" (p. 11). Mendoza (1973)[913] lamented that the improvements in the quality of school musical instruments was made for the sake of cutting "down of their numbers" (p. 28). Garnett (1973)[914] pointed out "the ever-increasing cost of music instruments for children can impose severe strains on a school budget" Garnett also suggested that "to overcome this is to explore with the children the possibilities of using easily obtainable materials to make some effective instruments of their own" (p. 18). Jenkins (1997)[915] wrote that the findings of an Ofsted's inspection revealed that "one in nine schools still lacks the learning resources needed to teach music effectively" (p. 5). According to Lamont (2003)[916], recent research findings also pointed out that funding for musical instruments and resources was a problem (p. 29). Mason (2006)[917] wrote about the findings of David Bell's 2004/2005 report which revealed that the "accommodation for music was deemed to be good or better in fewer than half of schools" (p. 9). Alexander (2009) wrote that a witnesses to *The Cambridge Primary Review* "also complained about the limited availability of specialist facilities for music" (p. 39).

Secondary schools. Swanwick (1975)[918] claimed that there was a failure in the provision of "proper facilities" for teaching classroom music (p. 12). Lord (1998)[919] shared his personal experiences of teaching music in a secondary school, which entailed teaching with "minimal resources [and] fighting for budget allocation against often impossible odds" (p. 11). Whale (2004)[920] stated that in regard to classroom music, resource shortages ensure that the *National Curriculum* "cannot be implemented to the required extent" (p. 9).

Primary and secondary schools. When writing in the early 1990s about the possible implications of the *National Curriculum*, Shield (1990)[921] forecast the decentralisation of resources and that provision would "likely be more uneven as popular and successful schools attract additional resources and the decentralisation of resources" (p. 35). A survey of

[912] Table 9b, row 28.
[913] Table 9b, row 30.
[914] Table 9b, row 29.
[915] Table 9b, row 31.
[916] Table 9b, row 33.
[917] Table 9b, row 42.
[918] Table 9b, row 39.
[919] Table 9b, row 36.
[920] Table 9b, row 37.
[921] Table 9b, row 40.

findings, according to Naughton (1992)[922] reveal that secondary schools were better equipped in terms of electronic musical instruments than primary schools, and support the use of technology in the music curriculum. Similarly to Naughton, Mason (2006)[923] referred to David Bell's 2004/2005 report that highlighted the variable provision of music technology at the secondary level and very little use at the primary level.

Russia. There is contradictory evidence regarding the state of resourcing for school music. For example, Anisimov (1983)[924] observed a well-equipped music classroom in one of the rural schools. According to Lugova (1986)[925], in the academic year 1977-1978, many teachers started implementing the syllabus *Music*, and all of them were offered separate classrooms with a piano and bayan, recording devices and other musical resources. Similarly, Zchykov (1987)[926] stated that all schools had well-equipped music classrooms with musical instruments and cassette players. Some schools also had amphitheatres for choirs, and every music teacher had musical and methodological resources for teaching music. However, Alexandrov (1986)[927] stated that there were still some schools without music classrooms so music teachers had to move from one classroom to another with a cassette tape or record player and other teaching aids. Alexandrov was also puzzled how teachers were supposed to teach music without a piano. Nikitin (1990)[928] believed that facilities and resources for teaching music at schools often did not reflect the contemporary requirements. Goroschuk (1989)[929] suggested that rural schools needed to strengthen the material resources for teaching music. Saruba (1989)[930] stated that there were schools where there were no music classrooms, no instruments, and other missing resources. Trushin (1989)[931] revealed that there was a lack of music recordings, scores, and musical instruments. Dimova (May 18, 2010) stated that the provision and condition of resources did not answer to contemporary requirements in the majority of schools in Russia.

[922] Table 9b, row 41.
[923] Table 9b, row 42.
[924] Table 9b, row 44.
[925] Table 9b, row 48.
[926] Table 9b, row 49.
[927] Table 9b, row 47.
[928] Table 9b, row 56.
[929] Table 9b, row 52.
[930] Table 9b, row 51.
[931] Table 9b, row 53.

9.03 What Has Been Done by the Federal and State Governments to Improve the State of Provision of Resources, Facilities, and Equipment?

Australia. The Australian state governments made a number of attempts to address the issue of the provision of resources, facilities, and equipment for teaching music in classrooms. For example, "resource centres for general and specialist music teachers are being developed in many states" as stated by Purcell (1974)[932]. Caesar et al. (1997)[933] reported that the Tasmanian government received two complete interactive multimedia hardware suites and provided training for interested arts officers and teachers on how to use the equipment for projects within schools. A. Thomas (2000)[934] mentioned that the New South Wales Government provided all government schools with CD Samplers which demonstrated a range of music-making at both primary and secondary levels. However, Ross and O'Toole noted that only "primary music specialists were able to access workshops to help them understand the content, and have their own copies in addition to those held by the school" (p. 76). McMillan and Livermore (1989)[935] described the state-wide Music Resource Centre that houses "music books, kits, scores, orchestral and operatic materials, and provides support service to school support centres and schools" and is "administered by [a] full-time coordinator" in Victoria (p. 56). A. Thomas (1998)[936] advised that the Queensland Department of Education launch the final phase of *Tune In*, a music program for primary schools. Rimmer et al. (1986)[937] provided evidence of resources being extended for use in music in secondary schools. May et al. (1987)[938] wrote about "the establishment of a state-wide Music Resource Centre which will eventually link to Regional Resource Centres [and] should provide much needed resources for teacher and students use" in Victorian primary and secondary schools (p. 34).

England. Primary schools as reported by McKeon (2002)[939], were to benefit "grants to almost 300 primary schools to modernise or build new multi-use halls, and music and arts studios" (p. 14). In recent years there have been significant attempts to improve singing in the

[932] Table 9b, row 4.
[933] Table 9b, row 25.
[934] Table 9b, row 16.
[935] Table 9b, row 24.
[936] Table 9b, row 12.
[937] Table 9b, row 18.
[938] Table 9b, row 23.
[939] Table 9b, row 32.

primary school. This includes the setting up in 2007 of a national ambassador for singing by Howard Goodall[940] with a budget of 40 million pounds. His function was to utilise the performance resources of the cathedral choirs across England to train local children in primary schools to sing.

Russia. Chelyshova (1983)[941] stated that the regional Departments of Education contributed to and positively influenced the implementation of the program *Music* in schools. They made arrangements for improving conditions for teaching by equipping the classrooms and providing essential resources. Pigareva (1988)[942] provided some information about a system of provision of music-specific resources, facilities, and equipment. For example, Pigareva wrote that all issues to do with resources were the responsibility of the Institutes of Teacher Professional Development and Music Methodologists/Advisers at the Departments of Education and Science. School principals were supposed to supply and furnish all the necessary facilities and resources. Trushin (1989)[943] predicted that it would take many years to establish a centralised system of supplying music program at schools. According to Pigareva (1988)[944], the primary reason for the shortage of resources for music teaching was buried in the local levels of distribution, and many teachers did not know how music resources are obtained. Another reason was that the local educational authorities did not consider the opening of a number of new schools when ordering music resources. Avinskaya and Ol'hovenko (1989)[945] observed the practice of music recordings arriving at schools but not getting passed to music specialists. As a result, many teachers complained that they were not able to fully implement the requirements of the standard music program. Another reason for poor resourcing for classroom music was pointed out by an unknown author who wrote that even though President Yeltsin placed a strong emphasis on school development and stressed that schools were the first priority, the economic conditions in the country did not allow for the realisation of this plan at the beginning of the 1990s ("Журналу Музыка в школе - Искусство в школе 10 лет [The 10th anniversary of Music in School-The Arts in School]," 1993)[946]. According to an unknown author, the Federal Department of the Federal

[940] Howard Goodall is a composer who, among other things, wrote the music for the Vicar of Dibley TV show which became very famous in the UK (see his website: www.howardgoodall.co.uk).
[941] Table 9b, row 45.
[942] Table 9b, row 50.
[943] Table 9b, row 53.
[944] Table 9b, row 50.
[945] Table 9b, row 54.
[946] Table 9b, row 57.

Education Act (1992) writes that school teachers are eligible for 10% of their salary to purchase professional journals, texts, and method books. However, the Federal Department of Education and Science (MON) issued an amendment (November 29, 2010) stating that teachers have a right to the reimbursement of the costs of purchased curriculum support documentation, totalling 100 rubles[947] to be covered by the regional and local Departments of Education (The Federal Act, section 55, subsection 8).

The updated *List of minimum requirements for essential educational and technological resources and equipment for comprehensive schools* MON (2005b) fully reflects the content of the standard music syllabus and the *Federal Educational Standards* for music. All musical scores and recordings support the mandatory list of musical repertoire outlined in the standard syllabus. The resource material is organised according to the themes' order outlined in the syllabus for each year of study. All resources comprise the materials that were granted an approval by the MON (see Table 9c).

9.04 Community Support

The authors of the *National Review* state that the most significant changes in music education can be realised by "the collaborative action and an important leadership role for the Australian Government" (p. iii) and "partnerships between the community and schools" (p. v). However, it is not evident who is understood by the "community" and what its specific function is. There is also not much historical evidence about the role and support of classroom music in the community.

Australia. Livermore (1990)[948] wrote that "arts advocacy rightly emphasises the responsibility of governments to support arts education, and maintain staffing and resources" (p. 7). Similarly to the *National Review,* Livermore emphasised that "to be effective, the arts campaign must go beyond this and target not only POLITICIANS[949], but also the COMMUNITY with the aim of raising general awareness of the arts as an integral part of daily life" (p. 7). Therefore the role of community, according to Livermore, is to promote the arts as a part of life rather than provide funding.

[947] 100 Russian rubles equal to approximately $3 and 33 cents in Australian currency.
[948] Table 9a, row 10.
[949] The capitals in both words are Livermore's.

England. According to Aspin (1991)[950] the importance of a partnership between arts and schools as agents of the community's educating endeavours was expressed in the policy statement (*A policy for the Arts: The first steps*, 1965). But more recent developments, mentioned above, have superseded these earlier ones.

Russia. Partnerships between the community and schools in providing support for classroom music were not discussed in the historical literature covered. When assuming that parents are a part of the community, Chernousova (1985)[951] wrote that when educating children, it is important to remember that parents are our best allies. The main message here is that every teacher wishes to see tenderness, kindness, and sensitiveness in his or her students. Chernousova believed that parents play an important role in the development of these qualities. Chernousova suggested that parents should demonstrate their interest in classroom music by asking questions about the contents of lessons and homework, and by helping their children in making choices over what music to listen to. Trushin (1989)[952] suggested that all government authorities, other professional bodies and organisations including the Department of Education, the Department of Cultural Affairs, the Union of Composers, and the Federal Society for Music need to unite in order to do everything possible to enable teachers to instil the musical culture into all children. Thus, it seems that the nature of "partnerships between the community and schools" was clearly seen as cultural and educational and that financial support for classroom music education by maintaining resources for teaching was the government's responsibility.

In conclusion, classroom music in the public sector has not been funded adequately in all three countries. There is evidence of a lack of funding in Australia as a whole and in Victoria, New South Wales, South Australia, and the ACT in particular. There is little evidence that in Western Australia it was sufficient by the end of the 1980s. The state of funding had also deteriorated as a result of budget cuts (the ACT, Victoria, South Australia, and the Northern Territory). In England, there has been a lack of funding for music and a widespread inequality of access to funding because the local educational authorities often allocated funding to schools unevenly. Moreover, there was a primary/secondary funding differential.

[950] Table 9a, row 11.
[951] Table 9a, row 21.
[952] Table 9a, row 19.

In Russia, in the 1980s, a lack of funding was caused by an inadequate estimate of the real needs, with a consequent worsening of funding towards 2000.

While the importance of music-specific resources, facilities, and equipment for successful teaching music in primary and secondary classrooms was recognised, governments never fulfilled their role in providing resources, facilities, and equipment. The evidence of unsatisfactory resources for primary classroom music has been apparent throughout Australia and in South Australia, Victoria, and Western Australia in particular since the 1970s. In the Northern Territory and Queensland, teachers for a variety of reasons did not have access to the existing resources or to allocated funding. The evidence also showed that the state of resourcing, facilities, and equipment for music in England has been unsatisfactory for the last thirty years. At the beginning of 2000 it was still a problem. The situation regarding resources, facilities, and equipment was better in secondary schools compared to primary schools in Australia and England. Notwithstanding the standard minimum requirements for resourcing, facilities, and equipment established by the Russian Federal Government, the historical data showed a lack of provision of resources, facilities, and equipment, and poor conditions throughout Russia.

There are no mechanisms of accountability that establish and monitor the standard requirements for resources, facilities, and equipment at any levels of government in Australia. While there is a working national system of monitoring the state of provision of resources, facilities and equipment in England, the standards for the provision of resources, facilities, and equipment are not clear. In Russia, the standards are clear but it is evident that the situation is not under government control. Thus, if the governments provide funding for resources it is reasonable to suggest that they need to establish an approved model, develop a mechanism to monitor it, and exercise their power until their policies are implemented.

Provision of Specialist Music Teachers in Schools

This chapter aims to address the state and territory governments' standpoints towards specialist teachers at the primary school level, review the state of provision of qualified music specialist teachers in both primary and secondary schools, define the reasons for a lack of specialist provision, and outline suggestions for improvement of specialist provision.

9.05 Political Position on the Provision of Specialist Teachers

Australia. There is no national policy regarding the commitment to music specialist teachers teaching at primary level. Covell (1974)[953] wrote that "State education departments for philosophical as well as financial reasons have set their face against any specialist interruption to the work of the general class teacher in primary schools" (p. 81) (see Table 9d). Smart (1984) declared that "although some state education departments have addressed themselves to specialist requirements of early music education, a national awareness and urgency of action is imperative" (as cited in Bourne, 1988, p. 63)[954]. A. Thomas (2000)[955] reported that the Victorian Labour Government initiated funding for specialist teacher training to complete teaching degrees because there was a shortage of specialist music teachers in primary schools. R. Stevens (2001)[956] wrote that in Australia and in Victoria in particular, "the policy regarding provision of music teachers in primary schools has, over the past one hundred and fifty years, vacillated between two extremes – on the one hand, that music should be taught by either on-staff or visiting specialist teachers, and on the other, that music teaching should be the sole responsibility of generalist class teachers" (pp. 24-25). Jeanneret (2006)[957] stated that Queensland has had a system of placing a specialist music teacher in primary schools for many years (p. 94).

England. Music is a specialist area of study at both primary and secondary levels. However, P. Palmer (1976)[958] believed that the organisational features and staffing ratios at a local level in the primary schools, "militates against music specialisation" (p. 10). Similar to P. Palmer, Dove (1980)[959] wrote that the organisational system "eroded away any possibility of the employment of a specialist and nobody with musical expertise can be found" (p. 17). However, Dibb (2003)[960] stated that "primary schools are often able to buy in specialist class-music teachers and many already do" (p. 23).

[953] Table 9d, row 3.
[954] Table 9d, row 9.
[955] Table 9d, row 12.
[956] Table 9d, row 27.
[957] Table 9d, row 14.
[958] Table 9d, row 29.
[959] Table 9d, row 30.
[960] Table 9d, row 37.

Russia. Similarly to England, the Federal government defined music to be a specialist area of study at both primary and secondary levels. There is some evidence about what the government did to address the provision of specialists in the 1980s. For example, an unknown author wrote that the Federal Department of Education (MON) managed to organise the preparation of 13,000 teachers who were able to implement the new program *Music* in a short period of time ("Искусство в школе [The Arts in school]," 1983)[961]. In 1985, when specialists were enacted to teach music in schools, the MON reported that all Institutes of Teacher Professional Development were involved in re-training teachers in accordance with the new program requirements ("В Министерстве просвещения РСФСР [In the Department of Education RSFSR]," 1985)[962]. As a result, by 1985, 20 thousand schools including eight thousand rural schools implemented Kabalevsky's syllabus. That was approximately one third of all schools in Russia. The MON also reported that music specialists were also prepared to implement the new program. An unknown author wrote that many schools were proud to have conservatorium and university graduates teaching music in their classrooms. However, there is some evidence to suggest that the aim of providing all schools with specialists was not adequately addressed by Federal government authorities. For example, the Department of Cultural Affairs of the USSR[963], which took the responsibility for the training of professional musicians, did not contribute enough to this practice. While aware of a shortage of music specialists at school, it deliberately reduced the number of university applicants at music faculties because of the surplus of musicians being produced. The recommendation was made to reorient the existing programs to train highly demanded music specialists for schools ("Не уклоняйся от назревших проблем [Do not avoid real issues]," 1986, pp. 6-7)[964].

9.06 State of Provision of Music Specialist Teachers in Schools

Australia.

Primary schools. Purcell (1974)[965] stated that in Australia there was a need for more music teaching staff (p. 20). May et al. (1987)[966] indicated that "staffing difficulties are still the major concern affecting the development rate of music education throughout the state" (p.

[961] Table 9d, row 44.
[962] Table 9d, row 47.
[963] Russian: Министерство культуры СССР.
[964] Table 9d, row 49.
[965] Table 9d, row 4.
[966] Table 9d, row 7.

32). Jarvis et al. (1994)[967] lamented that many of Victoria's "primary schools have lost their specialist music teachers due to its own spending cuts" and expressed a desire that "it is to be hoped that the Government is concerned to see its policies implemented and that consideration will be given to the provision of funding which can assist schools to reinstate their primary music teachers" (pp. 79, 80). Caesar et al. (1995)[968] observed that "VIC has been recruiting teachers from SA because of a shortage of trained music staff" (p. 73). Does this mean that in South Australia, there was an abundance of music teachers and no employment opportunities? Nevertheless, A. Thomas (2000)[969] pointed out that there was a "particular demand for specialist music and art teachers in primary schools" in VIC (p. 78). In regard to provision of music teachers in Victoria, R. Stevens (2001)[970] wrote that "this is the long-standing problem of supplying specialist teachers for teaching music in government schools" and "the more things change, the more they stay the same" (p. 24). R. Stevens' (2003) report revealed "inadequate and insufficient provision of music specialists in primary schools" across Australia (p. 166).

Secondary schools. What evidence does the *National Review* provide to support the notion that the provision of specialist teachers in secondary schools was inadequate? The only comment made by the South Australian respondent to the *National Review*'s submissions was that public schools face "lack in numbers of secondary music teachers" (p. 61). The Australian historical literature points out that the issue of provision of specialist music teachers was a serious factor that hindered equal access and quality of music education at secondary school levels. For example, Carroll (1988)[971] pointed out a lack of "local availability of the necessary specialist staff" as one of the problems of equal access to music education (p. 94). A. Lierse (1998)[972] wrote that the provision of qualified and specialist music teachers was one of the factors influencing the effectiveness of music programs in schools (p. 72). Bartle (1974)[973] stated that there was a "common agreement that the lack of trained music teachers was the greatest obstacle to the proper development of music in secondary schools" (p. 22).

[967] Table 9d, row 10.
[968] Table 9d, row 11.
[969] Table 9d, row 12.
[970] Table 9d, row 13.
[971] Table 9d, row 20.
[972] Table 9d, row 23.
[973] Table 9d, row 18.

The historical data also show that the provision of qualified teachers in secondary schools was always better than in primary schools. Covell (1974)[974] stated that "secondary government schools have traditionally been granted more room to vary their curriculum than primary schools" because there are less of them and "total demand for specialised staff is less and their concentration of specialised staff more effective" (p. 81). However, according to Covell there were few schools with "adequate music staffs" in contrast to many "with the unqualified and inadequate" (p. 81). Bartle (1974)[975] also wrote that secondary schools were better at providing qualified teachers because "a prevailing philosophy in secondary schools in Australia is that all children should be given the opportunity to study some music at post-primary level" (p. 21). Therefore, in all states, music was "intended to be compulsory for at least the first year of secondary schooling (depending, naturally, upon the availability of a suitable trained teacher)" (p. 21). Bonham et al. (1977b)[976] was distressed when writing that "there is still a grave shortage of music specialists, both class and instrumental" in Victoria (p. 65). Carroll (1988)[977] also confirmed that "several states have difficulty staffing classrooms distant from the capital cities" (p. 100). A. Lierse (1990)[978] revealed that "post primary school students also suffered from a staffing shortage" (p. 22). Jarvis et al. (1994)[979] stated that "in country areas of VIC there was a demand for classroom teachers" (p. 79). A. Lierse (1998)[980] reported that 71 per cent of coordinators of secondary school providers in Victoria identified staffing issues as their priority needs for the maintenance and improvement of their music department. "Forty eight per cent of schools reported a need to increase the numbers of music teacher and their time allocation. Another 25 per cent of schools wanted a qualified music teacher or the opportunity for their teachers to have training" (pp. 73-74). A. Thomas (1999)[981] reported that "most high schools" in the Northern Territory "have a full or part-music specialist on staff, although one large high school has had no full-time music teacher for this last year" (p. 75).

Primary and secondary schools. When writing about primary and secondary schools, Rimmer et al. (1986)[982] was delighted with the staffing profile in both primary and secondary schools in Western Australia. According to Rimmer, there has been "more than a 200%

[974] Table 9d, row 16.
[975] Table 9d, row 17.
[976] Table 9d, row 19.
[977] Table 9d, row 20.
[978] Table 9d, row 21.
[979] Table 9d, row 22.
[980] Table 9d, row 23.
[981] Table 9d, row 24.
[982] Table 9d, row 6.

increase" in primary music specialist appointments during the 3 year period (p. 20). Rimmer stated that "all high schools staffed on a ration of at least 1 full-time teacher per 333 students, or 3 per 1000 students" in Western Australia, but there would be a need for "an additional 200 or so" music teachers by 1990 (p. 23). Country schools, according to Rimmer, continued "to be much more difficult to staff adequately" (p. 20). B. Smith et al. (1992)[983] indicated that staffing cuts did not affect the provision of music teachers in Tasmania.

England.

Primary schools. D. M. Smith (1969a)[984] stated that primary schools displayed a "great diversity in their provision for music, frequently governed by a lack of trained music teachers" (p. 20). Self (1996)[985] revealed that there were "the enormous difficulties faced by small rural schools… with no specialist musician available" (p. 12). Elkin (2003a)[986] quoted a teacher as saying that "a shortage of teachers is bound to mean that music is seriously squeezed. It's always the first casualty especially in primary schools where there are so few specialists. I find the situation very worrying" (p. 9).

Secondary schools. Rees-Davies (1969)[987] claimed that there is "one shortage which is prevalent in the country – namely, that of good qualified teachers" (p. 14). An unknown author also stated that there was "a shortage of suitably qualified teachers" and "many schools were without a specialist" ("Music and the young (A report from Great Britain)," 1968, p. 52)[988]. Baker (1998)[989] reported that from September 1998, music was included in the Secondary Subject Shortage Scheme. However, Baker believed that "being listed is not sufficient" and that "assurance is needed that something will be done about the increasing shortage of music teachers" (p. 11). Jenkins (2000a)[990] indicated that there was "the recruitment crisis in secondary schools" (p. 5). Elkin (2004c)[991] stated that music was "suffering from a shortage of teachers" (p. 7).

Primary and secondary schools. Kerrison (1996)[992] observed a lack of specialist teachers for Years 1-9. Clarke (2002a)[993] reported that "music is one of the subjects identified

[983] Table 9d, row 26.
[984] Table 9d, row 28.
[985] Table 9d, row 32.
[986] Table 9d, row 36.
[987] Table 9d, row 38.
[988] Table 9d, row 15.
[989] Table 9d, row 39.
[990] Table 9d, row 40.
[991] Table 9d, row 41.
[992] Table 9d, row 31.

by the government as facing a teacher shortage, estimated at eight per cent" for 2001-2002 (p. 7). Elkin (2004b)[994] confirmed that music was "a shortage subject" (p. 11).

Russia. Kulyasov (1985)[995] believed that there was still a big demand for music specialists in Soviet general schools. An unknown author wrote that there is a chronic problem of a shortage of music specialists at schools. There were some schools without music even in Moscow ("Не уклоняйся от назревших проблем [Do not avoid real issues]," 1986)[996]. An unknown author also showed that in the Tatar region, despite the fact that this is a very small region which has a music conservatorium, an institute of culture, and a few musical colleges, only 21% of teachers who taught music at general schools had music qualifications (p. 6). Chelyshova (1987)[997] provided more evidence of a shortage of music specialists in the regions where there are no music departments at pedagogical colleges (e.g., Novgorod, Pskov, T'umen, and Chita Regions). Despite the fact that the Department of Education RSFSR reports annually that there were enough graduates to fulfil demand of music teachers for schools, Chelyshova stated that there was still a shortage. For example, in the Novgorod region there are 42 music specialists out of 400 schools. Yudina (1989)[998] stated that there were some students who missed out on effective music education because there were not enough qualified music specialists. Efimov (1990)[999] wrote that there was a chronic shortage of specialists. Nikitin (1990)[1000] indicated that in the Chuvash region there was a 28% deficit of music teachers that have music qualifications.

However, without specifying any regions and providing actual numbers, Zchykov (1987)[1001] indicated that the number of music specialist has increased by more than three times. Trushin (1989)[1002] revealed that in 1988 there were 24.6 thousand music specialists in the Russian Federation. Out of this, there were 8.1 thousand teachers who had Masters Degrees, 1.3 thousand who had Bachelor Degrees and 15.4 thousand who had college diplomas in music education. Compared with a number of earlier years, the statistics show that there has been an increase from 1.2 to 2 thousand qualified teachers every year. Despite

[993] Table 9d, row 42.
[994] Table 9d, row 43.
[995] Table 9d, row 48.
[996] Table 9d, row 49.
[997] Table 9d, row 50.
[998] Table 9d, row 55.
[999] Table 9d, row 56.
[1000] Table 9d, row 57.
[1001] Table 9d, row 51.
[1002] Table 9d, row 53.

this, Chelyshova (1983)[1003] stated that the most acute problem is the provision of qualified music teachers in rural schools. Kabalevsky (1988)[1004] also pointed out a shortage in urban areas and a serious problem with the provision of qualified teachers in rural areas. In order to find a solution for the provision of music specialists in rural and small-size rural schools, Avinskaya and Ol'hovenko (1989)[1005] looked for the following options: 1) to develop a version of the program *Music* for those who do not have any musical background, and 2) to invite only those university applicants to primary teaching courses who have sufficient musical backgrounds. However, Avinskaya and Ol'hovenko's (1989) assessment indicated that rural schools would not have qualified teachers in the near future and small-size rural schools would not have music specialists at all. Voronov (1990)[1006] showed that out of 19 rural schools only 3 had music specialists. Starobinskii (2003)[1007] referred to the statistics that showed that there was a 30-35% deficit of music specialists in schools.

9.07 Reasons for a Lack of Music Specialist Teachers

Australia. There are a number of issues that are associated with a lack of provision of qualified music teachers.

Primary schools. Hunt and Epstein (1967)[1008] pointed out the lack of finance for specialist teaching. Similarly, R. Stevens (2001)[1009] stated that there were "numerous historical precedents for governments to achieve economies in education expenditure by dispensing with specialist teachers" (p. 24). R. Stevens referred to a situation in Victoria as an example, and stated that "the fact is that the supply of music teachers and therefore the state of music education in Victorian government schools have been largely determined by the prevailing economic climate and government funding priorities at any given time" (p. 25). Another issue that affects the level of provision of music specialists was pointed out by Layne (1987)[1010] who also worried that "the continued supply of suitably qualified and competent personnel can be a problem in a state the size of QLD" (p. 49). Jeanneret (2006)[1011] referred to the practice in Queensland of the state government committing to the

[1003] Table 9d, row 45.
[1004] Table 9d, row 52.
[1005] Table 9d, row 54.
[1006] Table 9d, row 59.
[1007] Table 9d, row 60.
[1008] Table 9d, row 1.
[1009] Table 9d, row 13.
[1010] Table 9d, row 8.
[1011] Table 9d, row 14.

employment of music specialists at the primary level, and raised the question about the manner in which this issue may be addressed in relation to small isolated primary schools across "this vast country" (p. 94). The small number of teacher trainees majoring in music was seen as one of the possible reasons for a shortage of music specialists in schools. Lepherd (1975)[1012] stated that in Britain, for example, "only 4% of teacher trainees major in music" (p. 16). And over the last few years (2000 – the present) successive British governments have cut the numbers of undergraduate music places available in universities. Lepherd believed that this trend is likely to develop in Australia. As evidence of this, Lepherd revealed that in the ACT there were "only 11 teacher trainees majoring in music out of 525 students" (p. 16). A. Thomas (2001)[1013] indicated that the teachers' age-band and the low retention rates of new graduates were the main issues confronting the provision of qualified music teachers in Victoria.

Secondary schools. The historical sources do not provide much information about the reasons for a shortage of specialist teachers in secondary schools. Jeanneret (2006)[1014] stated that in Australia "there has always been a problem of providing high school music teachers… in regional and isolated areas" (p. 94).

England.

Primary schools. Elkin (2001)[1015] was concerned with "the difficulty of attracting specialist staff to primary schools and the perceived impassibility of leaving music teaching to generalist classroom teachers" (p. 7).

Secondary schools. Jenkins (2000a)[1016] explained the lack of provision of music teachers as being the result of two main reasons: a "shortfall in application to secondary-teacher training" and "the age-bands in which teachers fall" (p. 5). A low retention rate of "hard-to-replace music specialists" was also pointed out as an issue that might affect the provision of qualified teachers (Elkin, 2003a, p. 9)[1017].

Russia. An unknown author believed that the major problem with specialist provision at schools was wrapped up in teacher preparation which did not provide a sufficient number of

[1012] Table 9d, row 5.
[1013] Table 9d, row 25.
[1014] Table 9d, row 14.
[1015] Table 9d, row 35.
[1016] Table 9d, row 34.
[1017] Table 9d, row 36.

graduates ("Важная часть общего дела [Important part of the matter]," 1985)[1018]. A specific example of this was found in an article by Pigareva (1990)[1019] who referred to the Bashkir region where there was "the urgent need for hundreds more graduates" to fill in positions of music teachers in rural schools (p. 21). Chelyshova (1987)[1020] believed that the reason for this was an imperfect system of graduate distribution. Kabalevsky (1988)[1021] stated that the problem with provision of qualified teachers was rooted in an insufficient number of teacher-training institutions. The low wages of music and arts specialists in schools, according to Dimova (May 18, 2010), led to the low retention rate and to the unwillingness of university entrants to major in music and in the arts. Dimova (May 18, 2010) suggested that the government should consider a legislation amendment which places the newly qualified teachers in other regions at a higher salary rate similar to the practice in Moscow.

9.08 Solutions for Improvement of Music Specialist Provision

Australia.

Primary schools. Covell (1974)[1022] suggested that there should be a "financial commitment of a high order coupled with major alterations in educational structure" for hiring specialists (p. 82). Lepherd (1975)[1023] strongly believed that "there must be official recognition on the part of educational authorities (both local and state) that specialists are an educational necessity," and secondly that there should be "the statement of an official policy of construction of music specialist rooms in new or existing buildings, or the conversion of suitable room (rooms) in existing buildings" (p. 16). Lastly, three ways of obtaining specialists must be considered (p. 20). These include "direct recruitment of teachers specially trained in Primary Music Education, encouragement of teacher trainees to major in Primary Music Education," and "in-service training programmes of a comprehensive nature for teachers interested in becoming specialist teachers" (p. 20). Jeanneret (2006)[1024] also believed that the provision of music specialists at schools "requires a financial investment and commitment from education authorities but it is also a more immediate and sustainable

[1018] Table 9d, row 46.
[1019] Table 9d, row 58.
[1020] Table 9d, row 50.
[1021] Table 9d, row 52.
[1022] Table 9d, row 3.
[1023] Table 9d, row 5.
[1024] Table 9d, row 14.

option than the long-term time, money, and organisation outlay that would be entailed in the provision of a specialist in every school" (p. 94).

Secondary schools. To solve the issue of the provision of specialists, Carroll (1988)[1025] suggested that it would be an idea "to establish a sufficient pool of music teachers willing to serve all the population centres of the states, and to provide distance learning opportunities for specialist instrumental or for classroom programs in more isolated settings" (p. 94). Carroll strongly recommended that "some 'hard-nosed' planning by both tertiary education authorities and by education authorities is called for to solve this problem" (p. 100).

England.

Primary schools. Similarly to Australia, the government's commitment was seen as a prime instance of addressing the provision of music specialists. According to Elkin (1999)[1026], the Royal Society of Art's recommended that the Teacher Training Agency (TTA) and the Qualification and Curriculum Authority "should invest in ensuring that every primary school has an arts specialist on staff or regular access to one" (p. 5). Jenkins (2000a)[1027] quoted one of the conference speaker's remarks, who declared that the TTA "has to get the message about the need for training specialists for primary schools" (p. 5).

Thus, music teaching delivered by specialists in primary and secondary schools are legislated in England and Russia. In Australia, in all states and territories, secondary school music teaching is the responsibility of music specialists. Before raising the issue of music specialist teacher provision in primary schools, it is necessary to clarify what states and territories this may be relevant to. While there is no common agreement at the national level there is some evidence of a commitment to providing primary school music specialists in Queensland, Western Australia, Tasmania, and Victoria, although to a different extent. Therefore, the historical data that describe the state of provision of primary school qualified teachers in Australia as a whole should be interpreted with this in mind.

The staffing difficulties at the primary level in Australia have been evident since the 1970s up to the beginning of 2000, and from 1980 into 2000 in Victoria in particular. In comparison to primary school, the provision of secondary school specialists in Australia as a

[1025] Table 9d, row 20.
[1026] Table 9d, row 33.
[1027] Table 9d, row 34.

whole was better, but was lacking teachers in Victoria and in areas distant from the capital cities in other states and territories. However, in the Northern Territory, Western Australia, and Tasmania, the provision of music teachers according to historical data was satisfactory at both primary and secondary levels. In England, a lack of trained music teachers in primary schools was evident in the 1960s. It was also indicated that in the middle of the 1990s there were difficulties faced by small rural schools, and at the beginning of 2000 there was also a shortage of specialists in general. In the English secondary schools, a continuous shortage of qualified teachers was apparent in the 1960s. The situation did not change from the 1990s to 2004, with the state of provision identified as a recruitment crisis in 2000. In Russia, there is little information in the historical literature regarding the state of provision of music specialists. However, the literature does show the Federal government's attempts to improve the situation with the provision of qualified teachers at schools.

The historical literature also pointed to a number of issues that were associated with a shortage of specialist music teachers. The Australian historical data listed a lack of finance for employment of music specialists across the country, size of schools, and big distances across the states and territories as problems. A shortfall in application for tertiary university teaching courses majoring in music, low teacher retention rates, and teacher age-bands were also causing problems for the provision of music teachers in Australian primary schools and in secondary schools in England. In English primary schools, where the local authorities (schools' executives) were in power to make decisions regarding staff rations often left music to generalists. A lack of provision of music teachers in English primary schools was also shaped by the difficulty of attracting specialist staff and the perceived impassibility of committing music to the trust of generalist teachers. Unlike in Australia, where the isolation of schools was seen as an issue for the provision of specialists in both primary and secondary schools, in Russia the small size of schools and long distances across the country – the objective realities that Australia and Russia have in common - were not seen as explanations for the inability of the government system to address the needs regarding the provision qualified teachers. All listed problems with staffing were connected with the system of teacher preparation (e.g., number of institutions, number of graduates, and distribution of graduates).

However, the basic issue is that the provision of primary school music specialists in Australia has two facets: an absence and a shortage. In the first instance the state and territory government policies are not in favour of specialists and the decision of generalist teachers as to whether or not to include music or not in their classrooms. Thus, generalist teachers are the

final agency that makes a decision for classroom music "to be or not to be." Therefore, in order to assure sustained and quality delivery of music programs with generalists teaching music, it is suggested that the issue be addressed at the tertiary level (this was discussed in a chapter about pre-service teacher training). The second instance may best be expressed by Schafer's (1973)[1028] statement that "we may always be short of qualified music teachers, but better short of good things than smothered with bad" (p. 7). Therefore, governments' commitments to music specialists articulated in official policies are the most important factor and a starting point in addressing the issue of the provision of qualified teachers. R. Walker (2009) argued that "since the vast majority of teachers across the English-speaking world are generalists, this use of specialists working with them is a model which should be adopted here in Australia. But first it is necessary for state and territory governments to acknowledge the need for music specialists to be employed in primary schools" (p. 40).

9.09 Work Conditions of Teachers who Teach Classroom Music: Roles, Responsibilities, and Duties

This part of the chapter specifies how both generalist and specialist teachers are used in primary and secondary schools, their professional responsibilities, and duties that are separate from the delivery of classroom music programs. The following is a summary of research findings. All details are gathered in Appendix 9C.

Thus, according to the historical data, in Australian primary schools generalist teachers play an insufficient role in teaching classroom music because they lack musical skills. The specialist teachers often had a supportive role and worked collaboratively with a generalist. Specialists were also employed to provide the release time for classroom teachers and were involved in the itinerant model of delivery of classroom music, serving at two or more schools. In England, the supportive role of specialist music teachers who assisted primary school generalists and newly-qualified and trainee teachers in both primary and secondary schools was also evident. The evidence from English primary schools showed that there was insufficient use of specialists in cases where they were given the responsibility to teach one particular class. In Russia, while it is understood that music teachers play a vital role in students' aesthetic and cultural development, the long-term status of the profession

[1028] Table 9d, row 2.

among teachers of other subjects was poor. This improved with the establishment of the syllabus *Music* by Kabalevsky.

The conditions of teachers who teach classroom music in schools were described by a number of authors. There were strong indications that those teachers who delivered classroom music programs in Australia, England, and Russia had excessive workloads and a substantial amount of voluntary work. Music teachers were expected to be involved in immoderate amounts of administrative work in all three countries. The unsatisfactory job conditions also included: low salaries (Australia, secondary schools), small teaching loads and low income (Russia), a lack of opportunity for promotion (Australia, secondary schools, and Russia), a lack of status among music specialists (Australia, primary and secondary and Russia), and professional isolation (England, primary and secondary and Russia). When compared to other subjects, the data also showed that in England and Russia there were larger numbers of students per class and per hour at both primary and secondary schools. It was also indicated that student behaviour was an issue in English secondary and Russian schools. There was also a lack of time to reflect, discuss, negotiate, and generally develop the collegial practice in Australian primary and secondary schools, and a lack of teaching time in Russia.

In regard to Australian primary schools only, music specialists were also responsible for specialist teaching advice and consulting in their Key Learning Area. Music teachers in Australian secondary schools were responsible for the maintenance of public relations in coordinating and promoting music programs. Australian primary and secondary school conditions included a lack of sufficient music curriculum documentation for the early years of schooling, a lack of financial reward for excellence in teaching, a lack of flexibility of school timetables, difficulties in integrating instrumental and classroom music programs, maintenance of equipment, and short-term working contracts. In England it was pointed out that the complexity of music as a primary school subject was a condition of the music teacher's job. The fact that music teaching requires profound aural and mental concentration from teachers was stressed in relation to English secondary schools. In Russia, music teachers also suffered from poor dwelling conditions.

The Ways the Governments See Aspects of Music Education

9.10 Australia

There are a number of historical perspectives on the roles and attitudes of all Federal and state and territory governments with respect to the provision of music education in Australia. For example, Bonham et al. (1977b)[1029] stated that changes in the prevailing conditions in the provision of music education "have usually been a reflection of changes in Governmental attitude both state and Federal" (p. 57). Norrie (November 22, 2005) reported that the Federal Education Minister, Brendan Nelson, conceded that his Government was partly responsible for the "inconsistent and inequitable" (para. 5) way music was taught to young Australians. But government also hit out at states and universities for treating music as "some kind of desirable add-on in school education rather than being a foundation of it" (para. 6). According to Norrie, Margaret Seares, a chairwoman of the *National Review*'s steering committee, "lamented the fact that governments had been ignoring reviews of music education since the 1970s. She said that for too many years schools had been allowed to treat music as a diversion for tired teachers and bored students."

A number of selected historical statements also pointed out the importance of state and territory governments in the provision and advancement of quality music education at schools. Bonham et al. (1977b)[1030] wrote that the New South Wales State and Federal Governments showed an interest in the arts during the decade leading up to 1977 (p. 57). Bonham et al. (1977b) also expressed the opinion that "in this optimistic atmosphere one feels encouraged to believe that the long-term prospects for music education in this state are bright indeed" (p. 57). May et al. (1987)[1031] reported that the South Australian State government undertook many ongoing tasks and conducted "a thorough review of primary music education" (p. 21). A. Thomas (2001)[1032] stated that in Victoria the recommendations from government review of public education and government-funded initiatives played "a dominant role in the advancement and further development of public schooling" (p. 64).

The place of music within governments' initiatives. The Australian historical data show that the governments' role was two-sided – contributing and hindering. On the positive side,

[1029] Table 9f, row 2.
[1030] Table 9f, row 2.
[1031] Table 9f, row 1.
[1032] Table 9f, row 12.

for example, there were a number of specific examples about how school music was affected by state and territory governments initiatives linked to dissemination of technology. For example, Watson (1996)[1033] witnessed that "music as a stand-alone subject and its capacity to contribute to leisure activities" was included in "well-funded general education foci" in Victoria (p. 71). According to A. Thomas (2000)[1034], the Northern Territory Government "showed the interest in the development in schools technology, dependent learning and teaching, and provided funding for technology. A number of schools improved their technology in providing music education" (p. 69). A. Thomas (2000)[1035] (NSW), Ross and O'Toole (1997)[1036] (TAS), and A. Thomas (2001)[1037] (VIC) also reported in general that state governments' initiatives in funding technology were evident. R. Walker (2009) wrote that at the time

> Prime Minister Rudd and Education Minister Julia Gillard have placed great emphasis on the fundamental value of education in their public promises of an 'education revolution' since election in 2007; but apart from an undertaking to distribute computers to every schoolchild, so far there has been no sign of this occurring. …such movements have generally failed to make a direct impact on music education…(p. 32)

On the negative side, there were a number of actions that excluded classroom music from the government initiatives. For example, there were a number of instances when music was excluded from the Federal and state and territory government initiatives.

The Federal level. Livermore (1990)[1038] stated that Arts educators identified the exclusion from recent national curriculum initiatives as one of the burning issues for primary and secondary music education in Australia (p. 3). For instance, A. Thomas (2000)[1039] referred to the Federally funded Quality Teaching Program (QTP) and stated that although the Victorian Department of Education "has supported the professional development of teachers with conferences" in literacy, numeracy, technology and science but "the Arts were not a priority area of QTP" (pp. 78-79). The most recent initiative towards the *National Curriculum* also clearly illustrates the Commonwealth Government's position regarding music education. While the Australian Curriculum Assessment and Reporting Authority

[1033] Table 9f, row 8.
[1034] Table 9f, row 10.
[1035] Table 9f, row 11.
[1036] Table 9f, row 9.
[1037] Table 9f, row 12.
[1038] Table 9f, row 4.
[1039] Table 9f, row 6.

(ACARA, 2010) has identified three broad phases of curriculum development the first priority phase was given to English, mathematics, science and history. Music was placed only in the second phase together with geography and languages.

The State level. The Victorian Department of Education has produced a CD ROM entitled *Switched on Curriculum* which contains resources for course advice, professional development and assessment, and reporting. However, Caesar et al. (1997)[1040] lamented that the promised work samples and any other materials and resources for music were not included (pp. 77-78). A. Thomas (2001)[1041] wrote that local management continued to be an issue in many Department Schools in South Australia and that it was difficult to redirect funding into music. As a result, according to Pech "music educators in all sectors are finding it difficult to maintain active programs with limited funds and increased costs" (p. 60).

Have any changes been made to music education since the *National Review of School Music Education* (2005)? Is the state of music education any better? Neither the Commonwealth nor the state governments are willing to accept the *National Review*'s proposed plan of action and implementation strategies, and have these tied to funding. The most recent comment on the impact of the *National Review* on the provision of music in Australian schools was made by R. Walker (2009) who wrote that:

> To date there has been no response from the Federal Government concerning the grossly inadequate state of music resources. Music has not so far been included in the national curriculum at present under construction. Let us hope that some of the $28.8 billion for schools, houses and roads, in the Federal Government's recession-busting $42 billion stimulus package, will go to music-making utilities. (p. 18)

This may be further supported by an analysis of the new state and territory budgets for 2011- 2012. All governments allocated funds for education but music is not among their priorities. The state and territory governments show no interest in advancing the quality of music education or raising music's profile (see Appendix 9D for details). Thus, consequences of the *National Review* may be described in the following terms: as no momentary changes; little seems to have changed; no marked changes at all; or, apparent changes masked underlying inertia. At present, the Federal Government and none of the Australian states and territories display any concern for school music education.

[1040] Table 9f, row 3.
[1041] Table 9f, row 7.

9.11 England

Unlike Australia, in England there were a number of music-specific national government initiatives in education apart from the initiative to improve singing mentioned above. For example, according to McKeon (2002)[1042], "education secretary Estelle Morris and culture secretary Tessa Jowell announced last month that primary schools are set to benefit from new arts and sports facilities" (p. 14). Whale (2003)[1043] also reported the construction of music-specific facilities for primary schools "in deprived areas" (p. 10). In the spring of 1996, according to Ofsted (2004), the Department for Education and Employment issued a Circular Letter 1/96 outlining the requirements for teacher training courses for the 7–14 year old age range. Behind the introduction of this new route lay particular policy imperatives: "raising the standards of pupil achievement in the later primary years through an increase in specialist teaching," and "improving recruitment to teaching, particularly in the secondary phase, for example by extending access to teaching through a diversity of training routes" (p. 3). Agnew (2003)[1044] reported that "the four prominent musicians leading the Music in Education Consortium have reported a successful first meeting with education secretary Charles Clarke and school minister David Miliband. Percussionist Evelyn Glennie, flautist James Galway, composer Michael Kamen, and cellist Julian Lloyd Webber joined forces to protect against the increasing marginalisation of music, classical in particular, in schools" (p. 7). Their campaign began with a letter to the Prime Minister dated November 30, 2002. "We have every support for those that teach music," it reads. "But the fact is they are under-resourced and under-supported by an education system which values what is measurable over what can be experienced. This is compounded by the fact that music becomes optional at Key Stage 4, and the National Foundation for Educational Research has found that in many schools high-achieving pupils are actively discouraged from taking arts subjects" (as cited in Agnew, 2003, p. 7). Clarke, according to Agnew, believed that the National Government was ready to make the necessary financial commitment (p. 7).

Elkin (2003e)[1045] indicated that from September 2004 the Qualifications and Curriculum Authority (QCA) planned an "entitlement area" in the arts and humanities, including music for 14-16 year olds for whom music would be compulsory from age 14. This created a better context for arts development than previously (p. 7). According to Teachernet

[1042] Table 9f, row 13.
[1043] Table 9f, row 16.
[1044] Table 9f, row 14.
[1045] Table 9f, row 15.

(2010), a government educational website, in 2000 the then Secretary of State for Education pledged that "over time all pupils in primary schools who wish to should have the opportunity to learn to play a musical instrument" (para. 2). Finney (2003) stated that "national strategies have been placed at the heart of the Governments' programme of school improvement… the strategy for foundation subjects now places music at the centre of attention" (p. 26). This resulted in *Music as an entitlement,* a legal entitlement for all students at Key Stages 1-3 (school Years 1-9) to have music as part of their curriculum. At Key Stage 4 (school Years 10-12) students are entitled to follow a course of study in a subject within each of the four entitlement areas. One of four entitlement areas is the arts, which includes music. There is also the *Wider Opportunities* program at Key Stage 2 (school Years 3-6) supported by the Government's Music Grant to local authorities. It is also supported by an allocation of the Music Instrument Fund Capital Grant to purchase instruments. The program enables every child to learn how to play a musical instrument, initially for free, and is usually based on large group or whole class instrumental lessons. The government also provides free places for the continuing professional development program which is open to classroom teachers, teaching assistants, instrumental and vocal teachers, and community musicians. The *Secondary National Strategy: Key Stage 3* music program was designed to support music teachers with delivery in the secondary school *National Curriculum* at Key Stage 3 (school Years 7-9). This program provides a series of six training units, supporting resources, and exemplars of effective practice. Moreover, in England, any government-maintained secondary school can apply to be designated as a specialist school in one of 10 specialist areas, including music. Schools focusing on music are known as music colleges. These schools are entitled to additional funding.

When advocating for music education for all children and commenting on government strategies to provide every child with an opportunity to play a musical instrument, Hough (2010) stated that "that political leaders are willing to be proactive in this area is something to be celebrated, because change will not happen by itself" (para. 9). For example, David Miliband (2004)[1046], the Schools Minister, introduced the *Music Manifesto* as one of the UK Government's national strategies for all young peoples' music education over the next three to five years, and both at school and out of school were guaranteed £180 million over three years (see Appendix 9E for details). According to Teachernet (2010), the second *Music Manifesto* report that was published in October 2006 followed by the national government

[1046] Table 9f, row 18.

announcement in November 2007 of a £332m funding package for music over three years. The current project *Sing Up* (mentioned earlier), according to Teachernet (2010), puts £40m nationally towards targeted resources, training and activities. Its aim is that by March 2011 all primary schools in England will become "singing schools." In theory, it is planned for singing to be embedded in schools and for every child to have a quality singing experience every day. The most recent news from the UK is that British Government offers musical instrument lessons for all children under the Coalition plans to broaden cultural education. Bowater (November 26, 2011) reported that Michael Gove, the Education Secretary announced the plan, which will receive £77 million in its first year. According to Bowater Michael Gove said that "All pupils should have the opportunity to enjoy and play music. However, for far too long, music education has been patchy across the country."

9.12 Russia

There is evidence of the active involvement of the Regional Departments of Education. Chelyshova (1983)[1047] stated that they contributed to and positively influenced the implementation of the program *Music* in schools through the arrangement of conditions for teaching, including for example, equipping the classrooms and providing essential resources. Zchykov (1987)[1048] also acknowledged that the establishment and dissemination of the new program was successfully achieved due to the support of the regional and local Departments of Education who monitored and controlled financial provision for facilities and resources for classroom music. However, twenty years later, the *Resolution of the Third International Conference* (2008)[1049] asserted that there was a lack of attention from the Department of Education to the sharp decline in the quality of school music education in Russian schools, and governmental indifference to the low wage level of music teachers at schools.

At present, according to the Russian Information Agency (RIA, 2011), Prime Minister Vladimir Putin has announced the allocation of 137 billion rubles[1050] for education over 5 years. Out of this budget 53 billion rubles[1051] will go from the Federal budget to support the Federal government initiative *Our New School*. Education is also funded by the regional

[1047] Table 9f, row 20.
[1048] Table 9f, row 21.
[1049] Table 9f, row 22.
[1050] It is approximately 4,500 million Australian dollars.
[1051] It is approximately 1,766 million Australian dollars.

governments' budgets that, according to the Prime Minister, provide 67 billion rubles[1052]. The analysis of the new Federal *Budget* shows that there is no music-specific allocation of funding.

In February 2010, the Russian President Dmitri Medvedev approved the federally funded initiative *Our New School* developed by the Department of Education and Science of the Russian Federation (2010b). The major progressive feature of the program is to let technology take its rightful place in education. This program also plans to raise the status and prestige of the teaching profession in schools in addition to improving teaching quality. Teaching quality is expected to improve through extensive in-service training courses that will focus on contemporary teaching methods and programs. Another improvement of the educational system in the program *Our New School* is the decentralisation of the funding system. The funding will be calculated per student, and schools will be funded directly.

However, the academics in the area of music education define the program as lacking any positive attributes in relation to classroom music. For example, *Our New School* also targets support for gifted and talented children and youth. However, Dimova (May 18, 2010), a distinguished educationalist and academic who holds one of the executive positions in the Federal *Teachers' Newspaper*, wrote that the Federal government's focus on paying extra attention to talented students sets a trap because it systematically reduces the practical conditions for equality in access to quality music education for all students.

One of the objectives of the *Our New School* is a transition to the new educational *Standards* which will comprise both the compulsory and extra-curricular parts in each subject. However, the new educational *Standards*, according to Dimova (May 18, 2010), do not clearly articulate the significance, role, and place of music in the aesthetic, moral, and patriotic education of school students. To ensure the implementation of the Standards, *Our New School* establishes an independent monitoring system of student learning outcomes at the end of school Year 4 and 9, in addition to the standard monitoring and inspections by the government authorities. Conversely, Dimova (May 18, 2010) revealed that the existing educational *Standards* that require the provision of classroom music for Years 1 to 8, in reality is not implemented in most of schools throughout the Russian Federation. This problem is monitored by neither the federal nor regional authorities.

The *Our New School* also proposed that the quality of teaching will be measured against the quality of student learning outcomes. The teachers whose students display

[1052] It is approximately 2,233 million Australian dollars.

excellent results or achievements in the Olympiads and competitions in any subject, will be financially rewarded. However, Dimova (May 18, 2010) stated that this is totally irrelevant to music teachers because there is no marking of students' learning outcomes as legislated by the Federal government.

The implications of this Federal government initiative have played a negative role for classroom music. At the same time when President Medvedev approved *Our New School*, a number members of the prominent academic and artistic elite of the Russian Federation, such as Evgenii Velihov (a Chair of the Russian Academy of Science), Bella Ahmadulina (a poet), Anna Pahmutova (a composer), Maya Plisetskaya (a ballet dancer), Rodion Shchedrin (a composer), Eduard Abdullin (a musicologist) and other distinguished members of society, wrote the Open Letter to the Duma. They described the situation around the aesthetic subjects including music and the Arts as being of great concern. The issue was that during 2009 the Federal Department of Education and Science (MON) announced on a number of occasions that school music and the arts would change their status from foundation subjects by placing them in the afternoon time in schools' timetables. This, according to the authors of the Letter, will give music the status of almost an "elective subject." The authors suggested that the MON should secure a place for music as one of the foundation subjects in school, re-establish the marking system which lowered the status of music among students and parents, forbid employing teachers without music qualifications, and establish the National referendum to discuss this issue and the status of music in schools (Velihov et al, 2010).

In conclusion, the principal issue engaged in this part of the chapter was the ways in which governments see the different dimensions of music education in publicly funded schools. A comparison of a number of educational systems demonstrates that some of the issues that confronted classroom music are evolutionary in nature and others are clearly cyclical. It is only through an understanding of these problems from an historical perspective that the necessity for more strenuous efforts to be made to ensure the survival of music in schools going into the future, can be fully appreciated. In fact, in Australia everything that was pointed out by the *National Review* has been said before. Music education in classrooms has been suffering from a lack of status, poor quality and provision, inadequate pre-service and in-service teacher training, and lack of funding for curriculum support and resources. All these issues are also relevant to England and Russia. However, are we any closer to understanding the nature of the problems confronting music educators than we were forty years ago?

An analysis of developments and trends around classroom music education initiated and supported by the governments reveals a number of failures, achievements, and contradictions. While the provision of music in secondary schools was generally better in all three countries, the state of primary music was of greater concern. There is no music at the primary level in most Australian states and territories, yet all the Commonwealth and state governments ignore this. The Australian governments (federal and state) have the rhetoric supporting music but their actions do not. Can we simply expect more of the same if the Australian governments' attitudes towards music in schools do not change? In the current political climate in England, the National and English governments display the most positive attitudes towards music and their initiatives reflect the value of music in education. However, the actions of the UK government are contradictory and conflicting. If educational initiatives in music in England over the last couple of years have grown in number and progress in kind, what then of the immediate future? In Russia, where music traditionally was the primary means of instilling society's cultural values and virtues, the present government does not appreciate the power of music but rather destroys the system. If the political motivation is driven by the dissemination of technology, will it bring a substitution for the educational validity of music?

One can argue and express some hope that the establishment of the *Australian National Curriculum* might improve the state of music in all states and territories. However, how does the *National Curriculum* change the state of classroom music in Australia if, despite music having as its legislative basis the ruling that music must be a compulsory subject in the school curriculum for all primary students, this fact is disregarded in most states and territories? Historical and international practices also show that the presence of a *National Curriculum*, In England and Russia for example, does not necessarily mean that music is taught in the classrooms. Thus, the nature of all problems connected to the provision of music education in schools is rooted in all levels of government, local, regional, and federal. These governments should rethink their attitude to school music which is not an elective subject for leisure and entertainment, but rather a very important, irreplaceable, and indispensable means of forming a child's personality.

Chapter 10
Who Makes Good Music Programs in Australian Schools?

The National Survey of Primary and Secondary Schools, Universities, and Advisory Services

Four empirical studies of this thesis involve primary and secondary school teachers who teach classroom music across Australia, primary school teacher educators in Australian universities, and music advisers and consultants at the state and territory Departments of Education. The studies were designed to uncover information that was not covered by the *National Review*.

It has to be clarified here that the Russian national education system is highly detailed, prescriptive, and standardised. This thesis shows that the Federal standards cover all aspects of music education. For example, the standard school music syllabus and its delivery in terms of resources provided for teaching, is tightly bound with content of teacher training programs and professional standards for teachers. The latter two also prescribe a standard implementation of school music programs in terms of teaching approaches, methods, and strategies. The English education system is also centralised.

Unlike in Australia, in England and Russia the governments' standards are also closely monitored. The reports of school inspections in England are offered to the wider community. The Russian government does not disclose the contents of the reports. This thesis analysed the Federal government requirements including statutes and relevant forms for statistical purposes filled in by school principals (Bureau of Statistics of the Russian Federation, 2010), and for attestation and accreditation of educational institutions filled in by inspection committees (Duma, 2000). There is no mention of the provision of school subjects and music in particular in the content of these requirements and their forms. Trushin (1989) also stated that there were no statistics on the matter related to provision of music education in schools (p. 7). Nevertheless, there are benchmarks and accountability mechanisms in England and Russia while Australia is decentralised, less prescriptive, and less monitored. This means that the UK government knows what is going on in classrooms. The Russians have a similar system and their national government also knows what is going on in classrooms. My studies are designed to tap this information as much of it was not covered by the *National Review*.

The studies stemmed from a reflection on what the *National Review* and historical and international literature had said about the level of student access to classroom music and a number of issues associated with teachers involved in teaching classroom music. I conducted a research project across Australia, making clear distinctions between primary and secondary schools, and between the government, Catholic, and independent sectors. My study involved larger numbers of participants and is more representative than the *National Review's* sample. The objectives of this chapter are to gain a picture of the state of student access to classroom music - how much classroom music is offered at primary and secondary levels – and learn about pre-service and in-service teacher training, and support for teaching music. I also investigate confidence and attitudes towards teaching the music-specific content of primary and secondary school curricula. Teachers' perceptions of the state of resources in their schools are also investigated.

10.01 Research Design

Measures. There are four written questionaries:

1. Survey across Australian primary school teachers who teach music (see Appendix 10A);
2. Survey across Australian secondary school teachers (see Appendix 10B);
3. Survey of the primary school teacher educators in Australian universities (see Appendix 10C); and
4. Survey of the teacher music Advisers/Consultants in Australia (see Appendix 10D).

The former two questionnaires contain measures designed to examine the teachers' responses to the following: involvement in teaching different kinds of musical activities, perceptions of the quality of pre-service training, problems related to repertoire suggestions, and beliefs about the teaching opportunities at school (including staff support and in-service training, and school resources). The latter two questionnaires are designed to investigate content and other issues of pre-service and in-service teacher training as perceived by university lecturers and music advisers.

Methods used to collect data. The procedure included two stages. The first stage was to contact school principals and invite them and their teachers to participate in the study. The second stage was to contact and invite individual music teachers to participate. I contacted

principals via telephone calls and asked them to allow me to conduct research in their schools, and in particular to invite teachers to fill in the surveys. There were two obstacles. Firstly, there were a number of unreachable schools as shown in Figures 10.1 and 10.2. As a part of my strategy for recruiting participants, after three unsuccessful phone calls I followed up with an e-mail to the principal. Secondly, many principals were unavailable for a number of reasons: conferences, meetings, swimming and athletic carnivals, visiting the zoo, excursions, sick and other leaves. As a result, in the majority of cases, consent was left to principal's representatives – secretaries, assistants, or other executives.

In cases when principals or their representatives agreed, I asked them about the preferred way of communication (post mail or e-mail). When principals preferred post mail I sent them a set of the documents including 1) a letter to the principal; 2) ethics approval; and 3) information and consent forms for participants, and 4) a survey with a reply-paid envelop. Teachers returned their completed questionnaire by posting it in the enclosed reply-paid envelope. When principals preferred e-mail, I sent the same set of the documents and a brief description and a link to the on-line version of the survey. The principals forwarded my e-mail to the teachers.

The individual university lecturers and music advisers and consultants were invited to respond either on paper or on-line. Each participant completed appropriate forms and was provided with an ethics approval form. Participation in all surveys was voluntary.

Agreements with the institutional review board, ethical standards met, and approvals obtained. In order to conduct the research project, I obtained the University of New South Wales Ethics approval No. 09 2 028 (March 23, 2009) and a ratification letter form the Human Research Ethics Committee (HREC 0914 (RB), April 16, 2009). I had prepared and submitted 38 different sets of applications for approvals to conduct research project in government and Catholic schools. I obtained 8 approvals from all Australian Departments of Education and 19 approvals from Catholic Education Offices (see Table 10a for details). I also made agreements with individual school principals in independent sectors across Australia. There were also a number of requirements to obtain verbal agreements with the Departments' directors to be able to reach teacher music advisers and consultants in Victoria, Queensland, and Western Australia.

Recruitment. I started circulating the questionnaires to schools early in June 2009 and finished in March 2010 excluding school holidays. The individual university lecturers and music advisers and consultants were contacted during the period from April to October 2009.

10.02 The Issues That Are Central to the Thesis

Student access to music in Australia. One of the central points of this thesis is to try and ascertain how many schools, especially primary schools, offer music. The analysis of the *National Review's* response rate showed the *National Review* panel contacted only a tiny number of selected schools across Australia. Therefore, their conclusions may be inaccurate since they did not use any specific method of banding or grouping of schools or districts by socio-economic status. There were also clear indications, however, that higher socio-economic areas tended to have music programs whereas lower ones did not. This thesis attempts to contact all schools in order to define a level of student access to music in Australia and get some idea of the state of employment of music teachers.

10.03 The Issues That Are Secondary to the Thesis

Teachers' issues. There are a number of important questions in relation to the aspects of teacher practices, training, and support that were not in the scope of the *National Review*.

Teaching practices and content of music programs. The surveys for teachers were designed to investigate what proportion of music teachers has no qualifications in music and what proportion of teachers is trained to teach music. One of the issues to examine is the state of primary school teacher's training in music and see if it is better or worse when compared with training of secondary school music teachers.

In regard to the content of music programs, questions query what the curricula say teachers ought to teach and what they are more likely to teach. What are the relationships between primary and secondary teachers' qualifications, gender, and age, and their perceptions of difficulties in teaching specific content of music programs? Musical qualifications and/or musical training may induce more positive views and instil confidence in teaching music. Musical qualifications and/or musical training may affect likelihood of teachers' engagement in a variety of music-specific teaching activities.

Pre-service and in-service teacher training. Questions include: What is teacher pre-service and in-service training as perceived by primary and secondary school teachers? What is the content of pre-service teacher training as perceived by university lecturers? What are the musical backgrounds of music advisers and consultants, and primary school teacher educators in Australian universities? What is the relationship between the levels of qualification, gender, age and confidence in teaching music to student teachers as perceived

by university lecturers? Participants with little or no musical attainment may have lower levels of attendance and find workshops less beneficial and relevant to them than participants with higher levels of music education and attainment in music. Primary school generalist teachers may make fewer contacts than music specialists.

Curriculum advisory services for teachers. The issue here is to explore the state of music advisory services across Australia. The other enquiries concern the levels of curriculum support and advice for teaching classroom music as perceived by primary and secondary school teachers. What are the levels of curriculum support and advice and in-service teacher training as perceived by music advisers? How is in-service training offered in terms of topics, approaches, hours and participants? Do teachers with little or no musical attainment receive sufficient in-service training?

10.04 The Issues That Are Exploratory to the Thesis

Levels of resourcing for teaching music. One of the objectives of the questionnaires for primary and secondary teachers is to define the state of resource in schools provided by different sectors – government, Catholic and independent – in different states and territories of Australia. What are the levels of provision for resourcing for music in Australia as a whole and in each state in particular? What are the levels of provision for resourcing for music by different sectors?

10.05 Study 1 – Primary School Teachers Who Teach Classroom Music

Sampling procedures. This study involved only those teachers who teach music at primary level.

The settings and locations in which the data were collected. There was a systematic sampling plan. According to this plan, the data were to be collected from each of the Australian states and territories. The plan for selecting participants was to cover urban and rural areas, all levels of socio-economic backgrounds, and government, Catholic and independent sectors[1053]. There were also independent Catholic schools and non-affiliated independent schools. There were a variety of types of schools: Aboriginal, primary, junior,

[1053] The independent sector included the schools affiliated to the Christian Parent Controlled Schools Association, the Anglican Church, Seventh Day Adventist Church, Christian Schools Australia, the Society of Friends, the Lutheran Church, the Free Reformed Church, and the Uniting Church.

district area schools, and colleges. I have obtained responses from all Australian states and territories and all school sectors.

Sample size. My aim was for the sample to include all primary schools. This intended sample size was determined by the fact that the total number of schools offering music at the primary level is not that great, and it is certain that only a small proportion will respond in any case. This study attempted to contact all schools. My previous research (MMusEd, 2005) also showed that out of the total number of schools contacted, 30% did not have classroom music at all. The decision to participate depended upon the school principals. As it turned out 30% of them did not wish to participate. Of those who agreed to participate in my research only 20% of that number responded. I reported that it was not possible to extrapolate state-wide statistics from such a small sample.

The number of schools approached and the number of teachers participated. Figure 10.1 shows that according to the ABS (2009) there were 7,675 primary school programs in primary and combined schools across Australia. Of these there were only 6,837 schools that were eligible to be contacted because of the availability of contact details such as telephone numbers and e-mail addresses. It should be stressed that this number does not reflect the real number of schools because the total numbers of schools in this study depended on the availability of schools' contact details. Out of 6,837 schools, 553 schools were unreachable due to a number of reasons: Nobody picked up the phone, the line engaged, there was an answering machine, and available phone numbers were incorrect, incomplete, or did not exist. There were 6,284 schools reached.

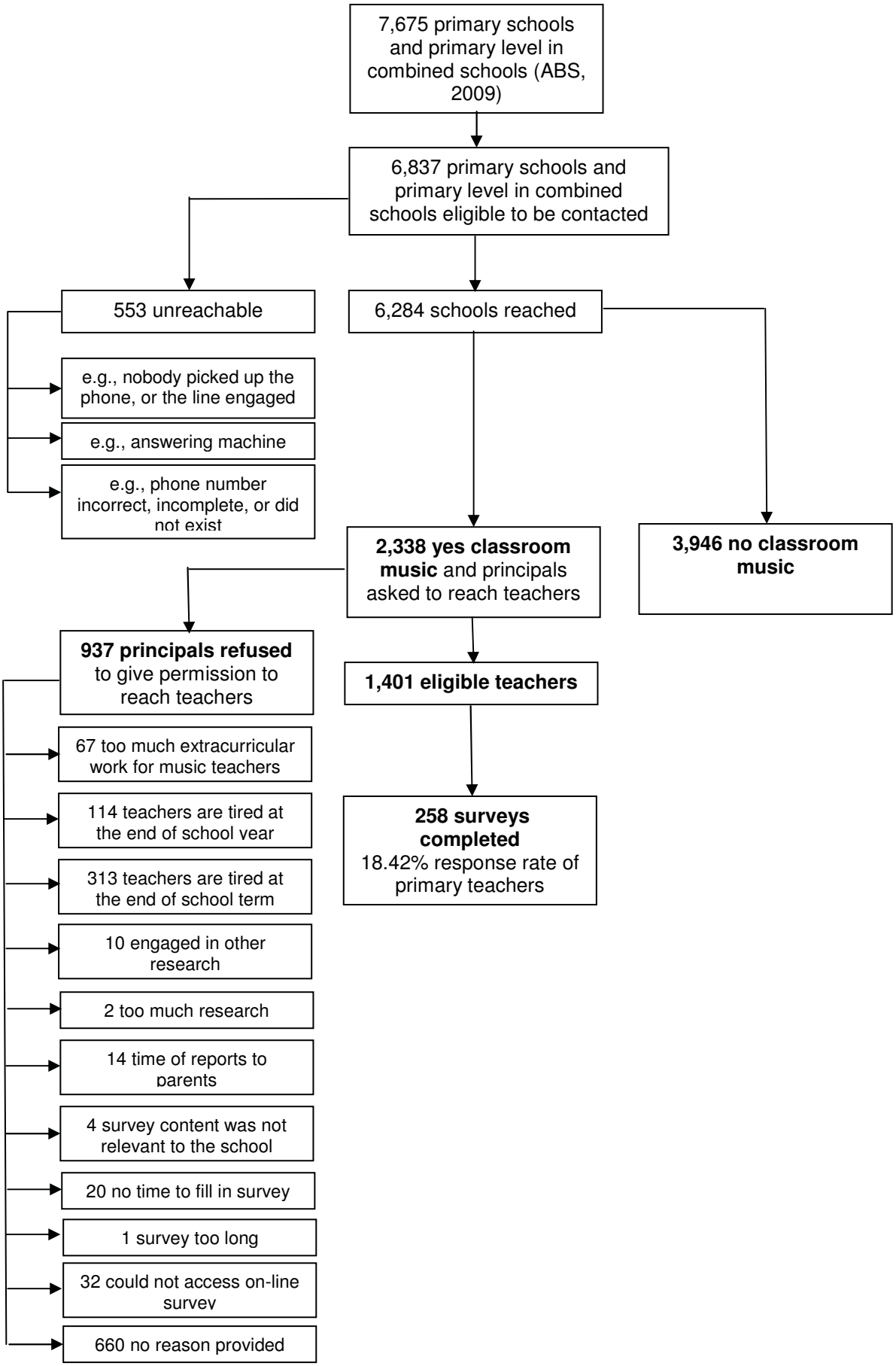
Number of primary schools without classroom music. The study reveals that out of 6,284 schools that provide a primary level of education (students aged from 5 to 12-13 years old) 3,946 (62.74%) schools across Australia have no classroom music. There were a number of comments received from schools without music. These include the following: All teachers try to do some music, all teachers do some activities in classrooms in regard to music, and some teachers incorporate music. Other comments included: Our performing arts teacher does not cover music as such (primary school principal, e-mail, VIC), our very small school does not have a teacher of music, we employ a community member periodically throughout the year to teach (primary school principal, e-mail, WA), and none of the teachers really teach music as part of the curriculum in the classroom (about 20 teachers, none qualified) "we're a primary school" (primary school principal, e-mail, SA, independent school).

Number of primary schools providing classroom music. There were 2,338 primary schools that provide classroom music education. The principals of these schools were asked

for their permission to reach teachers and invite them to participate in the survey. 937 school principals or their representatives confirmed that there was music in their schools but refused to give me permission to reach teachers who teach classroom music. Therefore, I was able to collect the numbers of potential participants, but for a variety of reasons they were excluded from the study by the schools' authority. The reasons provided were: too much extracurricular work for music teachers (n=67), teachers tired at the end of school year (n=114), teachers tired at the end of school term (n=313), school engaged in other research (n=10), too much research (n=2), time of reporting to parents (n=14), survey content was not relevant to the school (n=4), no time to fill in survey (n=20), survey is too long (n=1), could not access on-line survey (n=32), no reason provided (n=660). On a basis of principals' permissions, there were 1,401 eligible primary school teachers who taught music in the classroom. Teachers completed and returned 258 surveys. This is an 18.42% response rate of teachers who teach classroom music in primary schools.

The study also reports that none of the special schools – those involved in vision impairment, disability, foreign languages, distance education, and students whose behaviour was defined as being a risk – had classroom music at both primary and secondary levels.

Figure 10.1. *Response Rate of Participants in the Primary School Teacher Survey*



Who teaches music in primary schools? While calling the school principals I was able to collect some incidental information. Principals or other school personnel of 2,338 schools with music provided further details. Tables 10.1, 10.2, and 10.3 summarise these data by state and territory and by school sector. In regard to government primary schools in New South Wales, for example, in 44.98% (n=260) of these schools music was taught by generalist music teachers, and 55.02% (n=318) of schools employed one music specialist per school. Music was also taught by generalist teachers in 3.70% (n=2) schools in South Australia and in 2.91% of schools (n=8) in Western Australia. There was at least one music specialist in all government schools that confirmed that they provided classroom music in Queensland, Tasmania and Victoria. Of these states, Queensland, at 5.09% (n=23), had the highest percentage of schools with two or more music specialists (See Table 10.1). Of the Catholic schools offering music in New South Wales, for 21.88% (n=35) of schools music was taught by non-specialists. In the ACT and Western Australia 6.67% (n=1) and 6.45% (n=4) of Catholic schools offering music was taught by non-specialists respectively. In the Northern Territory, Queensland, South Australia, Tasmania, and Victoria music was taught by music specialists. The ACT, at 13.33% (n=2) (see Table 10.2), had the highest percentage of schools where two or more specialists were employed. For only 4.55% (n=1) of schools in South Australia, was music taught by classroom non-specialists. In Tasmania and Western Australia, all schools that indicated that they provided classroom music employed one music specialist. In other states and territories there were a number of schools with two or more music specialists on staff, with the highest percentage (40.00% (n=2)) in the ACT, followed by Queensland (29.41%) (see Table 10.3). There were also a number of comments made by teachers and school principals in regard to who taught music at their schools (see Table 10b).

Table 10.1.

Who Teaches Classroom Music at Primary Level in Government Schools?

Location	Number of schools with Yes Music	Number of schools where all teachers teach music, no specialists	% of schools where all teachers teach music, no specialists	Number of schools where one specialist teacher teaches music	% Number of schools where one specialist teacher teaches music	Number of schools where two or more specialist teachers teach music	% of schools where two or more specialist teachers teach music	Number of schools which did not provide information
ACT	4	2	50.00%	0	0.00%	2	50.00%	0
NSW	578	260	**44.98%**	318	**55.02%**	0	0.00%	0
NT	11	0	0.00%	8	72.73%	0	0.00%	3
QLD	452	0	0.00%	429	**94.91%**	23	**5.09%**	0
SA	54	2	**3.70%**	51	94.44%	1	1.85%	0
TAS	77	0	0.00%	77	**100.00%**	0	0.00%	0
VIC	195	0	0.00%	195	**100.00%**	0	0.00%	0
WA	275	8	**2.91%**	250	90.91%	6	2.18%	11

Table 10.2.

Who Teaches Classroom Music at Primary Level in Catholic Schools?

Location	Number of schools with Yes Music	Number of schools where all teachers teach music, no specialists	% of schools where all teachers teach music, no specialists	Number of schools where one specialist teacher teaches music	% Number of schools where one specialist teacher teaches music	Number of schools where two or more specialist teachers teach music	% of schools where two or more specialist teachers teach music	Number of schools which did not provide information
ACT	15	1	**6.67%**	12	80.00%	2	13.33%	0
NSW	160	35	**21.88%**	117	73.13%	6	3.75%	2
NT	3	0	0.00%	3	**100.00%**	0	0.00%	0
QLD	69	0	0.00%	66	**95.65%**	3	**4.35%**	0
SA	38	0	0.00%	34	89.47%	4	10.53%	0
TAS	22	0	0.00%	22	**100.00%**	0	0.00%	0
VIC	114	0	0.00%	114	**100.00%**	0	0.00%	0
WA	62	4	**6.45%**	52	83.87%	6	9.68%	0

Table 10.3.

Who Teaches Classroom Music at Primary Level in Independent Schools?

Location	Number of schools with Yes Music	Number of schools where all teachers teach music, no specialists	% of schools where all teachers teach music, no specialists	Number of schools where one specialist teacher teaches music	% Number of schools where one specialist teacher teaches music	Number of schools where two or more specialist teachers teach music	% of schools where two or more specialist teachers teach music	Number of schools which did not provide information
ACT	5	0	0.00%	3	60.00%	2	**40.00%**	0
NSW	71	0	0.00%	57	80.28%	14	19.72%	0
NT	5	0	0.00%	4	80.00%	1	20.00%	0
QLD	34	0	0.00%	24	70.59%	10	29.41%	0
SA	22	1	**4.55%**	18	81.82%	3	13.64%	0
TAS	19	0	0.00%	19	**100.00%**	0	0.00%	0
VIC	42	0	0.00%	38	90.48%	4	9.52%	0
WA	11	0	0.00%	11	**100.00%**	0	0.00%	0

Results: Study 1 – Primary School Teachers Who Teach Classroom Music

Participants. The participants were primary school teachers who taught music at primary schools and primary school levels at colleges (student age range 5-12).

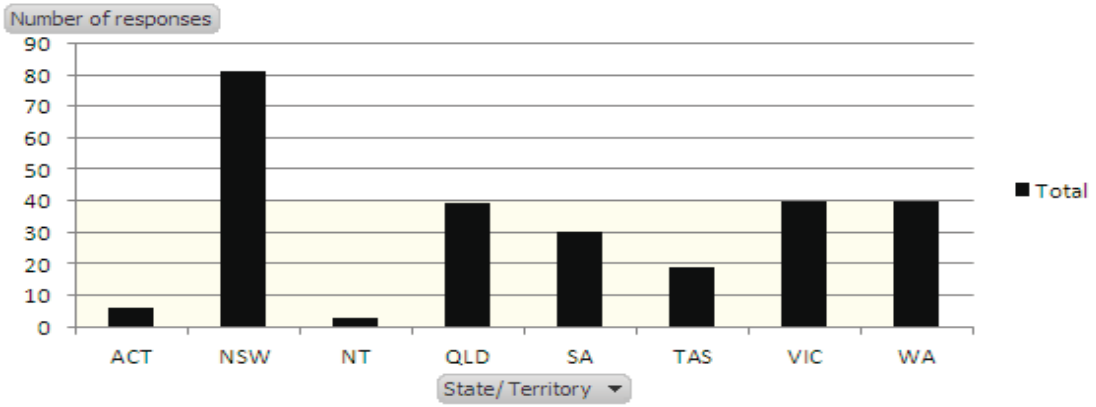
Demographic characteristics. Question E1 of the survey asked participants about the postcode of their school. I included the question about postcodes to compare low socio-economic areas with high socio-economic areas and/or rural areas with urban areas. There were three obstacles that prevented me from making a comparison. Firstly, a few respondents did not provide their school's postcodes. Secondly, the Victorian Department of Education and Early Childhood Development granted its approval for conducting the research project on a condition that I would exclude postcodes from the surveys as it believed that postcodes help to locate schools which break their confidentiality and anonymity. Lastly, in Queensland,

there were a number of teachers who worked in 2 or more schools with different postcodes. Some of these teachers provided postcodes for all the schools they have been working at, some of them only provided one postcode and others did not provide any postcodes. These three reasons did not allow me to proceed with a comparison of different socio-economic areas.

The participants were 258 primary school teachers who taught classroom music in the ACT (n=6), NSW (n=81), the NT (n=3), QLD (n=39), SA (n=30), TAS (n=19), VIC (n=40), and WA (n=40) (see Figure 10.2).

Figure 10.2.

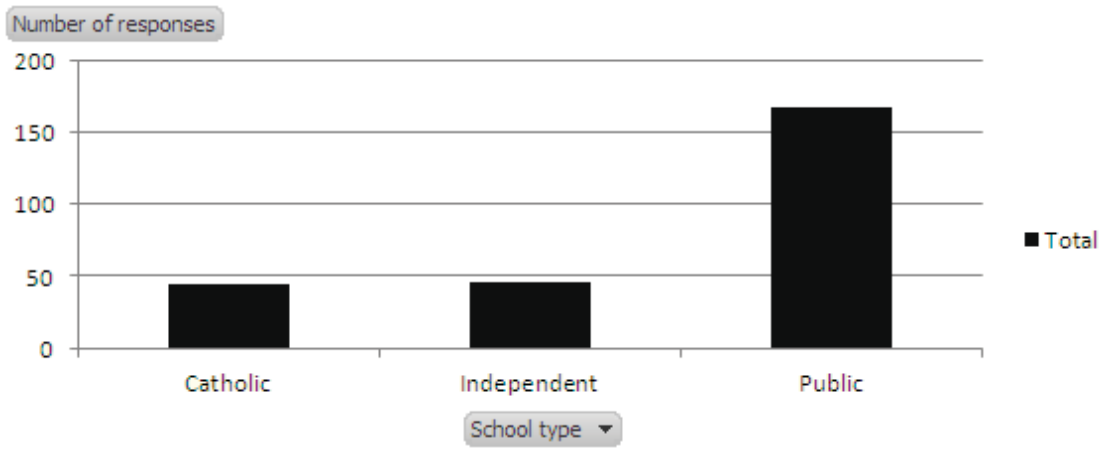
Number of Primary School Teacher Responses per State and Territory



Question E2 was about the type of school, public, Catholic or independent. In the study 17.44% (n=45) of respondents taught classroom music in Catholic schools, 17.83% (n=46) taught in independent schools, and 64.73% (n=167) taught in public schools (see Figure 10.3).

Figure 10.3.

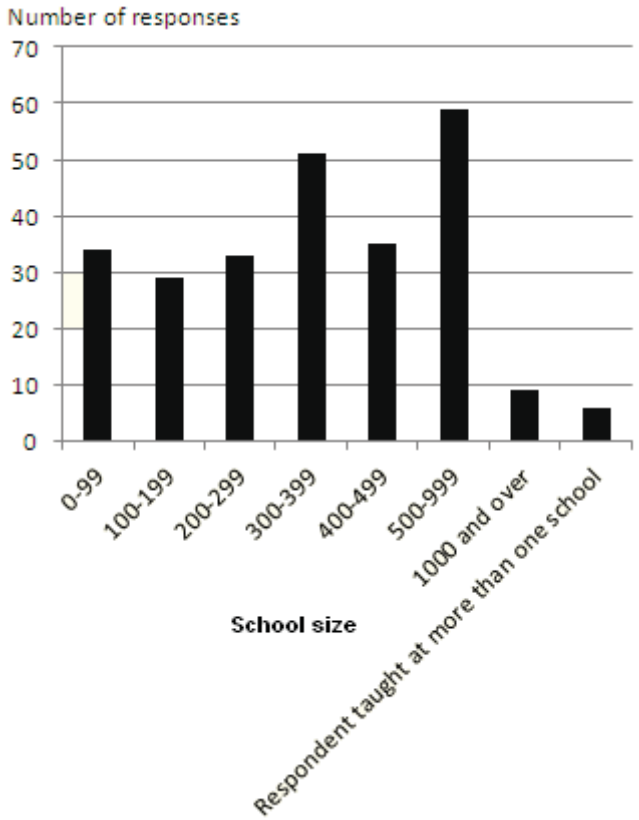
Number of Primary School Teacher Responses per School Type



Question E3 was about the size of schools where participants taught classroom music. Approximately a quarter of respondents in the survey taught music in schools that had from 500 to 999 students (23.05% (n=59)). 19.92% (n=51) of respondents came from schools with 300-399 students, 13.67% (n=35) were from schools with 400-499 students, 13.28% (n=34) were from schools with 0-99 students, 12.89% (n=33) were from schools with 200-299 students, 11.33% (n=29) were from schools with 100-199 students, and 3.52% (n=9) were from schools with 1000 or more students. 2.34% (n=6) of respondents taught at more than one school. These were from TAS ((n=2), public and independent sector), and from QLD ((n=4), public sector) (see Figure 10.4).

Figure 10.4.

Number of Primary School Teacher Responses per School Size



Gender and age (Questions A1 and A2). Of these participants 82.17% (n=212) were female (see Figure 10.5). Of those 12.26% (n=26) were 20-29 years old, 17.45% (n=37) were 30-39, 33.02% (n=70) were 40-49, and 37.26% (n=79) were 50 or above (see Figure 10.6). 17.83% (n=46) were male participants of whom 10.87% (n=5) were 20-29 years old, 28.26% (n=13) were 30-39, 23.91% (n=11) were 40-49, and 36.96% (n=17) were 50 or above.

Figure 10.5.

Number of Primary School Teacher Responses per Gender

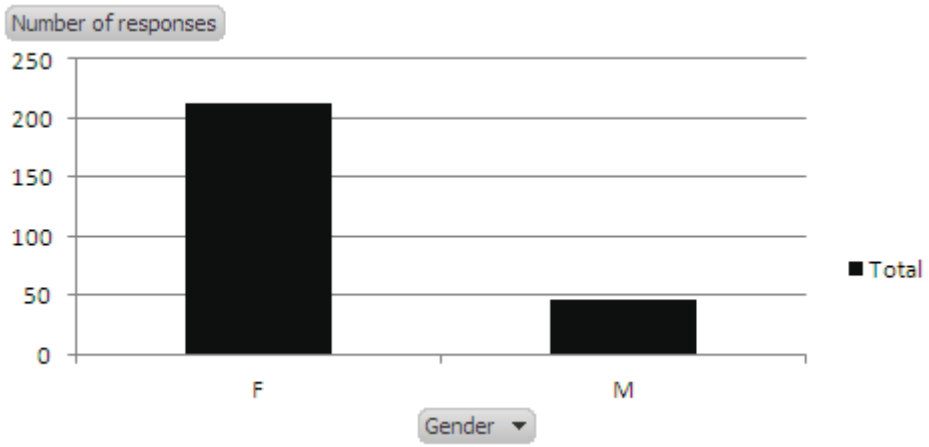
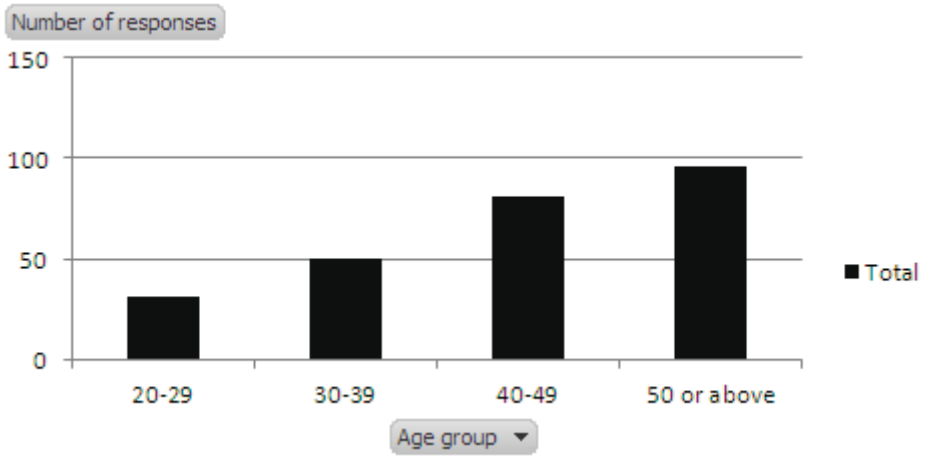


Figure 10.6.

Number of Primary School Teacher Responses per Age Group

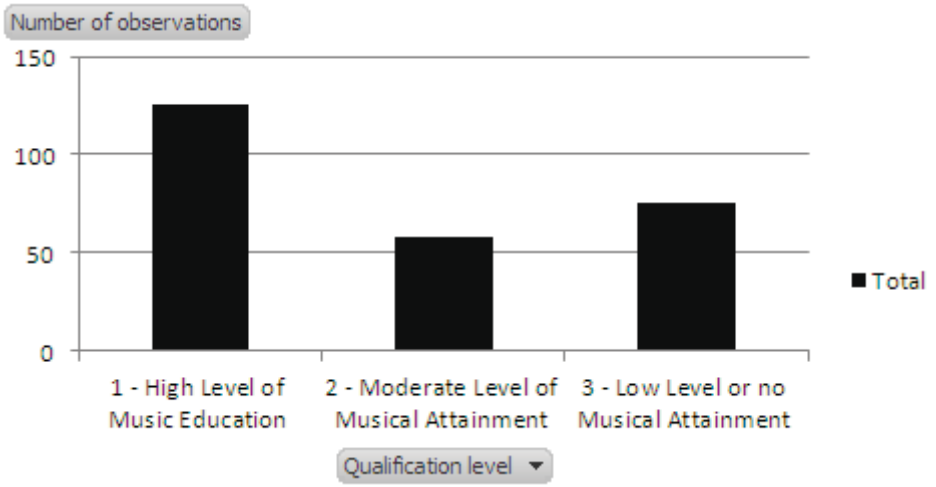


Musical qualification or level of musical attainment (Question A3). This characteristic is topic-specific for this thesis because the level of teacher education has relevance in the interpretation of results. For the purposes of this analysis, the responses were categorised into three levels: 1) High level of music education, 2) Moderate level of musical attainment, and 3) Low level or no musical attainment. The high level of music education included all respondents who had a Music Degree or Diploma, a Bachelor's Degree with music specialty, a Master's Degree in Music, or a Master's Degree in Music Education. The moderate level of

musical attainment included all respondents that had a Bachelor's Degree with no music component, but reported a grade 5 or higher on performing musical instrument(s), or completed a Diploma of Associate in Music, Australia. The low level of musical attainment included all respondents who had a Bachelor's Degree with no music component, reported either a preliminary grade or have reached grades 1 to 4 in learning a musical instrument, or had no formal music education. Out of 258 responses 125 came under the high level of music education category. This represents 48.45% of all responses. 22.48% (n=58) fell into the moderate level of musical attainment category (see Figure 10.7). There was a large number of responses that fell under the low level or no musical attainment category 29.07% (n=75) which significantly exceeded the moderate level of attainment.

Figure 10.7.

Qualification Levels of Participating Primary School Teachers



Descriptive statistics and data analysis.

Qualification in music and gender. Participants were asked to indicate their gender in Question A2 and the level of their musical qualification in Question A3 of the survey for primary school teachers. Table 10.4 shows the proportion of male and female participants for each level of qualification: 48.45% (n=125) of respondents had a high level of music education. Female participants were the largest group of respondents with 36.82% (n=95) holding a high level music qualification. The smallest group was that for male participants with a moderate level of musical attainment, 1.94% (n=5). The graphical representation of the levels of musical qualification for female and male participants is shown in Figure 10.8.

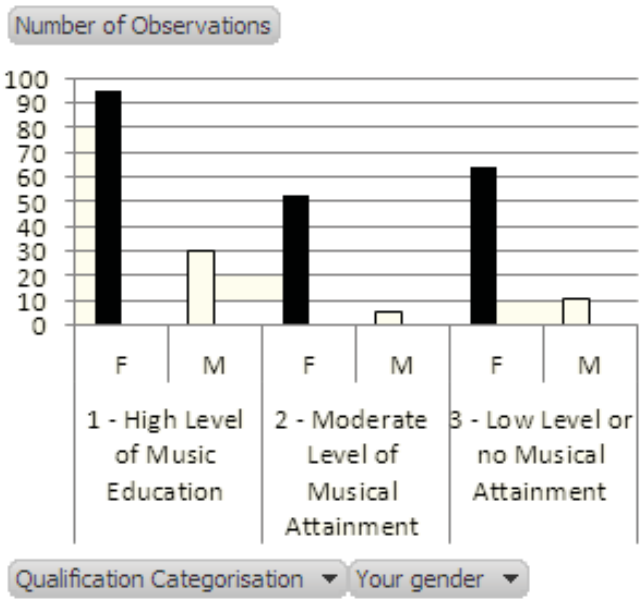
Table 10.4.

Qualification and Gender

Qualification - Gender	Number of Observations	%
1 - High Level of Music Education	125	48.45%
F	95	36.82%
M	30	11.63%
2 - Moderate Level of Musical Attainment	58	22.48%
F	53	20.54%
M	5	1.94%
3 - Low Level or no Musical Attainment	75	29.07%
F	64	24.81%
M	11	4.26%
Grand Total	258	100.00%

Figure 10.8.

Qualification and Gender



Qualification in music and age. In Question A1 of the survey, participants were asked to indicate their age. Table 10.5 shows that 15.89% (n=41) of participants were from the 50+ age group and had a high level of music education. At a moderate level of musical attainment, 10.08% (n=26) – the largest percentage - was also in the 50+ year age group. 12.02% (n=31) of respondents were in the 40-49 year age group (see also Figure 10.9) and had a low level of musical attainment or no musical attainment.

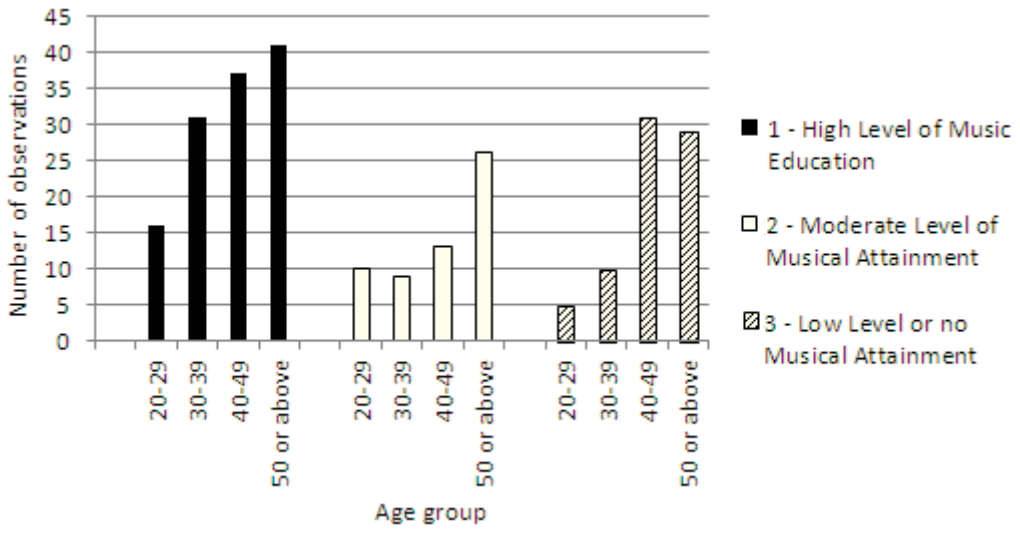
Table 10.5.

Qualification in Music and Age

Qualification - Age	Number of Observations	%
⊟1 - High Level of Music Education	125	48.45%
20-29	16	6.20%
30-39	31	12.02%
40-49	37	14.34%
50 or above	41	15.89%
⊟2 - Moderate Level of Musical Attainment	58	22.48%
20-29	10	3.88%
30-39	9	3.49%
40-49	13	5.04%
50 or above	26	10.08%
⊟3 - Low Level or no Musical Attainment	75	29.07%
20-29	5	1.94%
30-39	10	3.88%
40-49	31	12.02%
50 or above	29	11.24%
Grand Total	258	100.00%

Figure 10.9.

Qualification in Music and Age



Qualification in music by state and territory. Participants were asked to provide the postcode of their school for Question E1. Table 10.6 compares each state on three levels of musical qualification within each state and territory. This table indicates that none of the respondents indicated a high level of music education in the NT where a moderate level of musical attainment was indicated by 66.67% (n=2) of all respondents from this territory. In

NSW, which had the largest number of teachers, 49.38% (n=40) had a low level of musical attainment or had no musical attainment, while in other states and territories the largest groups of teachers had a high level of music education: 50.00% (n=3) in the ACT, 69.23% (n=27) in QLD, 56.67% (n=17) in SA, 52.63% (n=10) in TAS, 57.50% (n=23) in VIC, and 57.50% (n=23) in WA. High percentages of respondents with a low level of musical attainment or no musical attainment were also in SA and VIC, at 40.00% (n=12) and 25.00% (n=10) respectively (also see Figure 10.10).

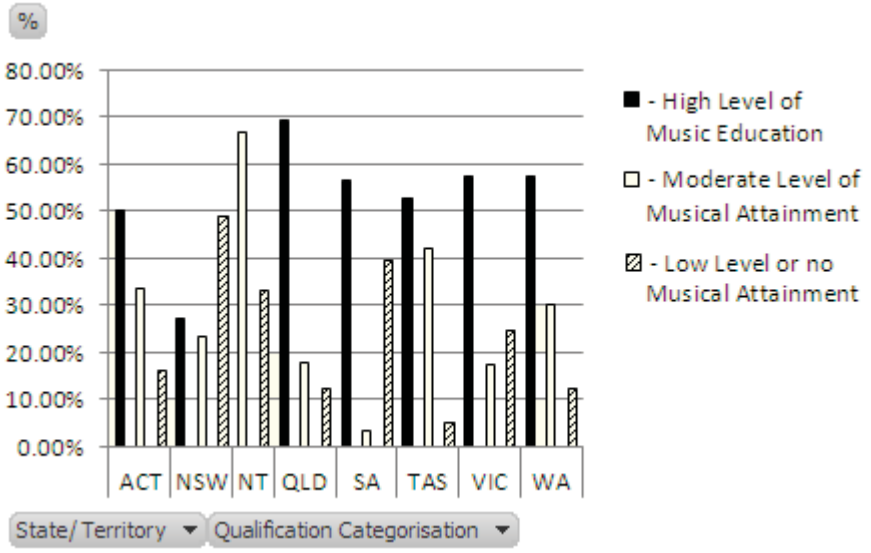
Table 10.6.

Qualification in Music by State and Territory

State/Territory - Qualification	Number of Observations	%
⊟ACT	6	2.33%
1 - High Level of Music Education	3	50.00%
2 - Moderate Level of Musical Attainment	2	33.33%
3 - Low Level or no Musical Attainment	1	16.67%
⊟NSW	81	31.40%
1 - High Level of Music Education	22	27.16%
2 - Moderate Level of Musical Attainment	19	23.46%
3 - Low Level or no Musical Attainment	40	49.38%
⊟NT	3	1.16%
2 - Moderate Level of Musical Attainment	2	66.67%
3 - Low Level or no Musical Attainment	1	33.33%
⊟QLD	39	15.12%
1 - High Level of Music Education	27	69.23%
2 - Moderate Level of Musical Attainment	7	17.95%
3 - Low Level or no Musical Attainment	5	12.82%
⊟SA	30	11.63%
1 - High Level of Music Education	17	56.67%
2 - Moderate Level of Musical Attainment	1	3.33%
3 - Low Level or no Musical Attainment	12	40.00%
⊟TAS	19	7.36%
1 - High Level of Music Education	10	52.63%
2 - Moderate Level of Musical Attainment	8	42.11%
3 - Low Level or no Musical Attainment	1	5.26%
⊟VIC	40	15.50%
1 - High Level of Music Education	23	57.50%
2 - Moderate Level of Musical Attainment	7	17.50%
3 - Low Level or no Musical Attainment	10	25.00%
⊟WA	40	15.50%
1 - High Level of Music Education	23	57.50%
2 - Moderate Level of Musical Attainment	12	30.00%
3 - Low Level or no Musical Attainment	5	12.50%
Grand Total	258	100.00%

Figure 10.10.

Qualification in Music by State and Territory



Qualification in music by type of school. In Question E2 of the survey, participants indicated the type of school they worked in, Catholic, independent, or government. Table 10.7 shows a comparison of three levels of musical qualifications within three types of schools. The data reveal that the largest percentage of responses, 65.22% (n=30), came from teachers with a high level of music education working in independent schools. 10.87% (n=5) of teachers– the smallest group of teachers - had a low level of musical attainment or no musical attainment. Responses from Catholic and government schools display a similar pattern of levels of qualification in music among teachers: 46.67% (n=21) and 33.33% (n=15) of Catholic school teachers had a high and low/no music education respectively, and 44.31% (n=74) and 32.93% of government public schools had a high and low/no music education respectively. Interestingly, a moderate level of musical attainment is similarly represented in all types of schools: 20.00% (n=9) in Catholic schools, 23.91% (n=11) in the independent schools and 22.75% (n=38) in the government sectors (also see Figure 10.11).

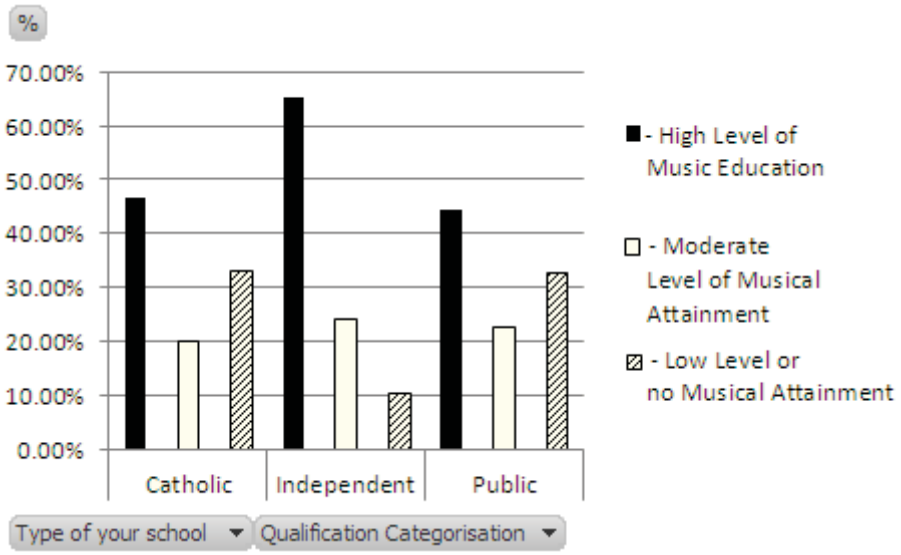
Table 10.7.

Qualification in Music by Type of School

Qualification - Type of school	Number of Observations	%
Catholic	**45**	**17.44%**
1 - High Level of Music Education	21	46.67%
2 - Moderate Level of Musical Attainment	9	20.00%
3 - Low Level or no Musical Attainment	15	33.33%
Independent	**46**	**17.83%**
1 - High Level of Music Education	30	**65.22%**
2 - Moderate Level of Musical Attainment	11	23.91%
3 - Low Level or no Musical Attainment	5	**10.87%**
Public	**167**	**64.73%**
1 - High Level of Music Education	74	44.31%
2 - Moderate Level of Musical Attainment	38	22.75%
3 - Low Level or no Musical Attainment	55	32.93%
Grand Total	**258**	**100.00%**

Figure 10.11.

Qualification in Music by Type of School



Qualification and musical training prior to formal pre-service training. Table 10.8 shows responses to the Question A4 – "Have you had any musical training prior to your formal pre-service training?"[1054] The data show that only 5.60% (n=7) of teachers who had a high level of music education did not have any musical training prior to their formal pre-service teacher training. Of those respondents who had a high level of music education and

[1054] "Blank" in all tables indicates that the participant did not answer the question or did not provide further details on the questions.

reported that they had musical training prior to pre-service training, 17.80% (n=21) stated that they completed 8th grade – the largest group of respondents - and 69% (n=2) indicated that they completed 2nd grade – the smallest group – of the Australian Music Examination Board (AMEB). Among respondents with a moderate level of musical attainment 34.48% (n=20) completed 6th grade – the largest group of respondents - and 1.72% (n=1) – the smallest group – completed a Diploma of Licentiate in Music, Australia. Among respondents with a low level of musical attainment or no musical attainment, 33.33% (n=25) had no musical training prior to formal pre-service training. Among 66.67% (n=50) who stated that they completed some grades, the largest group representing 16.00% (n=8) of respondents with low or no musical attainment, completed a preliminary grade. 40.00% (n=20) indicated that they had some musical training but completed no grades. Figure 10.12 provides a graphical distribution of percentage of participants who had and who did not have musical training prior to pre-service training according to their qualifications in music.

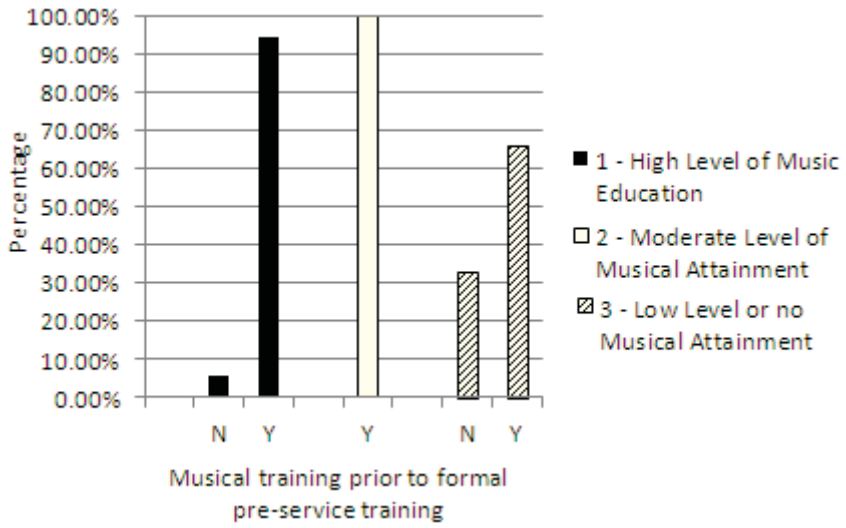
Table 10.8.

Qualification and Musical Training Prior Pre-service Training

Qualification - Musical training prior to formal pre-service training	Number of Observations	%
1 - High Level of Music Education	**125**	**48.45%**
N	**7**	**5.60%**
(blank)	7	100.00%
Y	**118**	**94.40%**
2nd Grade	2	1.69%
3rd Grade	4	3.39%
4th Grade	5	4.24%
5th Grade	11	9.32%
6th Grade	17	14.41%
7th Grade	15	12.71%
8th Grade	21	17.80%
Associate AMUSA	17	14.41%
Licentiate LMUSA	8	6.78%
Preliminary Grade	3	2.54%
(blank)	11	9.32%
Diploma (e.g., LRAM, LTCG)	4	3.39%
2 - Moderate Level of Musical Attainment	**58**	**22.48%**
Y	**58**	**100.00%**
5th Grade	14	24.14%
6th Grade	20	34.48%
7th Grade	9	15.52%
8th Grade	8	13.79%
Associate AMUSA	5	8.62%
Licentiate LMUSA	1	1.72%
(blank)	1	1.72%
3 - Low Level or no Musical Attainment	**75**	**29.07%**
N	**25**	**33.33%**
(blank)	25	100.00%
Y	**50**	**66.67%**
1st Grade	4	8.00%
2nd Grade	6	12.00%
3rd Grade	7	14.00%
4th Grade	5	10.00%
Preliminary Grade	8	16.00%
(blank)	20	40.00%
Grand Total	**258**	**100.00%**

Figure 10.12.

Qualification and Musical Training Prior Pre-service Training



Qualification and music subjects taken in secondary school. In the survey, participants were asked to respond to Question A5 – "In your secondary study did you take music at school? Tick each year you took music." Table 10.9 shows 20.80% (n=26) of respondents with a high level of music education did not take music as a subject during their study at secondary school. Out of those who took music 28.00% (n=35) studied it from Year 7 to Year 12. Of the participants with a moderate level of music attainment, 10.34% (n=6) did not take music and 20.69% (n=12) studied it from Year 7 to Year 12. Out of all respondents with a low level of music attainment or no music attainment 30.67% (n=23) had not indicated that they had taken music as part of their study at secondary school and only 10.67% (n=8) of respondents took music from Year 7 to Year 12.

Table 10.9.

Qualification and Music Subjects Taken in Secondary School

Qualification - Years music taken in secondary school	Number of Observations	%
1 - High Level of Music Education	**125**	**48.45%**
Year 7, Year 8, Year 9, Year 10, Year 11, Year 12	35	**28.00%**
(blank)	26	**20.80%**
Year 12	11	8.80%
Year 8, Year 9, Year 10, Year 11, Year 12	11	8.80%
Year 7, Year 8, Year 9, Year 10, Year 11	8	6.40%
Year 7, Year 8	5	4.00%
Year 7, Year 8, Year 9	5	4.00%
Year 7, Year 8, Year 9, Year 10	5	4.00%
Year 7	3	2.40%
Year 8	3	2.40%
Year 9, Year 10, Year 11, Year 12	2	1.60%
Year 11, Year 12	2	1.60%
Year 11	2	1.60%
Year 10	2	1.60%
Year 8, Year 9, Year 10, Year 11	2	1.60%
Year 9	1	0.80%
Year 7, Year 8, Year 11, Year 12	1	0.80%
Year 7, Year 8, Year 9, Year 10, Year 12	1	0.80%
2 - Moderate Level of Musical Attainment	**58**	**22.48%**
Year 7, Year 8, Year 9, Year 10, Year 11, Year 12	12	**20.69%**
Year 7, Year 8, Year 9, Year 10	7	12.07%
(blank)	6	**10.34%**
Year 8, Year 9, Year 10, Year 11, Year 12	5	8.62%
Year 7	5	8.62%
Year 12	5	8.62%
Year 7, Year 8	4	6.90%
Year 7, Year 8, Year 9	3	5.17%
Year 7, Year 8, Year 9, Year 10, Year 11	3	5.17%
Year 7, Year 8, Year 11, Year 12	1	1.72%
Year 7, Year 8, Year 9, Year 11, Year 12	1	1.72%
Year 9	1	1.72%
Year 9, Year 10	1	1.72%
Year 8, Year 9, Year 10	1	1.72%
Year 9, Year 10, Year 11, Year 12	1	1.72%
Year 8	1	1.72%
Year 10	1	1.72%
3 - Low Level or no Musical Attainment	**75**	**29.07%**
(blank)	23	**30.67%**
Year 7, Year 8	16	21.33%
Year 7, Year 8, Year 9, Year 10	10	13.33%
Year 7	8	10.67%
Year 7, Year 8, Year 9, Year 10, Year 11, Year 12	8	**10.67%**
Year 7, Year 8, Year 9	2	2.67%
Year 9	2	2.67%
Year 12	2	2.67%
Year 10	1	1.33%
Year 7, Year 8, Year 9, Year 10, Year 11	1	1.33%
Year 8, Year 9, Year 10, Year 11, Year 12	1	1.33%
Year 8, Year 9, Year 10	1	1.33%
Grand Total	**258**	**100.00%**

Qualification and performance on musical instrument(s). Question A6 of the survey was "Do you play musical instrument/s?" Figure 10.13 shows a break down of the percentages of participants who did or did not play musical instruments according to their qualification level. Almost 30% of participants with a low level of musical attainment or no musical attainment did not play any musical instruments.

Participants were also asked to select their instruments from a list. There were many respondents who indicated that they played more than one instrument from different instrumental groups. For the purposes of this analysis these are isolated into separate groups. Table 10.10 shows that only 1.60% (n=2) of respondents had a high level of music education but did not play any musical instruments. However, 50.00% (n=1) of the respondents who did not play any musical instruments sang in choir (see Table 10.14). The largest groups of respondents for each of the instrumental groups were those who had a high level of music education and played musical instrument(s), 50.41% (n=62) played the piano, 34.96% (n=43) played the guitar (see Table 10.11), 9.76% (n=12) played the flute followed by clarinet and recorder (see Table 10.12), 2.44% (n=3) played a drum kit and the same percentage and number of respondents played djembe (see Table 10.13), and 36.59% (n=45) sung in choir (see Table 10.14).

Out of respondents with a moderate level of musical attainment, 3.45% (n=2) did not play any musical instruments. Out of these respondents, however, one sang solo (see Table 10.14). Of the respondents that did play a musical instrument, 46.43% (n=26) indicated that they played the piano, 33.93% (n=19) played the guitar (see Table 10.11), 16.07% (n=9) played the flute followed by a fewer number that played the clarinet and recorder (see Table 10.12). 51.79% (n=29) sang in choir (see Table 10.13).

Of the respondents with a low level of musical attainment or no musical attainment 18.00% (n=24) did not play any musical instruments but 5.56% (n=1) sang in choir and same amount sang solo and in choir (see Table 10.14). Out of 76.00% (n=57) of those who played musical instrument(s), 43.86% (n=25) played the piano (see Table 10.11), 40.35% (n=23) played the guitar (see Table 10.11), 12.28% (n=7) played the recorder followed by 10.53% (n=6) who played flute (see Table 10.12), and 42.11% (n=24) who sang in choir (see Table 10.14).

There was also one comment made in regard to performance on musical instruments by primary school teachers:

> I have been teaching for 28 years and at a few different schools of varying sizes, I am now in an isolated school with 10 students and in all that time I have found very few

teachers who play any musical instrument, in the old days there were the Kindergarten teachers who played the piano but those days are gone. Anyone who has a talent or intellect for music and wants to teach goes into high school teaching where they can teach music all day. (Personal communication, primary school principal, July 23, 2009)

Figure 10.13.

Qualification and Performing Musical Instrument(s)

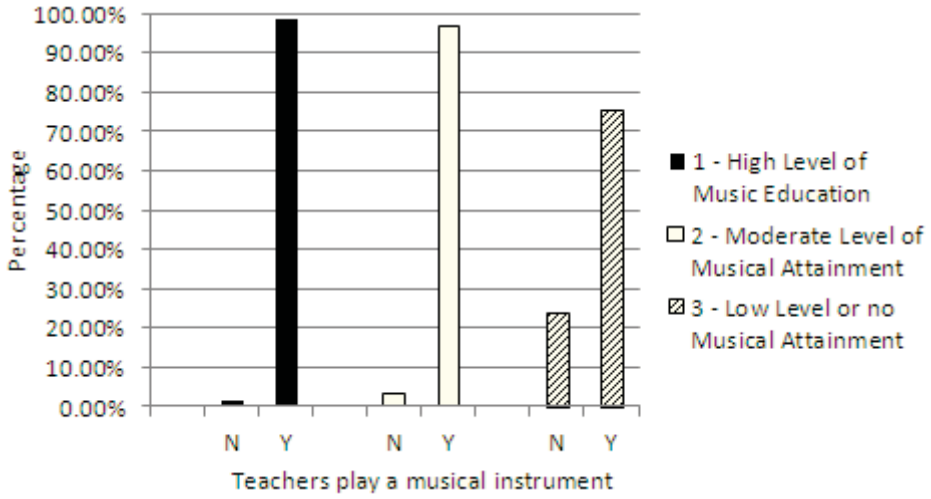


Table 10.10.

Qualification and Performing Musical Instrument(s) – Keyboard Group

Qualification - Playing instruments from Keyboard group	Number of Observations	%
1 - High Level of Music Education	**125**	**48.45%**
N	**2**	**1.60%**
(blank)	2	100.00%
Y	**123**	**98.40%**
Piano	62	**50.41%**
Piano, Electronic keyboard	23	18.70%
(blank)	17	13.82%
Piano, Organ, Electronic keyboard	9	7.32%
Piano, Accordion	2	1.63%
Piano, Organ, Electronic keyboard, Piano Accordion	2	1.63%
Piano, Harpsichord, Organ, Electronic keyboard	2	1.63%
Organ	2	1.63%
Piano, Organ	1	0.81%
Electronic keyboard	1	0.81%
Piano Accordion	1	0.81%
Keyboard group	1	0.81%
2 - Moderate Level of Musical Attainment	**58**	**22.48%**
N	**2**	**3.45%**
(blank)	2	100.00%
Y	**56**	**96.55%**
Piano	26	**46.43%**
Piano, Electronic keyboard	10	17.86%
(blank)	8	14.29%
Piano, Organ, Electronic keyboard	3	5.36%
Electronic keyboard	3	5.36%
Piano, Organ, Electronic keyboard, Accordion	2	3.57%
Piano, Organ	1	1.79%
Harpsichord	1	1.79%
Piano, Harpsichord, Organ, Electronic keyboard	1	1.79%
Piano, Electronic keyboard, Piano Accordion	1	1.79%
3 - Low Level or no Musical Attainment	**75**	**29.07%**
N	**18**	**24.00%**
(blank)	18	100.00%
Y	**57**	**76.00%**
Piano	25	**43.86%**
(blank)	18	31.58%
Electronic keyboard	3	5.26%
Piano, Electronic keyboard	3	5.26%
Piano, Organ, Electronic keyboard	3	5.26%
Piano, Organ	2	3.51%
Organ, Electronic keyboard	1	1.75%
Organ	1	1.75%
Piano, Accordion	1	1.75%
Grand Total	**258**	**100.00%**

Table 10.11.

Qualification and Performing Musical Instrument(s) – String Group

Qualification - Playing instruments from String group	Number of Observations	%
1 - High Level of Music Education	**125**	**48.45%**
N	**2**	**1.60%**
(blank)	2	100.00%
Y	**123**	**98.40%**
Guitar	43	34.96%
Violin	4	3.25%
Guitar, Electric Guitar	13	10.57%
Bass Guitar	1	0.81%
Double bass	1	0.81%
Double bass; Guitar; Electric Guitar	1	0.81%
Electric Guitar	1	0.81%
Electric Guitar, Bass Guitar	1	0.81%
Guitar, Bass Guitar	1	0.81%
Guitar, Electric Guitar, bass guitar	1	0.81%
Guitar; Electric guitar; Ukelele	1	0.81%
String group	1	0.81%
Violin, Cello, Double bass, Guitar, Electric Guitar	1	0.81%
Violin, Cello, Guitar	1	0.81%
Violin, Guitar, Electric Guitar	1	0.81%
Violin, Guitar, ukelele	1	0.81%
Violin, Viola	1	0.81%
Violin; Cello; Guitar	1	0.81%
Violin; Cello; Viola; Double Bass; Guitar; Electric Guitar	1	0.81%
(blank)	47	38.21%
2 - Moderate Level of Musical Attainment	**58**	**22.48%**
N	**2**	**3.45%**
(blank)	2	100.00%
Y	**56**	**96.55%**
Guitar	19	33.93%
Violin	1	1.79%
Guitar, Electric Guitar	1	1.79%
Cello, Guitar	1	1.79%
Guitar (Classical)	1	1.79%
Guitar; Electric Guitar; Bass Guitar	1	1.79%
Guitar; Uke	1	1.79%
Violin; Guitar	1	1.79%
Violin; Viola	1	1.79%
(blank)	29	51.79%
3 - Low Level or no Musical Attainment	**75**	**29.07%**
N	**18**	**24.00%**
(blank)	18	100.00%
Y	**57**	**76.00%**
Guitar	23	40.35%
Violin	3	5.26%
Guitar, Electric Guitar	2	3.51%
Cello	1	1.75%
Cello, Double bass, Guitar	1	1.75%
Double bass, Guitar	1	1.75%
Guitar, mandolin	1	1.75%
Guitar, ukelele	1	1.75%
Learning Violin	1	1.75%
Violin in Primary school only	1	1.75%
Violin, Guitar, Electric Guitar	1	1.75%
Violin; Double Bass; Electric Guitar; Guitar; Mandolin	1	1.75%
(blank)	20	35.09%
Grand Total	**258**	**100.00%**

Table 10.12.

Qualification and Performing Musical Instrument(s) – Brass and Woodwind Groups

Qualification - Playing instruments from Brass and Woodwind group	Number of Observations	%
1 - High Level of Music Education	**125**	**48.45%**
N	**2**	**1.60%**
(blank)	2	100.00%
Y	**123**	**98.40%**
Flute	12	9.76%
Clarinet	10	8.13%
Recorder	7	5.69%
Trumpet	6	4.88%
Saxophone	4	3.25%
Clarinet; Flute	3	2.44%
Clarinet; Flute; Saxophone	3	2.44%
Clarinet, Trumpet, Flute	2	1.63%
Trombone	2	1.63%
Trumpet; Trombone; Euphonium	2	1.63%
Bassoon	1	0.81%
Clarinet, Flute, French Horn	1	0.81%
Clarinet, Oboe, Trumpet, Flute, French Horn	1	0.81%
Clarinet, Saxophone	1	0.81%
Clarinet, Trumpet, Flute, Sax, Trombone, Euphonium	1	0.81%
Clarinet, Trumpet, Flute, Trombone/Saxophone	1	0.81%
Clarinet; Saxophone	1	0.81%
Clarinet; Trumpet	1	0.81%
Clarinet; Trumpet; Flute; French Horn	1	0.81%
Clarinet; Trumpet; Flute; Trombone; Saxophone	1	0.81%
Dijarrido	1	0.81%
Flute, Piccolo	1	0.81%
Flute; Recorder	1	0.81%
Flute; Saxophone	1	0.81%
French Horn	1	0.81%
Oboe	1	0.81%
Recorder, Saxophone	1	0.81%
Saxophone, Recorder	1	0.81%
Trumpet, Flute	1	0.81%
Trumpet, Saxophone, Recorder	1	0.81%
Trumpet, Trombone	1	0.81%
Trumpet; Flute	1	0.81%
Tuba	1	0.81%
(blank)	49	39.84%
2 - Moderate Level of Musical Attainment	**58**	**22.48%**
N	**2**	**3.45%**
(blank)	2	100.00%
Y	**56**	**96.55%**
Flute	9	16.07%
Clarinet	6	10.71%
Recorder	6	10.71%
Trumpet	1	1.79%
Clarinet, Flute	2	3.57%
Clarinet, Trumpet	1	1.79%
Clarinet, Trumpet, Flute, saxophone	1	1.79%
Clarinet; Bass clarinet	1	1.79%
Flute, saxophone, recorder	1	1.79%
Flute; Recorder	1	1.79%
Oboe	1	1.79%
tenor saxophone	1	1.79%
Trumpet, euphonium, trombone	1	1.79%
Trumpet; Flute; French horn; Baritone trumpet	1	1.79%
(blank)	23	41.07%
3 - Low Level or no Musical Attainment	**75**	**29.07%**
N	**18**	**24.00%**
(blank)	18	100.00%
Y	**57**	**76.00%**
Flute	6	10.53%
Clarinet	3	5.26%
Recorder	7	12.28%
Trumpet	2	3.51%
Clarinet, Flute	1	1.75%
Saxophone	1	1.75%
Clarinet; Flute	1	1.75%
Trombone	1	1.75%
Clarinet, Trumpet	1	1.75%
Clarinet; Recorder	1	1.75%
Irish whistler	1	1.75%
(blank)	32	56.14%
Grand Total	**258**	**100.00%**

Table 10.13.

Qualification and Performing Musical Instrument(s) – Percussion Group

Qualification - Playing instruments from Percussion group	Number of Observations	%
1 - High Level of Music Education	**125**	**48.45%**
N	**2**	**1.60%**
(blank)	2	100.00%
Y	**123**	**98.40%**
Drum Kit	3	2.44%
Djembe	3	2.44%
Drums	2	1.63%
Classroom percussion	1	0.81%
Concert Band percussion ie, not drum kit but separate s	1	0.81%
Darabuka/African drums	1	0.81%
Djembe drums	1	0.81%
Drumming circle	1	0.81%
General percussion to a basic level	1	0.81%
Glocks, xylophone	1	0.81%
Hand drumming (world) and concert band	1	0.81%
kit	1	0.81%
marimba (basic)	1	0.81%
Orchestral; timpani; xylophone; drums	1	0.81%
Some African drumming	1	0.81%
Tuned and untuned	1	0.81%
All recorders	1	0.81%
tuned and untuned percussion	1	0.81%
Xylophone; Hand Drums	1	0.81%
(blank)	99	80.49%
2 - Moderate Level of Musical Attainment	**58**	**22.48%**
N	**2**	**3.45%**
(blank)	2	100.00%
Y	**56**	**96.55%**
Drum Kit	1	1.79%
Drums	1	1.79%
Bass and snare	1	1.79%
Classroom percussion instruments, tuned & untuned	1	1.79%
Recorder	1	1.79%
(blank)	51	91.07%
3 - Low Level or no Musical Attainment	**75**	**29.07%**
N	**18**	**24.00%**
(blank)	18	100.00%
Y	**57**	**76.00%**
Drum Kit	1	1.75%
Djembe	1	1.75%
All untuned percussion	1	1.75%
many hand drums ie Djembe	1	1.75%
Marimba	1	1.75%
Recorder	1	1.75%
(blank)	51	89.47%
Grand Total	**258**	**100.00%**

Table 10.14.

Qualification and Performing Musical Instrument(s) – Vocal

Qualification - Singing	Number of Observations	%
1 - High Level of Music Education	125	48.45%
N	2	1.60%
Choir	1	50.00%
(blank)	1	50.00%
Y	123	98.40%
Choir	45	36.59%
Choir, Solo singing, Individual tuition	21	17.07%
Solo singing	8	6.50%
Solo singing; Individual tuition	1	0.81%
Choir, Individual tuition	3	2.44%
Vocal	1	0.81%
Choir, Solo singing	19	15.45%
(blank)	25	20.33%
2 - Moderate Level of Musical Attainment	58	22.48%
N	2	3.45%
Solo singing	1	50.00%
(blank)	1	50.00%
Y	56	96.55%
Choir	29	51.79%
Choir, Solo singing, Individual tuition	4	7.14%
Solo singing	2	3.57%
Solo singing; Individual tuition	2	3.57%
Choir, Individual tuition	1	1.79%
Choir, Solo singing	5	8.93%
(blank)	13	23.21%
3 - Low Level or no Musical Attainment	75	29.07%
N	18	24.00%
Choir	1	5.56%
Choir, Solo singing	1	5.56%
(blank)	16	88.89%
Y	57	76.00%
Choir	24	42.11%
Choir, Solo singing, Individual tuition	5	8.77%
Solo singing	5	8.77%
Choir, Solo singing	4	7.02%
(blank)	19	33.33%
Grand Total	258	100.00%

Qualification and how long teachers have been playing their major instrument or sung. Question A7 of the survey was "How long have you been playing your major instrument or sung?" Table 10.15 shows that 96% (n=120) of respondents with a high level of music education, 94.83% (n=55) of respondents with a moderate level of musical attainment and 64% (n=48) of teachers with a low level of musical attainment or no musical attainment have been playing their major instrument or sang for more than 5 years. 21.33%

(n=16) of respondents with a low level of musical attainment or no musical attainment have been playing their major instrument or sang for less than 1 year (also see Figure 10.14).

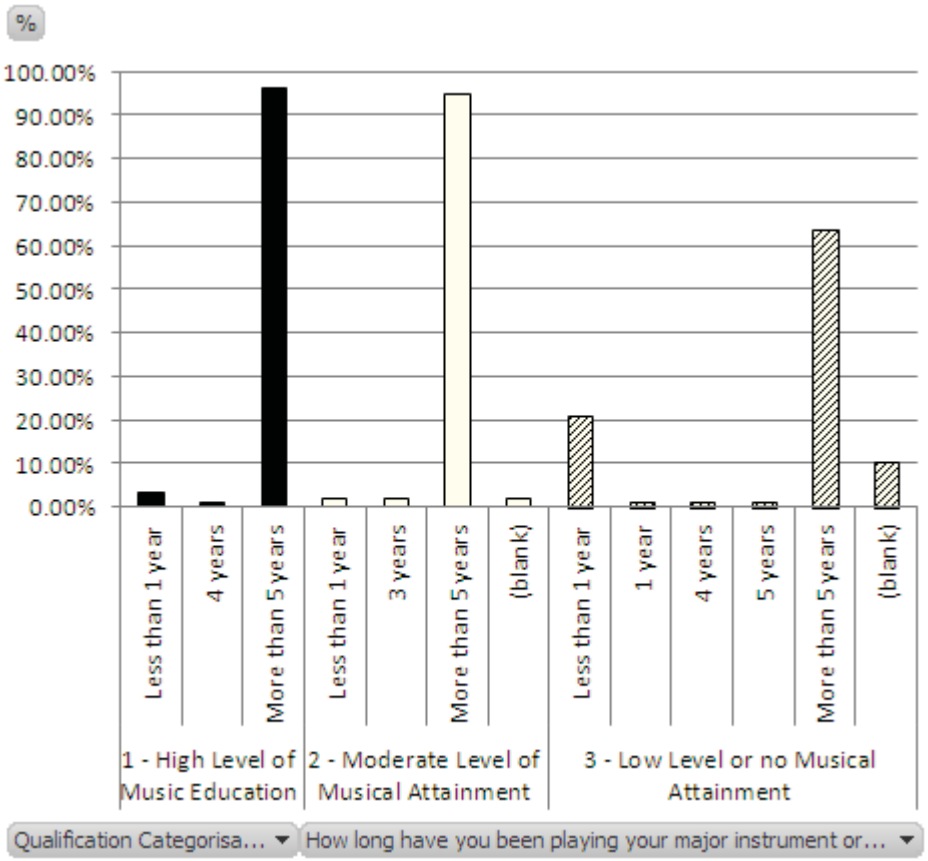
Table 10.15.

Qualification and How Long Teachers Have Been Playing their Major Musical Instrument or Sung

Qualification - How long teachers have been playing their major musical instrument or sung	Number of Observations	%
1 - High Level of Music Education	**125**	**48.45%**
Less than 1 year	4	3.20%
4 years	1	0.80%
More than 5 years	120	96.00%
2 - Moderate Level of Musical Attainment	**58**	**22.48%**
Less than 1 year	1	1.72%
3 years	1	1.72%
More than 5 years	55	94.83%
(blank)	1	1.72%
3 - Low Level or no Musical Attainment	**75**	**29.07%**
Less than 1 year	16	21.33%
1 year	1	1.33%
4 years	1	1.33%
5 years	1	1.33%
More than 5 years	48	64.00%
(blank)	8	10.67%
Grand Total	**258**	**100.00%**

Figure 10.14.

Qualification and How Long Teachers Have Been Playing their Major Musical Instrument or Sung



Confidence in teaching music. Question A8 of the survey asked participating teachers: "Do you feel confident teaching music?"

Qualification. Overwhelmingly, 96.80% (n=121) of respondents who had a high level of music education and 93.10% (n=54) who had a moderate level of musical attainment felt confident in teaching music (see Table 10.16). In contrast, only 73.33% (n=55) of teachers with a low level of musical attainment or no musical attainment indicated that they were confident in teaching music (also see Figure 10.15).

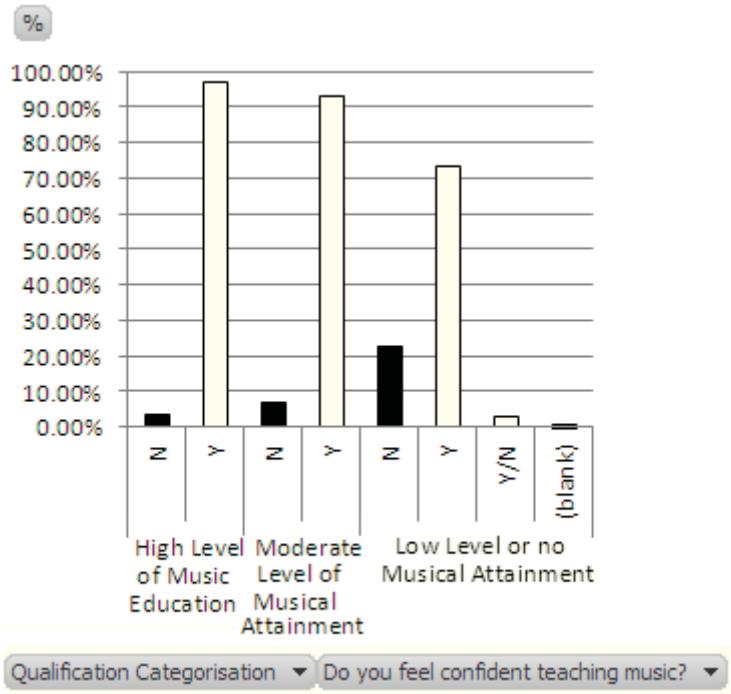
Table 10.16.

Qualification and Confidence in Teaching Music

Qualification - Confidence	Number of Observations	%
⊟1 - High Level of Music Education	125	48.45%
N	4	3.20%
Y	121	96.80%
⊟2 - Moderate Level of Musical Attainment	58	22.48%
N	4	6.90%
Y	54	93.10%
⊟3 - Low Level or no Musical Attainment	75	29.07%
N	17	22.67%
Y	55	73.33%
Y/N	2	2.67%
(blank)	1	1.33%
Grand Total	258	100.00%

Figure 10.15.

Qualification and Confidence in Teaching Music



Gender. The study also investigates a relationship between teacher gender and confidence in teaching music. Table 10.17 shows that 88.21% (n=187) of female respondents and 93.48% (n=43) of male respondents were confident in teaching music (also see Figure 10.16).

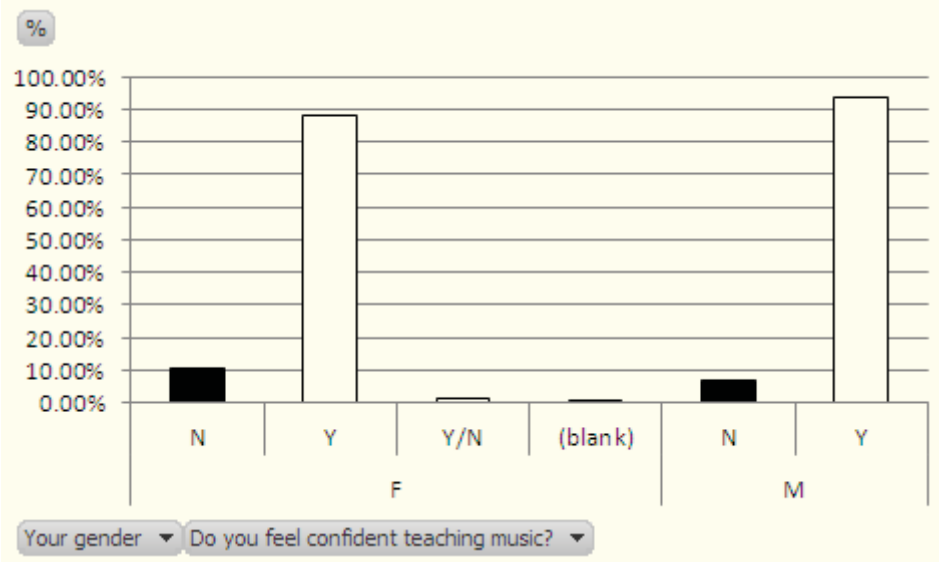
Table 10.17.

Gender and Confidence in Teaching Music

Gender - Confidence	Number of Observations	%
⊟F	212	82.17%
N	22	10.38%
Y	187	88.21%
Y/N	2	0.94%
(blank)	1	0.47%
⊟M	46	17.83%
N	3	6.52%
Y	43	93.48%
Grand Total	258	100.00%

Figure 10.16.

Gender and Confidence in Teaching Music



Age. The analysis of the survey also includes investigations of the relationship between age and confidence in teaching music. Table 10.18 shows that 92.71% (n=89) of the teachers in the 50+ years age group indicated that they were confident in teaching music. The pattern across the other three age groups was that slightly less than 90% of respondents were confident and around 10% were not confident in teaching music (also see Figure 10.17).

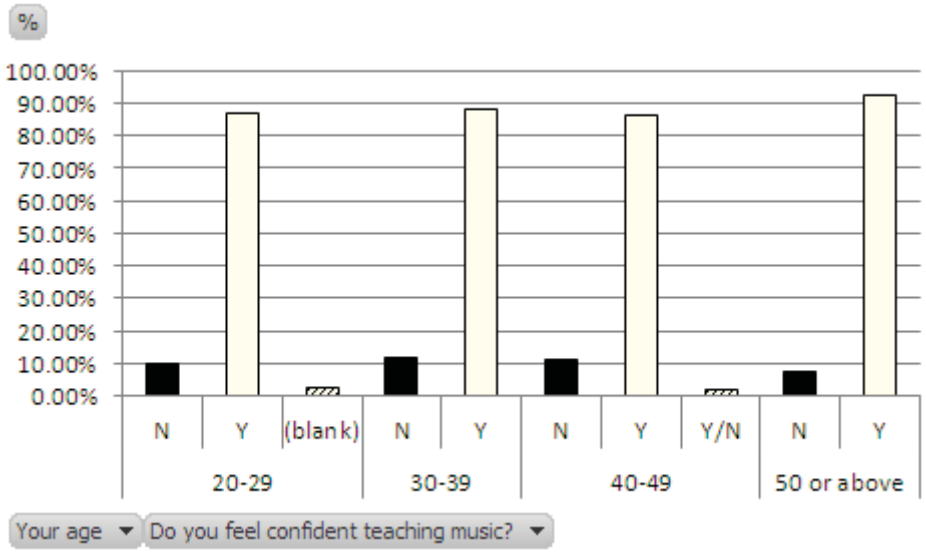
Table 10.18.

Age and Confidence in Teaching Music

Age - Confidence	Number of Observations	%
⊟20-29	31	12.02%
N	3	9.68%
Y	27	87.10%
(blank)	1	3.23%
⊟30-39	50	19.38%
N	6	12.00%
Y	44	88.00%
⊟40-49	81	31.40%
N	9	11.11%
Y	70	86.42%
Y/N	2	2.47%
⊟50 or above	96	37.21%
N	7	7.29%
Y	89	92.71%
Grand Total	258	100.00%

Figure 10.17.

Age and Confidence in Teaching Music



Years of experience and confidence. Table 10.19 shows that 47.06% (n=8) of respondents with a low level or no musical attainment who had 1-5 years of experience in teaching music indicated they were not confident. 45.45% (n=25) of respondents who had 16 or more years of experience felt confident teaching music.

Table 10.19.

Years of Experience in Teaching Music and Confidence

Low Level or No Musical Attainment, Confidence and the effect of years of experience in teaching music	Number of Observations	%
3 - Low Level or no Musical Attainment	75	100.00%
N	17	22.67%
1-5 years	8	47.06%
6-10 years	1	5.88%
11-15 years	1	5.88%
16 or more	7	41.18%
Y	55	73.33%
1-5 years	16	29.09%
6-10 years	9	16.36%
11-15 years	5	9.09%
16 or more	25	45.45%
Y/N	2	2.67%
1-5 years	2	100.00%
(blank)	1	1.33%
1-5 years	1	100.00%
Grand Total	75	100.00%

A significant number of respondents (n=209) also commented further on their confidence in teaching music (see Tables 10c and 10d for full comments). A number of factors that determined confidence in teaching classroom music as perceived by teachers were categorised into the following: experience in teaching classroom music (n=63); training in music during formal pre-service training (n=44); in-service training (n=21); support including from outside and within school (support from principals and music specialists), and support at start of teaching (n=17); knowledge of the subject (n=14); passion for music (n=10); ability to perform a musical instrument (n=9); and, understanding the value of music for child development (n=5). There were also some teachers who indicated that they were confident at the basic level only (n=11); others were confident teaching primary (n=8); and some were confident teaching infant grades only (n=2).

Resources for teaching music were also mentioned as influencing teachers' confidence (n=4). A few teachers indicated self development and life-time learning (n=3), skills in teaching (n=3), and knowledge of music curriculum (n=2). There were also a few comments about music syllabi. For example, teachers who indicated that they were confident mentioned a comprehensive music syllabus (n=1) (QLD), experience with the past syllabus that gave more direction than a current syllabus (n=2) (NSW).

Out of 19 respondents who were not confident and provided further comments, eight respondents indicated that they did not have any training, three did not play musical instruments, and two participants did not have any qualifications in music. Teachers also wrote that they were not confident because they had only basic knowledge or limited knowledge in music (n=3), needed support (n=2), lacked resources (n=1), and that their teacher training did not cover methods of teaching music (n=1). One teacher wrote that the syllabus was unrealistic for any teacher with no qualification in music (NSW). There was also a comment by a school principal: "As school principal, I am very aware that most teachers are not confident with anything other than teaching an occasional song" (Personal communication, NSW, public school, July 25, 2009).

How challenging teachers found selected content. Question A9 of the survey began with the phrase "How challenging do you find…" and assessed teachers' perceptions of the following categories: teaching performing, organising sound and/or composing, listening, planning music lessons, making performing and listening repertoire suggestions, and assessing/evaluating students' progress. The anchors ranged from 1 (*not very much*) to 7 (*a lot*). The responds were analysed through qualification, age, and gender of participants.

Qualification. Overall, respondents with a high level of music education did not find all seven categories challenging (see also Figure 10.18). Teachers at all qualification levels found teaching organising sound/composing the most challenging. While respondents with a moderate level of musical attainment were consistently not sure how challenging it was to teach organising sound/composing (M=4.00, variance of 2.4000) respondents with a high level of music education found it less difficult (M=3.60) than respondents with a low level or no musical attainment who found it reasonably challenging (M=4.59) (see Table 10.20). However, the variance of 3.5481 in the responses by teachers with a high level of music education suggests they have the most diversity in experience compared to overall teacher's experience.

The least challenging activity as perceived by teachers was planning music lessons. The respondents with a high level of music education (M=2.46) and with a moderate level of musical attainment (M=2.74) found it less challenging than the low level of musical attainment or no musical attainment (M = 3.29). The moderate level group also tended to have a more consistent experience when compared to respondents who had low or no musical attainment (Var= 2.5545, Var = 3.0967 respectively). The latter demonstrated a greater spread of teachers' experiences, suggesting that not all teachers found it difficult.

Figure 10.18.

Qualification and How Challenging Teachers Found a Selected Content

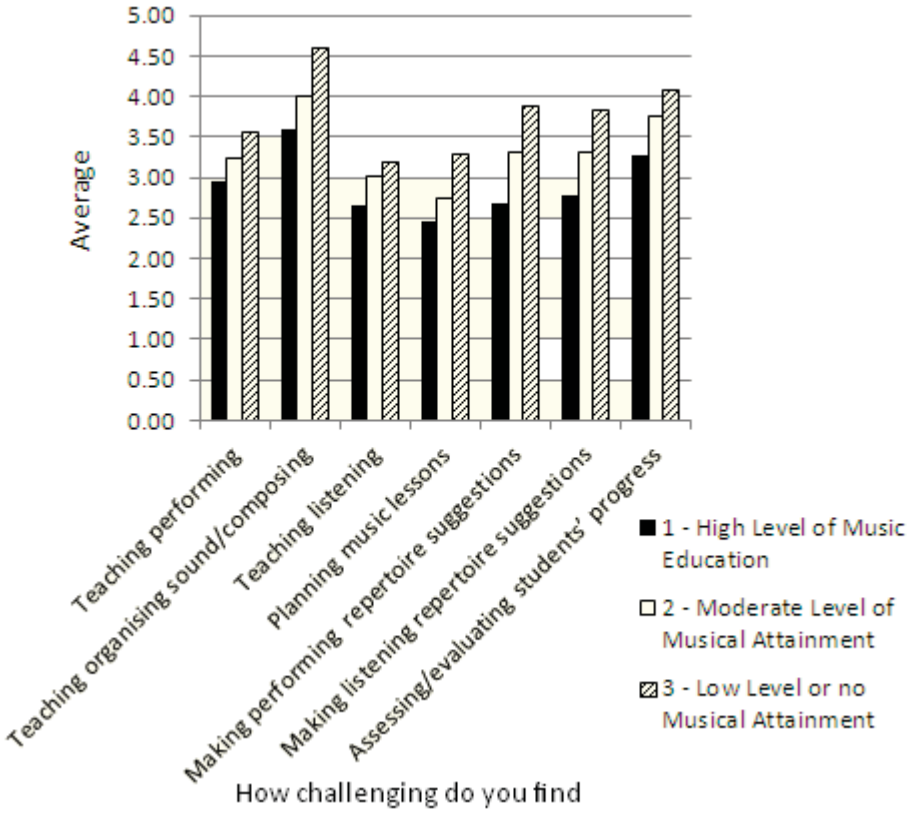


Table 10.20.

Qualification and How Challenging Teachers Found a Selected Content

How challenging do you find:	Teaching performing			Teaching organising sound/composing			Teaching listening			Planning music lessons			Making performing repertoire suggestions			Making listening repertoire suggestions			Assessing/evaluating students' progress		
Qualification	Count1	Average1	Var1	Count2	Average2	Var2	Count3	Average3	Var3	Count4	Average4	Var4	Count5	Average5	Var5	Count6	Average6	Var6	Count7	Average7	Var7
1 - High Level of Music Education	120	2.96	3.3848	122	3.60	3.5481	121	2.66	2.9259	122	2.46	2.5975	122	2.69	2.6129	120	2.77	2.5669	121	3.27	3.4333
2 - Moderate Level of Musical Attainment	57	3.25	3.1886	56	4.00	2.4000	57	3.02	3.1247	57	2.74	2.5545	57	3.32	2.8985	57	3.30	2.6059	57	3.75	2.5815
3 - Low Level or no Musical Attainment	75	3.56	2.3578	74	4.59	3.3676	74	3.18	2.4756	73	3.29	3.0967	72	3.88	3.7165	71	3.83	3.1139	72	4.07	3.2205
Grand Total	252	3.20	3.0784	252	3.98	3.3980	252	2.89	2.8690	252	2.76	2.8355	251	3.17	3.2305	248	3.19	2.9179	250	3.61	3.2746

Age. All items of Question A9 of the survey were also subjected to the analysis in relation to teachers' age. Overall, the respondents from the 50 and above age group found five out of seven categories more challenging than other age groups (see Figure 10.19). Assessing/evaluating students' progress was the most challenging within the 20-29 year age group. Teaching organising sound/composing was the most challenging activity for the 30-39 year age group. Even though the means for teaching organising sound/composing were

around four for the 40-49 and 50+ year age groups (*M*=4.06 and *M*=4.20 respectively), they did not find it particularly easy or challenging as the variances of 3.8821 and 3.6049 point out inconsistencies in how challenging it was for them (see Table 10.21). While it seems as if older people find teaching organising sound/composing more challenging it seems as if there is a large variation in teachers' experience.

Figure 10.19.

Age and How Challenging Teachers Found a Selected Content

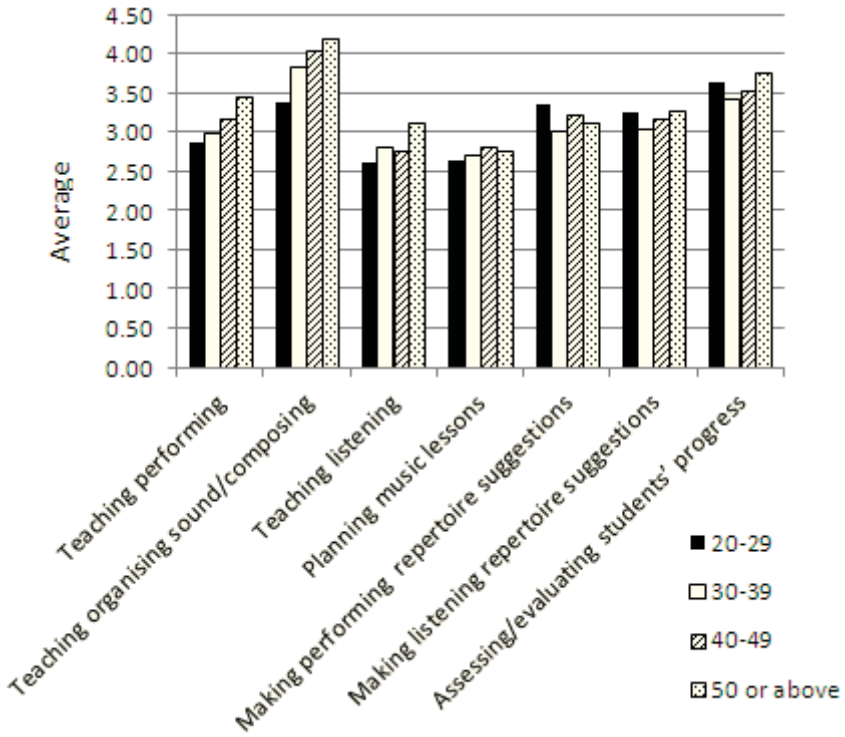


Table 10.21.

Age and How Challenging Teachers Found Selected Content

How challenging do you find:	Teaching performing			Teaching organising sound/composing			Teaching listening			Planning music lessons			Making performing repertoire suggestions			Making listening repertoire suggestions			Assessing/evaluating students' progress		
Age	Count1	Average1	Var1	Count2	Average2	Var2	Count3	Average3	Var3	Count4	Average4	Var4	Count5	Average5	Var5	Count6	Average6	Var6	Count7	Average7	Var7
20-29	31	2.87	2.9828	31	3.39	2.7785	31	2.61	2.7118	31	2.65	2.6366	31	3.35	3.5032	31	3.26	3.2645	31	**3.65**	3.7699
30-39	49	2.98	2.5621	50	**3.82**	2.4771	50	2.80	2.0000	50	2.70	2.9898	50	3.00	3.3061	50	3.04	2.3657	49	3.43	3.2083
40-49	80	3.18	3.3614	80	**4.06**	**3.8821**	79	2.77	3.3320	78	2.82	3.0323	79	3.24	3.5440	79	3.18	3.2759	78	3.54	3.1608
50 or above	92	3.46	3.1080	91	**4.20**	**3.6049**	92	3.14	2.9798	93	2.78	2.7359	91	3.14	2.9016	88	3.27	2.8673	92	3.76	3.3048
Grand Total	252	3.20	3.0784	252	3.98	3.3980	252	2.89	2.8690	252	2.76	2.8355	251	3.17	3.2305	248	3.19	2.9179	250	3.61	3.2746

Gender. The study also looks into a relationship between all items of Question A9 – "How challenging do you find…" and age of participants. Teachers' responses showed that

there is no particular pattern of how challenging female and male teachers found selected content (see Figure 10.20). The highest means were for teaching organising sound/composing (*M*=4.01 and *M*=3.83 respectively) (see Table 10.22). However, responses from female teachers were less consistent in terms of how challenging it was for them than for responses of male teachers (Var=3.5071 and Var=2.9469).

Figure 10.20.

Gender and How Challenging Teachers Found a Selected Content

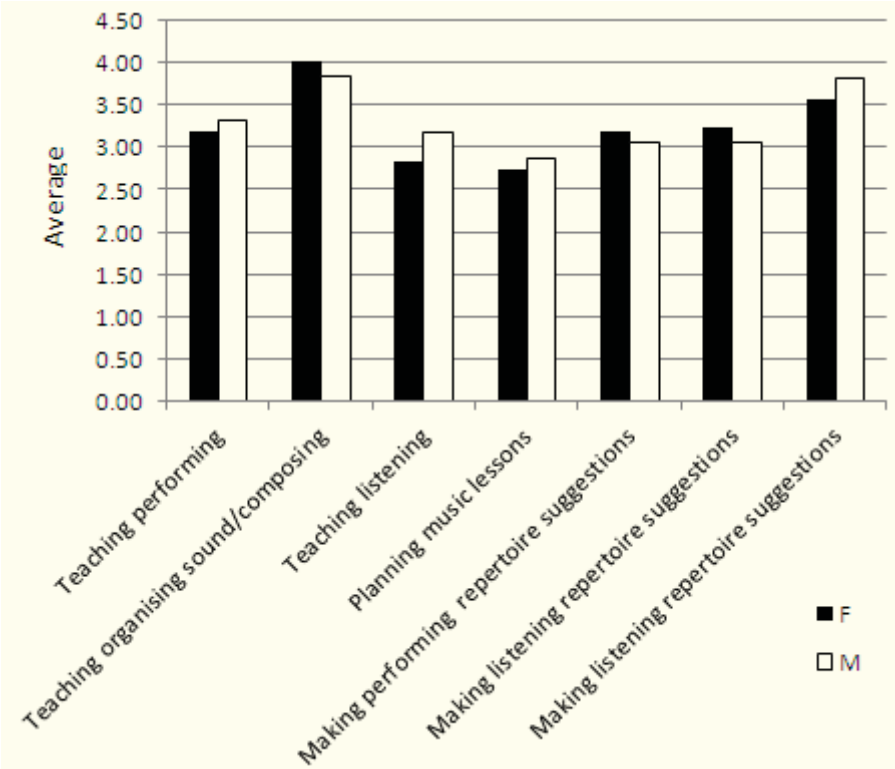


Table 10.22.

Gender and How Challenging Teachers Found a Selected Content

How challenging do you find:	Teaching performing			Teaching organising sound/composing			Teaching listening			Planning music lessons			Making performing repertoire suggestions			Making listening repertoire suggestions			Assessing/evaluating students' progress		
Gender	Count1	Average1	Var1	Count2	Average2	Var2	Count3	Average3	Var3	Count4	Average4	Var4	Count5	Average5	Var5	Count6	Average6	Var6	Count7	Average7	Var7
F	206	3.17	3.1596	206	4.01	3.5071	206	2.83	2.7466	206	2.74	2.8188	205	3.20	3.3343	202	3.22	2.9999	206	3.57	3.2027
M	46	3.33	2.7580	46	3.83	2.9469	46	3.17	3.3913	46	2.87	2.9604	46	3.07	2.8179	46	3.07	2.5957	44	3.82	3.6406
Grand Total	252	3.20	3.0784	252	3.98	3.3980	252	2.89	2.8690	252	2.76	2.8355	251	3.17	3.2305	248	3.19	2.9179	250	3.61	3.2746

How likely teachers are to be engaged in teaching a variety of music-specific knowledge and skills. The seventeen items of Question A10 of the survey began with the

phrase "How likely are you to be engaged in teaching…" The scale with the anchors from 1 (*not very much*) to 7 (*a lot*) assessed teachers' perception of the following categories: performing pitched instruments, performing unpitched instruments, singing known songs, singing new songs, moving and dancing, experimenting with sounds, imitating sounds, improvising, arranging, composing, making graphic scores, making scores in staff notation, listening activities, discussions about music, teaching musical concepts, how to read music, and computer music.

Qualification. Figure 10.21 shows that overall respondents with a low level of musical attainment or no musical attainment were less likely to be engaged in teaching all activities (except singing known and new songs, and moving or dancing). When compared with teachers with a high level of music education and a moderate level of musical attainment, teachers with a low level of musical attainment or no musical attainment reported the least level of engagement in performing pitched instruments (M=4.66, M=4.21 and M=2.96 respectively), arranging (M=3.96, M=3.81 and M=2.95), composing (M=4.19, M=3.82 and M=2.49), making graphic scores(M=3.91, M=3.57 and M=2.85), and making scores in staff notation(M=4.38, M=3.21 and M=2.61) (see Table 10.23). Singing known songs was the most likely activity for teachers to be engaged in across all levels of qualification (M=6.14, M=5.83 and M=6.16) which also displayed low levels of variation (Var=2.1843, Var=2.9171 and Var=2.0004). Computer music stood out as the teaching activity in which teachers were less likely to be engaged in across all qualification categories (M=3.07, M=2.48 and M=2.19).

Figure 10.21.

Qualification and How Likely Teachers are to be Engaged in Teaching a Variety of Music-Specific Knowledge and Skills

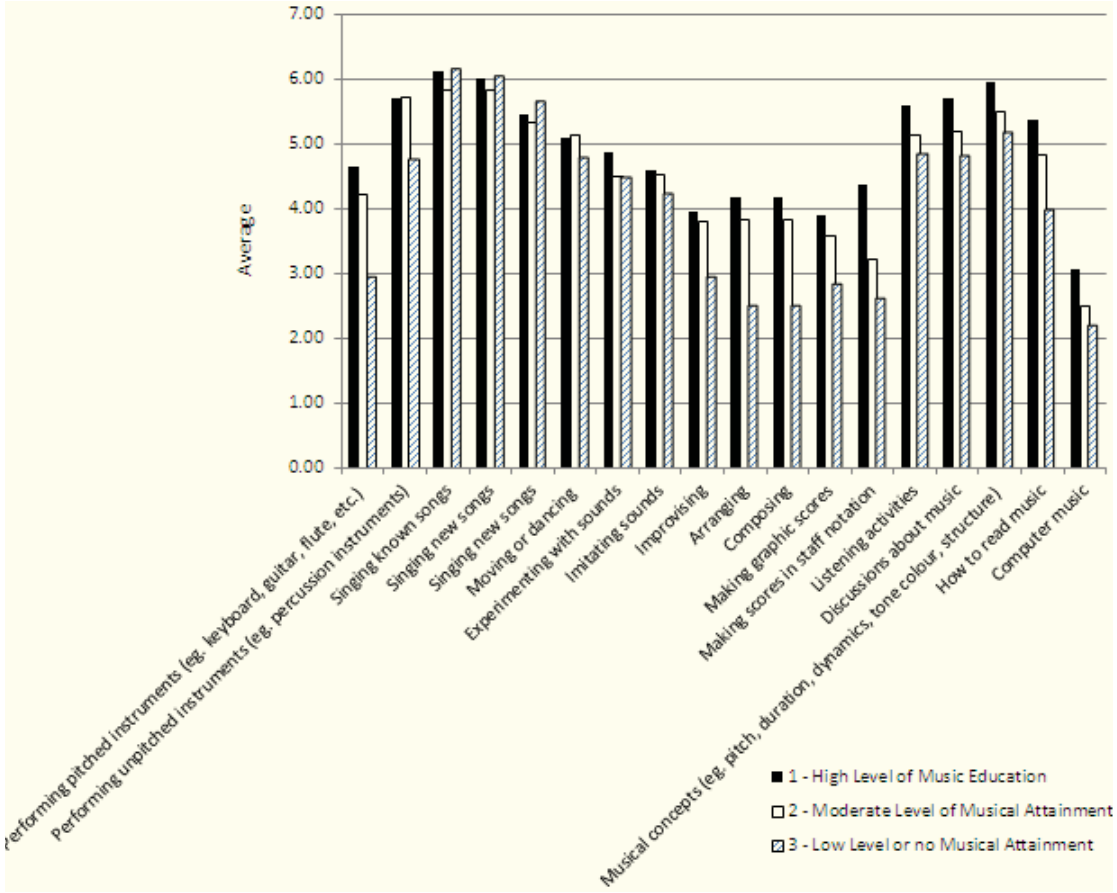


Table 10.23.

Qualification and How Likely Teachers are to be Engaged in Teaching a Variety of Music-specific Knowledge and Skills

How likely are you to be engaged in teaching:	Performing pitched instruments (eg. keyboard, guitar, flute, etc.)			Performing unpitched instruments (eg. percussion instruments)			Singing known songs			Singing new songs			Moving or dancing			Experimenting with sounds		
Qualification	**Count1**	**Average1**	**Var1**	**Count2**	**Average2**	**Var2**	**Count3**	**Average3**	**Var3**	**Count4**	**Average4**	**Var4**	**Count5**	**Average5**	**Var5**	**Count6**	**Average6**	**Var6**
1 - High Level of Music Education	124	4.66	4.9575	124	5.69	2.7509	124	**6.14**	2.1843	123	6.01	2.3360	124	5.46	2.6081	123	5.11	2.7346
2 - Moderate Level of Musical Attainment	58	4.21	5.2898	58	5.72	2.2384	58	**5.83**	2.9171	58	**5.83**	2.6364	58	5.33	2.6803	58	5.14	2.3315
3 - Low Level or no Musical Attainment	74	**2.96**	4.9161	74	4.77	4.1246	73	**6.16**	2.0004	72	6.03	1.9992	72	5.64	2.4593	73	4.79	3.6100
Grand Total	**256**	**4.07**	**5.5132**	**256**	**5.43**	**3.1877**	**255**	**6.07**	**2.2976**	**253**	**5.97**	**2.2969**	**254**	**5.48**	**2.5747**	**254**	**5.02**	**2.8927**

How likely are you to be engaged in teaching:	Imitating sounds			Improvising			Arranging			Composing			Making graphic scores			Making scores in staff notation		
Qualification	**Count7**	**Average7**	**Var7**	**Count8**	**Average8**	**Var8**	**Count9**	**Average9**	**Var9**	**Count10**	**Average10**	**Var10**	**Count11**	**Average11**	**Var11**	**Count12**	**Average12**	**Var12**
1 - High Level of Music Education	123	4.87	2.8354	123	4.60	3.2580	124	3.96	3.5512	124	4.19	3.3556	122	3.91	3.9505	124	4.38	3.8145
2 - Moderate Level of Musical Attainment	57	4.51	3.2187	57	4.53	2.6466	57	3.81	3.5871	57	3.82	2.6115	58	3.57	3.2320	58	3.21	3.6056
3 - Low Level or no Musical Attainment	73	4.48	3.6419	73	4.22	3.4791	73	**2.95**	2.8581	71	**2.49**	2.5392	72	**2.85**	3.6242	72	**2.61**	3.9311
Grand Total	**253**	**4.68**	**3.1644**	**253**	**4.47**	**3.1868**	**254**	**3.63**	**3.5294**	**252**	**3.63**	**3.4619**	**252**	**3.53**	**3.8678**	**254**	**3.61**	**4.3811**

How likely are you to be engaged in teaching:	Listening activities			Discussions about music			Musical concepts (eg. pitch, duration, dynamics, tone colour, structure)			How to read music			Computer music		
Qualification	**Count13**	**Average13**	**Var13**	**Count14**	**Average14**	**Var14**	**Count15**	**Average15**	**Var15**	**Count16**	**Average16**	**Var16**	**Count17**	**Average17**	**Var17**
1 - High Level of Music Education	124	5.60	2.3564	124	5.69	2.2143	124	5.96	2.4780	124	5.38	3.4243	124	**3.07**	3.8890
2 - Moderate Level of Musical Attainment	57	5.14	2.4799	57	5.19	2.6942	58	5.50	3.4123	58	4.83	3.8294	58	**2.48**	3.2015
3 - Low Level or no Musical Attainment	73	4.84	3.0282	73	4.81	3.5738	73	5.16	4.2504	73	3.99	4.1804	73	**2.19**	2.9072
Grand Total	**254**	**5.28**	**2.6668**	**254**	**5.33**	**2.8375**	**255**	**5.63**	**3.2898**	**255**	**4.85**	**4.0537**	**255**	**2.69**	**3.5784**

Age. Figure 10.22 shows that the respondents from 20-29 year age group indicated that they were more likely to be engaged in teaching a variety of activities listed in Question A10. This was represented by the highest mean scores in 10 out of 17 listed activities (see Table 10.24). Singing known songs was the activity which teachers across all age groups were most likely to be engaged in with the means consistently being at six or above. Noticeably, responses across all age groups had the greatest variance (from 5.0861 to 5.6596) in performing pitched instruments.

Figure 10.22.

Age and How Likely Teachers are to be Engaged in Teaching a Variety of Music-specific Knowledge and Skills

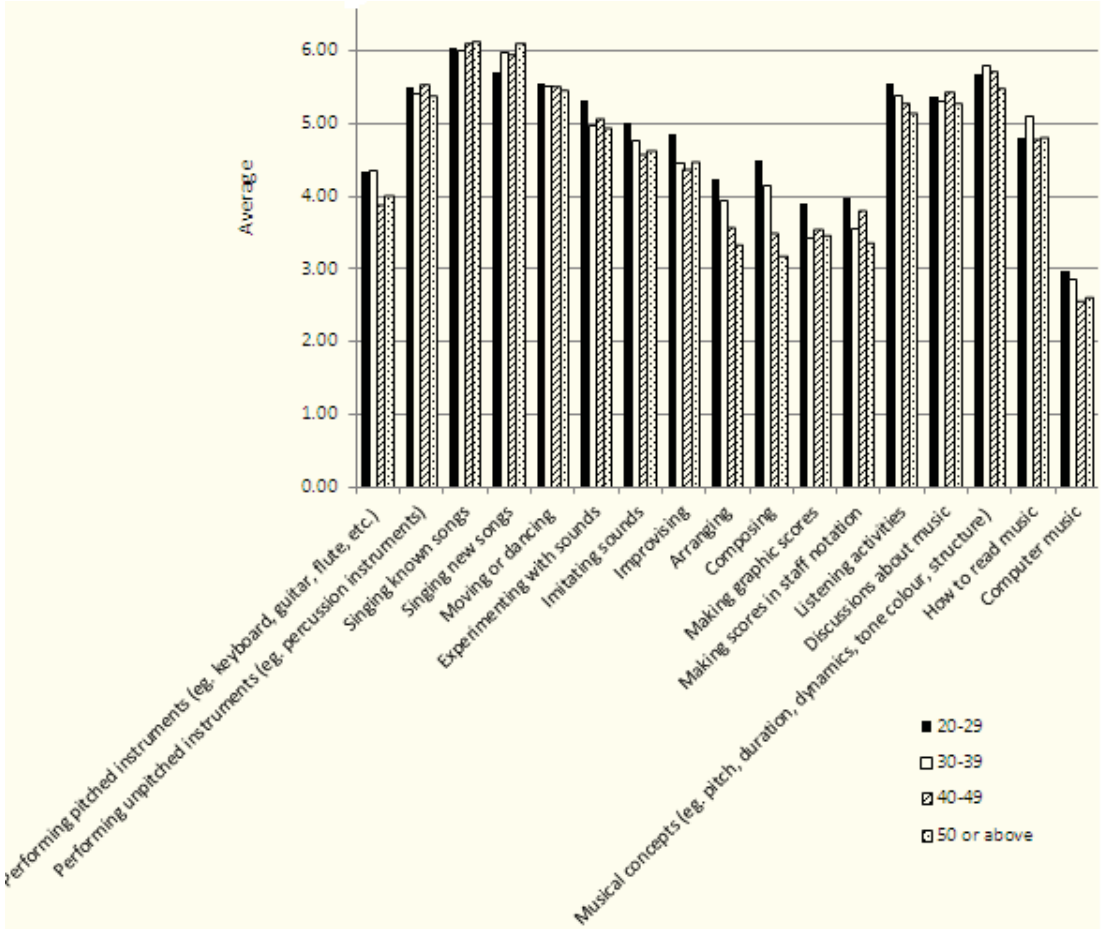


Table 10.24.

Age and How Likely Teachers are to be Engaged in Teaching a Variety of Music-specific Knowledge and Skills

How likely are you to be engaged in teaching:	Performing pitched instruments (eg. keyboard, guitar, flute, etc.)			Performing unpitched instruments (eg. percussion instruments)			Singing known songs			Singing new songs			Moving or dancing			Experimenting with sounds		
Age	Count1	Average1	Var1	Count2	Average2	Var2	Count3	Average3	Var3	Count4	Average4	Var4	Count5	Average5	Var5	Count6	Average6	Var6
20-29	31	4.32	**5.6258**	31	5.48	4.0581	31	**6.03**	2.4989	31	5.71	2.8129	31	5.55	2.3892	31	5.32	2.4258
30-39	50	4.34	**5.0861**	50	5.40	2.7755	50	**6.00**	1.8776	50	5.98	1.7751	50	5.50	2.2143	49	4.96	2.9150
40-49	80	3.88	**5.6551**	80	5.53	3.4677	80	**6.09**	2.8150	80	5.94	3.0467	80	5.50	2.8354	80	5.05	2.9848
50 or above	95	4.00	**5.6596**	95	5.36	2.9769	94	**6.12**	2.0829	92	6.09	1.7946	93	5.43	2.6826	94	4.94	3.0066
Grand Total	**256**	**4.07**	**5.5132**	**256**	**5.43**	**3.1877**	**255**	**6.07**	**2.2976**	**253**	**5.97**	**2.2969**	**254**	**5.48**	**2.5747**	**254**	**5.02**	**2.8927**

How likely are you to be engaged in teaching:	Imitating sounds			Improvising			Arranging			Composing			Making graphic scores			Making scores in staff notation		
Age	Count7	Average7	Var7	Count8	Average8	Var8	Count9	Average9	Var9	Count10	Average10	Var10	Count11	Average11	Var11	Count12	Average12	Var12
20-29	31	5.00	3.6667	31	4.84	4.2731	31	4.23	4.7806	31	4.48	4.1914	31	3.90	4.5570	31	3.97	4.6989
30-39	50	4.76	2.3086	50	4.44	2.6188	50	3.94	2.7922	50	4.14	2.8576	50	3.42	3.5139	50	3.54	4.2127
40-49	79	4.56	3.3525	79	4.35	3.1548	79	3.57	3.2483	79	3.49	3.2788	80	3.53	3.8475	80	3.80	4.5924
50 or above	93	4.62	3.3460	93	4.47	3.2085	94	3.33	3.5997	92	3.17	3.2002	91	3.46	3.9179	93	3.37	4.1910
Grand Total	**253**	**4.68**	**3.1644**	**253**	**4.47**	**3.1868**	**254**	**3.63**	**3.5294**	**252**	**3.63**	**3.4619**	**252**	**3.53**	**3.8678**	**254**	**3.61**	**4.3811**

How likely are you to be engaged in teaching:	Listening activities			Discussions about music			Musical concepts (eg. pitch, duration, dynamics, tone colour, structure)			How to read music			Computer music		
Age	Count13	Average13	Var13	Count14	Average14	Var14	Count15	Average15	Var15	Count16	Average16	Var16	Count17	Average17	Var17
20-29	31	5.55	2.5892	31	5.35	4.1032	31	5.68	4.4258	31	4.81	4.3613	31	2.97	4.2323
30-39	50	5.38	1.5873	50	5.30	2.5816	50	5.78	2.4200	50	5.10	3.6020	50	2.86	3.5106
40-49	80	5.28	2.7082	80	5.41	2.5998	80	5.69	3.4834	80	4.78	4.2019	80	2.55	3.4405
50 or above	93	5.13	3.2658	93	5.26	2.8457	94	5.48	3.2845	94	4.81	4.1565	94	2.62	3.5722
Grand Total	**254**	**5.28**	**2.6668**	**254**	**5.33**	**2.8375**	**255**	**5.63**	**3.2898**	**255**	**4.85**	**4.0537**	**255**	**2.69**	**3.5784**

Gender. Figure 10.23 reveals that female teachers indicated their higher engagement in a variety of teaching activities listed in Question A10 when compared to male teachers. The latter respondents perceived improvising (*M*=4.72 vs. *M*=4.42 for females), arranging (*M*=3.80 vs. *M*=3.60), composing (*M*=3.93 vs. *M*=3.56), and computer music (*M*=3.41 vs. *M*=3.53) as the activities they are most likely to be engaged in (see Table 10.25).

Figure 10.23.

Gender and How Likely Teachers are to be Engaged in Teaching a Variety of Music-specific Knowledge and Skills

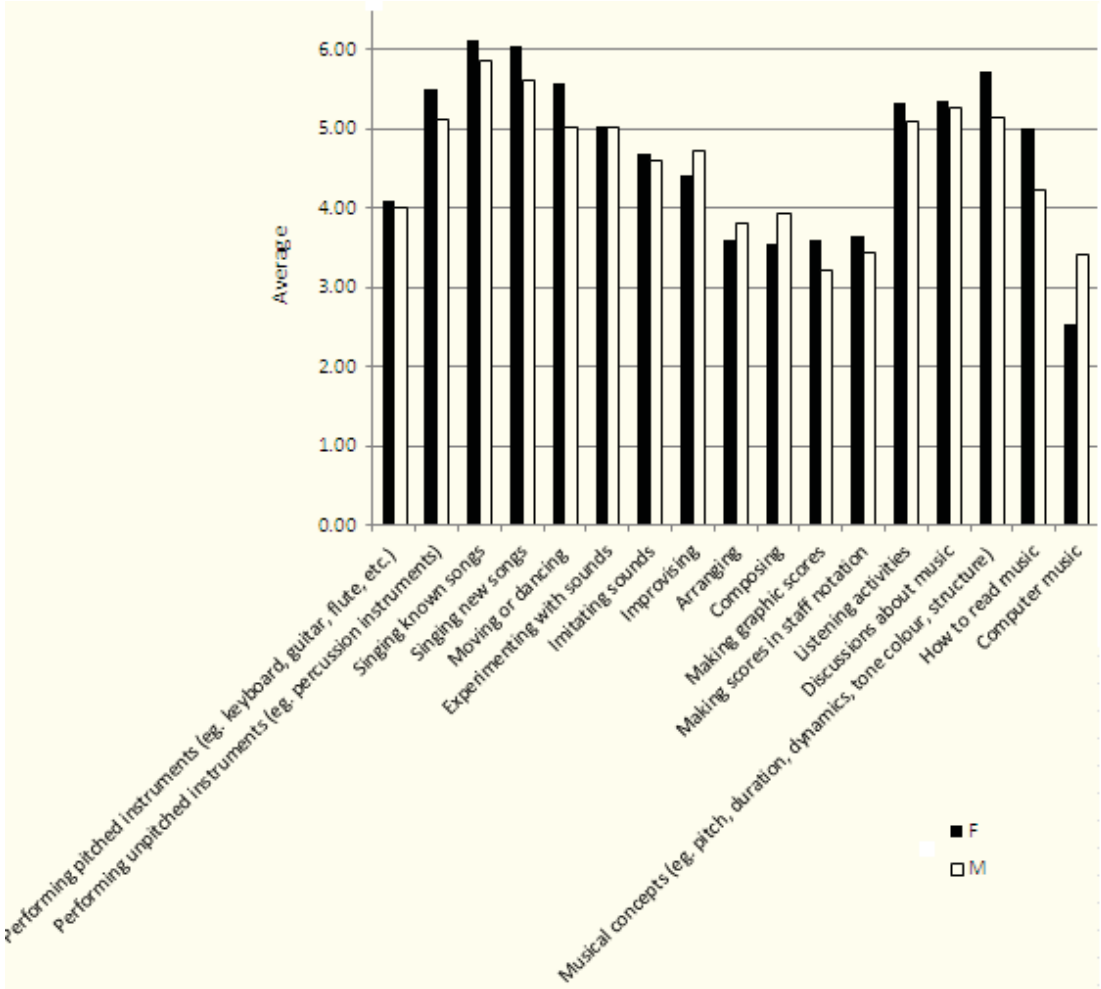


Table 10.25.

Gender and How Likely Teachers are to be Engaged in Teaching a Variety of Music-specific Knowledge and Skills

How likely are you to be engaged in teaching:	Performing pitched instruments (eg. keyboard, guitar, flute, etc.)			Performing unpitched instruments (eg. percussion instruments)			Singing known songs			Singing new songs			Moving or dancing			Experimenting with sounds		
Gender	Count1	Average1	Var1	Count2	Average2	Var2	Count3	Average3	Var3	Count4	Average4	Var4	Count5	Average5	Var5	Count6	Average6	Var6
F	210	4.08	5.7207	210	5.50	3.1603	209	6.12	2.2308	207	6.05	2.1379	208	5.58	2.3604	209	5.02	2.8600
M	46	4.00	4.6667	46	5.13	3.2715	46	5.87	2.6048	46	5.61	2.9101	46	5.02	3.3551	45	5.02	3.1131
Grand Total	**256**	**4.07**	**5.5132**	**256**	**5.43**	**3.1877**	**255**	**6.07**	**2.2976**	**253**	**5.97**	**2.2969**	**254**	**5.48**	**2.5747**	**254**	**5.02**	**2.8927**

How likely are you to be engaged in teaching:	Imitating sounds			Improvising			Arranging			Composing			Making graphic scores			Making scores in staff notation		
Gender	Count7	Average7	Var7	Count8	Average8	Var8	Count9	Average9	Var9	Count10	Average10	Var10	Count11	Average11	Var11	Count12	Average12	Var12
F	207	4.69	3.2340	207	**4.42**	3.2545	208	**3.60**	3.4980	206	**3.56**	3.4185	207	3.59	3.7957	208	3.65	4.4994
M	46	4.61	2.9101	46	**4.72**	2.8739	46	**3.80**	3.7164	46	**3.93**	3.6179	45	3.22	4.1768	46	3.43	3.8957
Grand Total	**253**	**4.68**	**3.1644**	**253**	**4.47**	**3.1868**	**254**	**3.63**	**3.5294**	**252**	**3.63**	**3.4619**	**252**	**3.53**	**3.8678**	**254**	**3.61**	**4.3811**

How likely are you to be engaged in teaching:	Listening activities			Discussions about music			Musical concepts (eg. pitch, duration, dynamics, tone colour, structure)			How to read music			Computer music		
Gender	Count13	Average13	Var13	Count14	Average14	Var14	Count15	Average15	Var15	Count16	Average16	Var16	Count17	Average17	Var17
F	208	5.32	2.7008	208	5.34	2.8539	209	5.73	3.1682	209	5.00	3.8702	209	**2.53**	3.3659
M	46	5.09	2.5256	46	5.26	2.8193	46	5.15	3.6430	46	4.22	4.4850	46	**3.41**	3.9812
Grand Total	**254**	**5.28**	**2.6668**	**254**	**5.33**	**2.8375**	**255**	**5.63**	**3.2898**	**255**	**4.85**	**4.0537**	**255**	**2.69**	**3.5784**

How much time a week is devoted to musical activities for each class of students (Question B1 of the survey). Overall, 5.12% (n=13) of all responses indicated that there were no regular times for music lessons at their schools, and 33.86% (n=86) of all teachers most frequently indicated 45 minutes devoted to music across Australia (see Table 10.26).

State and territory. However, 28.40% (n=23) of all respondents from NSW, 43.59% (n=17) of teachers who responded from VIC, and 37.50% (n=15) of all respondents from WA, stated that they devoted 1 hour for each class; 41.67% (n=15) of all respondents from QLD indicated 30 minutes.

Table 10.26.

Time a Week Devoted to Musical Activities for Each Class of Students by State and Territory

How much time a week is devoted to musical activities in your class?	ACT		NSW		NT		QLD		SA		TAS		VIC		WA		Total	
	Number of	%	Number of Schools	%	Number of Schools	%	Number of Schools	%	Number of Schools	%	Number of Schools	%	Number of Schools	%	Number of Schools	%	Number of Schools	Total %
1 hour	1	16.67%	23	28.40%	1	33.33%	8	22.22%	6	20.00%		0.00%	17	43.59%	15	37.50%	71	27.95%
1 hour 30 minutes	1	16.67%	5	6.17%		0.00%	2	5.56%	3	10.00%	3	15.79%	1	2.56%	1	2.50%	16	6.30%
2 hours	1	16.67%	5	6.17%		0.00%	3	8.33%	5	16.67%		0.00%	4	10.26%	4	10.00%	22	8.66%
30 minutes		0.00%	18	22.22%		0.00%	15	41.67%	1	3.33%	5	26.32%	3	7.69%	4	10.00%	46	18.11%
45 minutes	3	50.00%	22	27.16%	2	66.67%	8	22.22%	14	46.67%	11	57.89%	14	35.90%	12	30.00%	86	33.86%
There are no regular music lessons		0.00%	8	9.88%		0.00%		0.00%	1	3.33%		0.00%		0.00%	4	10.00%	13	5.12%
Grand Total	6	100.00%	81	100.00%	3	100.00%	36	100.00%	30	100.00%	19	100.00%	39	100.00%	40	100.00%	254	100.00%

Type of school. As indicated in Table 10.27, while teachers from Catholic schools stated that each class of students had regular music lessons during the week, 6.67% (n=11) of teachers from government schools indicated that there were no regular times for music lessons at their schools. Most respondents from Catholic and independent schools indicated that there was 45 minutes of lessons per week (53.49% (n=23) and 45.65% (n=21) respectively). In the public system 29.70% (n=49) of respondents stated that music lessons were one-hour long followed by 25.45% (n=42) who indicated that they had 45-minute lessons.

Table 10.27.

Time a Week Devoted to Musical Activities for Each Class of Students by Type of School

How much time a week is devoted to musical activities in your class?	School type						Total	
	Catholic		Independent		Public			
		%		%		%		Total %
1 hour	10	23.26%	12	26.09%	49	29.70%	71	27.95%
1 hour 30 minutes	1	2.33%	5	10.87%	10	6.06%	16	6.30%
2 hours	1	2.33%	2	4.35%	19	11.52%	22	8.66%
30 minutes	8	18.60%	4	8.70%	34	20.61%	46	18.11%
45 minutes	23	53.49%	21	45.65%	42	25.45%	86	33.86%
There are no regular music lessons		0.00%	2	4.35%	11	6.67%	13	5.12%
Grand Total	43	100.00%	46	100.00%	165	100.00%	254	100.00%

How long teachers have been teaching music (Question B2 of the survey)? Table 10.28 shows that 43% (n=111) of all respondents indicated that they have been teaching music for 16 or more years.

Table 10.28.

How Long Have Teachers Been Teaching Music?

How long have you been teaching music?	Number of observations	%
1-5 years	73	28.29%
6-10 years	44	17.05%
11-15 years	30	11.63%
16 or more	111	43.02%
Grand Total	**258**	**100.00%**

What other subject(s) teachers teach (Question B3 of the survey)? Analysis of responses to Question B3 of the survey reveals that 33.88% (n=82) of respondents taught music only (see Table 10.29). The remaining respondents indicated that they taught music with other primary subjects and/or various combinations of drama, dance, and visual arts. A breakdown by subject is listed in the table.

Table 10.29.

What Other Subject(s) Teachers Teach?

What other subjects do you teach? (Select from: Primary subjects, Drama, Dance, Visual Arts, None of the above)	Number of observations	%
Primary subjects	82	33.88%
None of the above	82	33.88%
Drama, Dance	12	4.96%
Primary subjects, Drama, Dance, Visual Arts	11	4.55%
Primary subjects, Drama, Dance	10	4.13%
Primary subjects, Drama	8	3.31%
Drama	8	3.31%
Dance	6	2.48%
Primary subjects, Drama, Visual Arts	6	2.48%
Primary subjects, Dance	6	2.48%
Drama, Visual Arts	5	2.07%
Primary subjects, Visual Arts	2	0.83%
Drama, Dance, Visual Arts	2	0.83%
Visual Arts	1	0.41%
Dance, Visual Arts	1	0.41%
Grand Total	**242**	**100.00%**

There also was a small number of teachers who taught Information and Communication Technology (ICT) (n=3), languages other than English (LOTE) (n=3), physical education (PE) (n=3), geography, photography and history (n=1), and religious education (n=1).

Where did teachers receive their college/university teacher training? (Question C1 of the survey). Table 10.30 indicates that 56.08% (n=143) of teachers graduated from an Australian university followed by 34.12% (n=87) of respondents who received their teacher training at an Australian teacher college.

Table 10.30.

Where Teachers Received Their College/University Teacher Training?

Where did you receive your college/university teacher trainin	Number of observations	%
University (Australia)	143	56.08%
College (Australia)	87	34.12%
College (Australia), University (Australia	18	7.06%
Overseas	5	1.96%
University (Australia), Overseas	2	0.78%
Grand Total	255	100.00%

When teachers received their teacher training (Question C2 of the survey)? Table 10.31 shows that 24.90% (n=64) of teachers received their teacher training in a period from 1970 to 1979. In the following three decades there has been a slight variation in the number of respondents. There were a small number of teachers who received their teacher training over two consecutive decades or received a second Degree.

Table 10.31.

When Teacher Received Their College/University Teacher Trainin?

You received your teacher training between	Number of observations	%
1970-1979	64	24.90%
1980-1989	58	22.57%
2000-2008	51	19.84%
1990-1999	47	18.29%
1960-1969	10	3.89%
1990-1999, 2000-2008	7	2.72%
1970-1979, 1980-1989	7	2.72%
1980-1989, 1990-1999	4	1.56%
1980-1989, 2000-2008	4	1.56%
1970-1979, 1990-1999	2	0.78%
1970-1979, 2000-2008	2	0.78%
1960-1969, 1970-1979	1	0.39%
Grand Total	257	100.00%

How much teachers think that their teacher training was adequate to enable them to teach classroom music (Question C3 of the survey).

Qualification. As shown in Table 10.32, respondents with a high level of music education indicated that their pre-service teacher training was reasonably adequate showing the highest means across three qualification categories (*M*=4.37). However, the table also shows the greatest diversity for responses from teachers with a high level of music education (Var=3.8812). The most consistent responses were provided by teachers with a low level of musical attainment or no musical attainment who indicated that their teacher training was least adequate (*M*= 2.48, Var=2.2533).

Table 10.32.

Qualification and Perceived Adequacy of Pre-service Teacher Training

How much do you think: Your training, as a teacher, was adequate to enable you to teach music?			
Qualification	**Number of observations**	**Average**	**Var**
1 - High Level of Music Education	120	**4.37**	**3.8812**
2 - Moderate Level of Musical Attainmei	58	3.00	3.0175
3 - Low Level or no Musical Attainment	67	**2.48**	**2.2533**
Grand Total	**245**	**3.53**	**3.9224**

Age. Younger teachers perceived their training to be reasonably adequate. This is indicated by the 20-29 year age group having the highest mean of all the age groups (*M*=4.19) (see Table 10.33).

Table 10.33.

Age and Perceived Adequacy of Pre-service Teacher Training

How much do you think: Your training, as a teacher, was adequate to enable you to teach music?			
Age	**Number of observations**	**Average**	**Var**
20-29	31	**4.19**	4.1613
30-39	48	4.08	3.5674
40-49	75	3.16	3.7038
50 or above	91	3.31	3.8598
Grand Total	**245**	**3.53**	**3.9224**

Gender. Male respondents perceived their training as more adequate on average when compared with female respondents (see Table 10.34).

Table 10.34.

Gender and Perceived Adequacy of Pre-service Teacher Training

How much do you think: Your training, as a teacher, was adequate to enable you to teach music?			
Gender	Number of observations	Average	Var
F	204	3.37	3.9676
M	41	4.32	3.0220
Grand Total	245	3.53	3.9224

How much teachers think their training, as teachers, contributed to development of specific aspects of pre-service training in music. Respondents were asked to rank their answers on a seven-scale with the anchors from 1 (*not very much*) to 7 (*a lot*) in response to Question C4 of the survey. There were 24 items that were organised in four groups: 1) Performance skills includes voice care and singing, recorder, percussion, other instruments, small ensemble work; 2) Knowledge of musicianship embraced aural, rhythmic, music literacy skills, and choral and instrumental conducting; 3) Knowledge of music repertoire includes memorisation of songs, singing games, dances, movements and rhymes, and familiarisation with choral pieces, listening excerpts, and instrumental pieces; and 4) Knowledge of methodology of teaching music to primary school students includes psychology of teaching and learning music; patterns of child musical development and learning; child physiology, knowledge of the subject area in terms of curriculum documents, music program planning, the learning sequence for primary school students, music lesson planning and analysis, assessment and evaluation, practical teaching, and familiarisation with the secondary school music program.

Qualification. Overall, Figures 10.24, 10.25, 10.26 and 10.27 show that teachers with a low level of musical attainment or no musical attainment consistently indicated that their training did not contributed to development of all their performance skills, knowledge of musicianship, music repertoire, and knowledge of methodology of teaching music. Performing recorder was perceived by some respondents with a high level of music education as the least developed during their pre-service training (*M*=3.27, Var=4.5058) (see Table 10.35). The majority of respondents with a moderate level of musical attainment indicated that their pre-service training contributed the least to development of their skills in performing pitched instruments (*M*=2.24, Var=2.6768).

In regard to knowledge and skills in musicianship, teachers of all levels of qualification – high, moderate, and low – agreed that their pre-service training did not contribute to the development of choral conducting with the least consistency for teachers with a high level of musical training (*M*=3.71, Var=4.4874, *M*=2.17, Var=2.9873, and *M*=1.58, Var=1.2606 respectively). In connection to knowledge of music repertoire, respondents at all levels indicated that their training did not contribute much to the development of memorisation of songs, singing, games, dances, movements and rhymes, with the most consistent responses from teachers with a low level of musical attainment or no musical attainment (*M*=3.76, Var=4.5302, *M*=2.78, Var=6682, and *M*=2.04, Var=2.6788).

Teachers with a high level of music education and a moderate level of musical attainment consistently perceived pre-service training to have contributed to the development of the knowledge of child physiology (e.g., voice) the least (*M*=2.92, Var=2.9769 and M=2.40, Var=2.4236 respectively). Teaching practicum was perceived as contributing most to teacher's knowledge of teaching methodology by some teachers of all levels of qualification (*M*=4.91, Var=3.4333, *M*=4.27, Var=3.3502, and *M*=4.06, Var=3.7907). The most diverse responses at all levels of qualification were to the question about familiarisation with the secondary school music program during pre-service teacher training (Var=4.8737, Var=4.3171, and Var=5.4894).

Figure 10.24.

Qualification and Teachers' Perceptions of Music-Specific Aspects of Pre-service Training in Music – Performance Skills

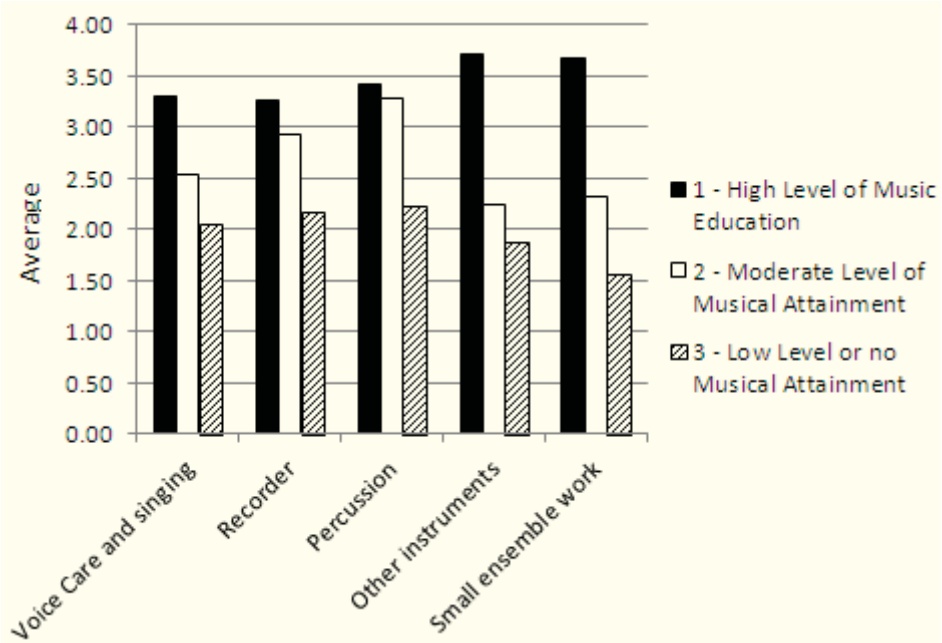


Figure 10.25.

Qualification and Teachers' Perceptions of Music-Specific Aspects of Pre-service Training in Music – Knowledge of Musicianship

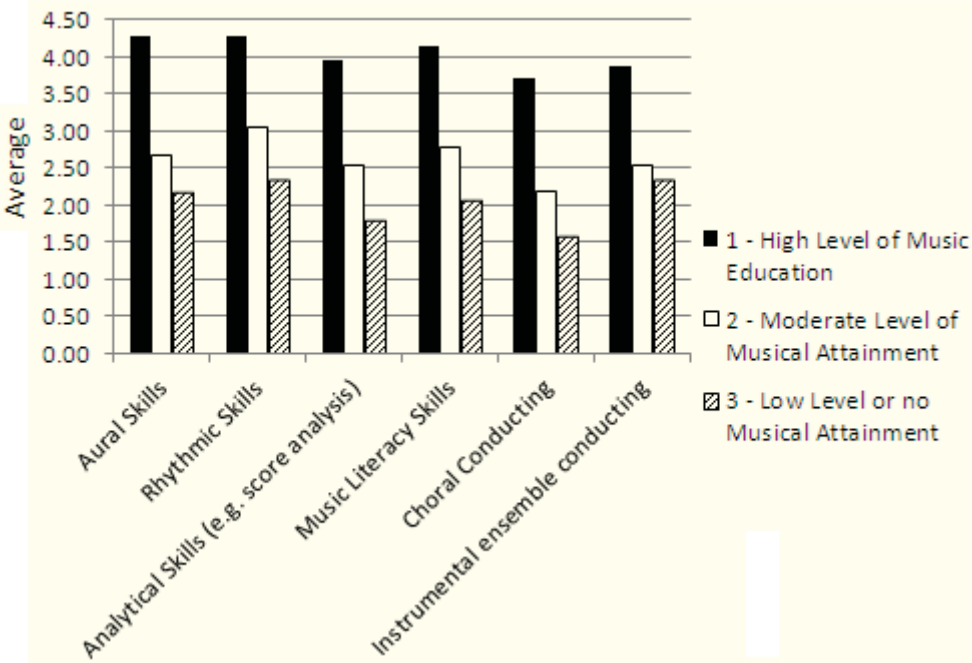


Figure 10.26.

Qualification and Teachers' Perceptions of Music-Specific Aspects of Pre-service Training in Music – Knowledge of Music Repertoire

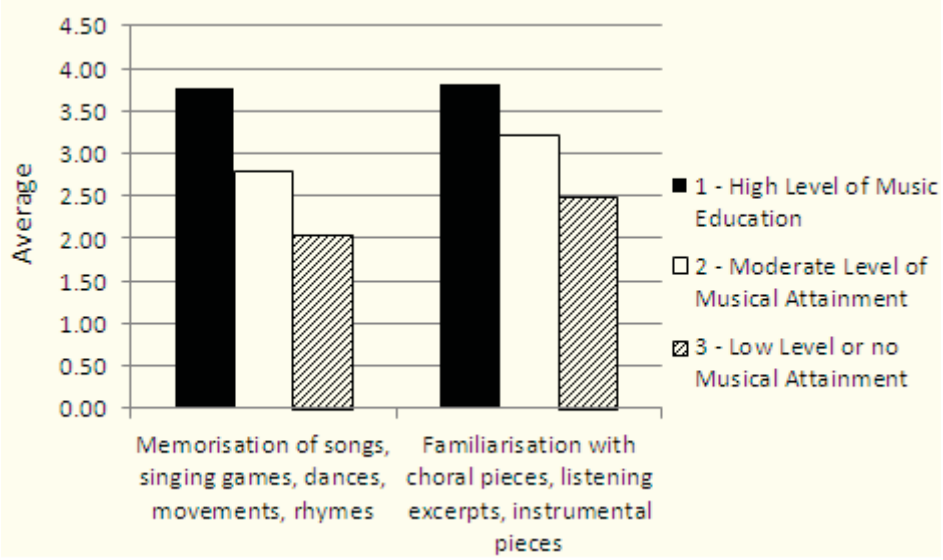


Figure 10.27.

Qualification and Teachers' Perceptions of Music-Specific Aspects of Pre-service Training in Music – Knowledge of Methodology of Teaching Music to Primary School Students

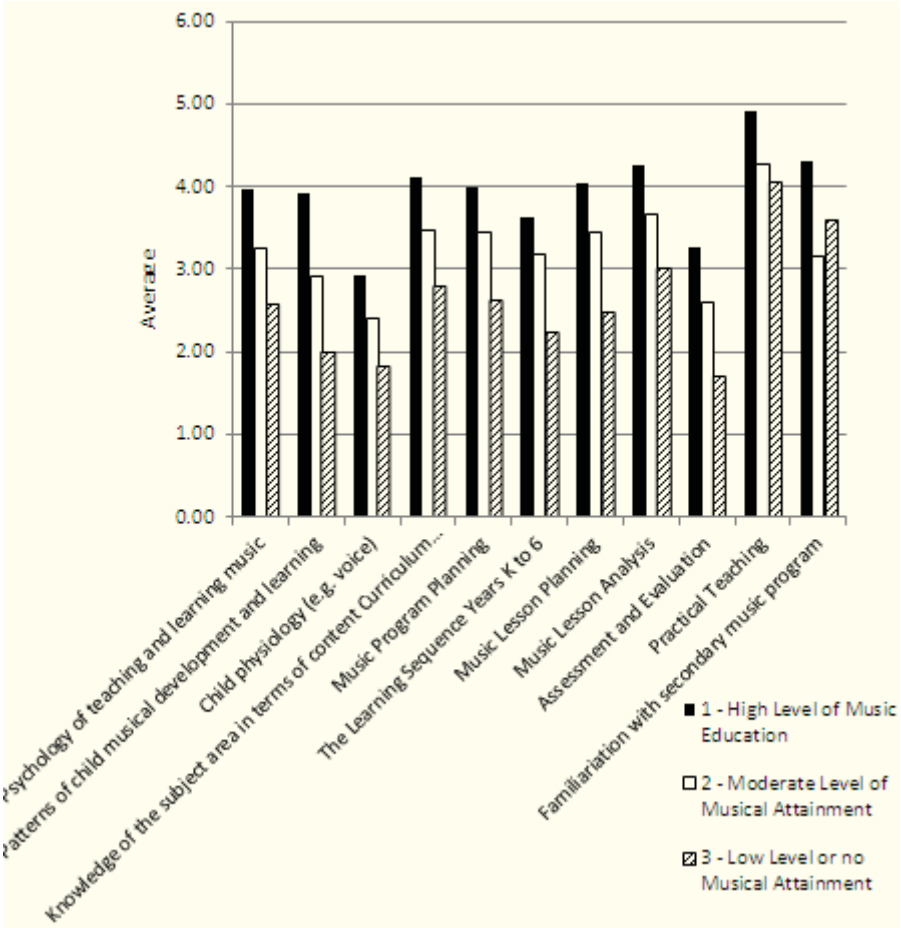


Table 10.35.

Qualification and Teachers' Perceptions of Music-Specific Aspects of Pre-service Training in Music

How much do you think your training, as a teacher contributed to development of your	Performance Skills														
	Voice Care and singing			Recorder			Percussion			Other instruments			Small ensemble work		
Qualification	**Count1**	**Average1**	**Var1**	**Count2**	**Average2**	**Var2**	**Count3**	**Average3**	**Var3**	**Count4**	**Average4**	**Var4**	**Count5**	**Average5**	**Var5**
1 - High Level of Music Education	125	3.30	4.2262	124	**3.27**	**4.5058**	123	3.42	3.8526	116	3.70	4.3504	122	3.66	4.0432
2 - Moderate Level of Musical Attainment	58	2.53	3.3760	58	2.93	3.4338	58	3.28	3.3612	54	**2.24**	**2.6768**	58	2.31	2.8494
3 - Low Level or no Musical Attainment	73	2.04	2.2344	72	2.17	3.0704	72	2.22	2.3443	69	1.87	1.9974	71	1.55	0.9940
Grand Total	**256**	**2.77**	**3.7409**	**254**	**2.88**	**4.0443**	**253**	**3.05**	**3.5612**	**239**	**2.84**	**3.9828**	**251**	**2.75**	**3.7467**

How much do you think your training, as a teacher contributed to development of your	Knowledge of Musicianship																	
	Aural Skills			Rhythmic Skills			Analytical Skills (e.g. score analysis)			Music Literacy Skills			Choral Conducting			Instrumental ensemble conducting		
Qualification	**Count6**	**Average6**	**Var6**	**Count7**	**Average7**	**Var7**	**Count8**	**Average8**	**Var8**	**Count9**	**Average9**	**Var9**	**Count10**	**Average10**	**Var10**	**Count11**	**Average11**	**Var11**
1 - High Level of Music Education	125	4.27	4.2964	125	4.27	4.4093	124	3.96	4.6894	122	4.15	4.2921	123	**3.71**	**4.4874**	123	3.86	4.0545
2 - Moderate Level of Musical Attainment	58	2.66	3.2825	58	3.05	3.8745	57	2.54	3.8954	58	2.78	3.7208	58	**2.17**	**2.9873**	58	2.53	2.7444
3 - Low Level or no Musical Attainment	73	2.19	2.6016	73	2.36	2.7047	72	1.81	1.7363	73	2.07	2.1202	72	**1.58**	**1.2606**	72	2.35	2.6806
Grand Total	**256**	**3.31**	**4.4667**	**256**	**3.45**	**4.4837**	**253**	**3.03**	**4.5508**	**253**	**3.23**	**4.3541**	**253**	**2.75**	**4.1163**	**253**	**3.13**	**3.8570**

How much do you think your training, as a teacher contributed to development of your	Knowledge of Music Repertoire					
	Memorisation of songs, singing games, dances, movements, rhymes			Familiarisation with choral pieces, listening excerpts, instrumental pieces		
Qualification	**Count12**	**Average12**	**Var12**	**Count13**	**Average13**	**Var13**
1 - High Level of Music Education	123	**3.76**	**4.5302**	123	3.81	3.8746
2 - Moderate Level of Musical Attainment	58	**2.78**	**4.6682**	57	3.21	4.0263
3 - Low Level or no Musical Attainment	73	**2.04**	**2.6788**	73	2.49	2.7534
Grand Total	**254**	**3.04**	**4.5518**	**253**	**3.30**	**3.8761**

How much do you think your training, as a teacher contributed to development of your	Knowledge of Methodology of Teaching Music																	
	Psychology of teaching and learning music			Patterns of child musical development and learning			Child physiology (e.g. voice)			Knowledge of the subject area in terms of content Curriculum documents e.g. Syllabus,Framework			Music Program Planning			The Learning Sequence Years K to 6		
Qualification	**Count14**	**Average14**	**Var14**	**Count15**	**Average15**	**Var15**	**Count16**	**Average16**	**Var16**	**Count17**	**Average17**	**Var17**	**Count18**	**Average18**	**Var18**	**Count19**	**Average19**	**Var19**
1 - High Level of Music Education	120	3.96	3.9058	121	3.93	3.8528	123	**2.92**	**2.9769**	120	4.10	4.1580	124	4.00	3.8699	122	3.62	4.0550
2 - Moderate Level of Musical Attainment	58	3.26	4.3004	58	2.91	3.4837	57	**2.40**	**2.4236**	58	3.47	4.2883	58	3.45	3.7604	57	3.18	3.7901
3 - Low Level or no Musical Attainment	73	2.56	2.5274	73	1.99	1.7081	73	1.82	1.2595	72	2.78	3.2739	71	2.62	2.5533	73	2.23	2.1811
Grand Total	**251**	**3.39**	**3.9269**	**252**	**3.13**	**3.8194**	**253**	**2.49**	**2.5603**	**250**	**3.57**	**4.2217**	**253**	**3.49**	**3.7905**	**252**	**3.12**	**3.7786**

How much do you think your training, as a teacher contributed to development of your	Knowledge of Methodology of Teaching Music														
	Music Lesson Planning			Music Lesson Analysis			Assessment and Evaluation			Practical Teaching			Familiariation with secondary music program		
Qualification	**Count20**	**Average20**	**Var20**	**Count21**	**Average21**	**Var21**	**Count22**	**Average22**	**Var22**	**Count23**	**Average23**	**Var23**	**Count24**	**Average24**	**Var24**
1 - High Level of Music Education	124	4.04	3.8764	123	4.25	3.7407	123	3.25	4.7802	121	**4.91**	**3.4333**	120	4.32	**4.8737**
2 - Moderate Level of Musical Attainment	58	3.45	3.7955	58	3.66	3.8088	58	2.60	3.7172	55	**4.27**	**3.3502**	54	3.15	**4.3173**
3 - Low Level or no Musical Attainment	73	2.47	2.6967	73	3.00	3.2500	72	**1.69**	1.6800	69	**4.06**	**3.7907**	68	3.58	**5.4894**
Grand Total	**255**	**3.45**	**3.9419**	**254**	**3.75**	**3.8703**	**253**	**2.66**	**4.0665**	**245**	**4.53**	**3.6356**	**242**	**3.85**	**5.1193**

Teachers' attendance to music professional development (PD). Table 10.36 shows responses to Question D1 – "Have you ever attended any Music Professional Development Workshops?" While 86.77% (n=223) of all respondents attended the music PD workshops 13.23% (n=34) of teachers did not. Out of those who did not attend 58.82% (n=20) were teachers with a low level of musical attainment or no musical attainment. Also, 44.12% (n=15) out of those respondents who did not attend PD in music have been teaching music from one to five years (see Table 10.37). 32.35% (n=11) of teachers who have been teaching music for 16 or more years indicated that they never attended music PD. The analysis of data also shows that there is no difference in attendance to workshops in music between different types of schools (see Table 10.38). The respondents who indicated that they attended music workshops were also asked to provide further details via a multiple choice question: 150 teachers provided evidence that they did so during school hours; 193-in their own time; 32-one morning or afternoon; 51-one day only; and 38-one week or more.

In addition, some respondents provided further information regarding the workshops they attended. These were: 5 days; 1 day per term on a Saturday; 1 day every year on average; Weekends, weeks, and day-night professional development; 3-5 day conferences; 3 day workshops - weekends going into student-free days; evening; every January - summer school for 3 days plus weekend workshops through the year, 5 days a year my own time plus 1.5 hr once a month after hours; Summer institutes University of Queensland; Summer Institute (USA); ABODA [Australian Band and Orchestra Directors' Association] conducting summer school and conferences; Musica Viva; regional workshop organised for School Network; Children's choir workshop – resources and tips; VOSA [Victorian Orff Schulwerk Association] and AMUSE [Association of Music Educators] ; Orff Conferences, Kodaly, Echo; ASME [Australian Society for Music Education] conferences; Two-day workshops in summer holidays conducted by ASME; Holiday programs, Kodaly; Summer Schools; usually Orff Schulwerk meetings and Summer Schools; and TOSA [Tasmanian Orff Schulwerk Association] run regular PD for music teachers from half a day to week long sessions.

Table 10.36.

Qualification and Attendance to Professional Development Workshops in Music

Have you ever attended any Music Professional Development Workshops - Qualification	Number of observations	%
N	34	13.23%
1 - High Level of Music Education	6	17.65%
2 - Moderate Level of Musical Attainment	8	23.53%
3 - Low Level or no Musical Attainment	20	58.82%
Y	223	86.77%
1 - High Level of Music Education	118	52.91%
2 - Moderate Level of Musical Attainment	50	22.42%
3 - Low Level or no Musical Attainment	55	24.66%
Grand Total	257	100.00%

Table 10.37.

Years of Teaching Music and Attendance to Professional Development Workshops in Music

Have you ever attended any Music Professional Development Workshops - How long have you been teaching musi	Number of observations	%
N	34	13.23%
1-5 years	15	44.12%
6-10 years	6	17.65%
11-15 years	2	5.88%
16 or more	11	32.35%
Y	223	86.77%
1-5 years	58	26.01%
6-10 years	38	17.04%
11-15 years	28	12.56%
16 or more	99	44.39%
Grand Total	257	100.00%

Table 10.38.

Type of School and Attendance to Professional Development Workshops in Music

School type	Have you ever attended any Music Professional Development Workshops					
	N		Y		Total Number of observations	Total %
	Number of observations	%	Number of observations	%		
Catholic	5	11.11%	40	88.89%	45	100.00%
Independent	6	13.04%	40	86.96%	46	100.00%
Public	23	13.86%	143	86.14%	166	100.00%
Grand Total	34	13.23%	223	86.77%	257	100.00%

How much teachers thought their in-service training in music was adequate (Question C3). Responses to this question showed that teachers with all levels of qualification perceived in-service training in music as inadequate (M=3.38, M=2.79, and M=2.86) (see Table 10.39). An analysis of data across age groups also points to the inadequacy of in-servicing (see Table 10.40). Male and female teachers across all qualification categories and age groups had diverse perceptions of their in-service training in music and indicated in-service training to be inadequate on average (M=3.10, Var=3.5849) (see Table 10.41). There was also comment in regard to provision of both pre-service and in-service teacher training in music:

> In Queensland, we have a reasonably strong and systemised music programme, based on developmental and sequential principles. In our area… it is being well implemented in most cases. The music education (KMEIA) organisation is active in providing workshops and expert input for teachers, but not a lot is done through our own education system. The pre-service training for teachers in music is virtually non-existent and the worry is that proper training will not be in place for newer teachers coming through. (Music teacher, Catholic school, e-mail, QLD)

Table 10.39.

Qualification and Perceived Adequacy of In-service Teacher Training

How much do you think: Your in-service training in music is adequate?			
Qualification	**Number of observations**	**Average**	**Var**
1 - High Level of Music Education	123	3.38	3.5495
2 - Moderate Level of Musical Attainment	58	2.79	2.5178
3 - Low Level or no Musical Attainment	73	2.86	3.8143
Grand Total	**254**	**3.10**	**3.4409**

Table 10.40.

Age and Perceived Adequacy of In-service Teacher Training

How much do you think: Your in-service training in music is adequate?			
Age	**Number of observations**	**Average**	**Var**
20-29	31	3.00	2.8000
30-39	50	3.36	3.5004
40-49	78	2.87	3.3600
50 or above	95	3.18	3.7017
Grand Total	**254**	**3.10**	**3.4409**

Table 10.41.

Gender and Perceived Adequacy of In-service Teacher Training

How much do you think: Your in-service training in music is adequate?			
Gender	Number of observations	Average	Var
F	208	3.10	3.5849
M	46	3.11	2.8546
Grand Total	254	3.10	3.4409

Qualification and benefits of participation in professional development (PD) workshops. Question D2 of the survey begins "As a result of participating in the Music Professional Development Workshops, to what extend do you believe your…" knowledge and understanding of the relevant syllabus have been increased, professional skills have been improved, professional confidence has been increased, capacity to improve the learning outcomes of your students has been enhanced, and teaching/professional practice will be enhanced.

Overall, all respondents ranked their answers on a seven-point scale as being reasonably beneficial. However, teachers with a high level of music education perceived the content of professional workshops in music consistently higher than teachers with moderate and low or no musical attainment. Teachers' knowledge and understanding of the relevant syllabus scored the lowest means across all qualification categories (*M*=4.97, *M*=4.63, and *M*=3.90) (see Table 10.42).

Table 10.42.

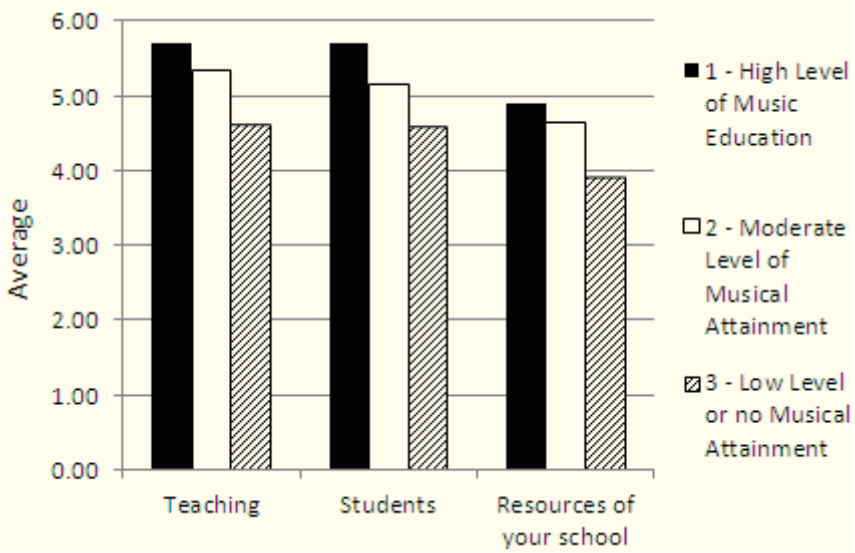
Qualification and Benefits of Participation in PD Workshops

As a result of participating in the Music Professional Development Workshops, to what extent do you believe your	Knowledge and understanding of the relevant syllabus have been increased			Professional skills have been improved			Professional confidence has been increased			Capacity to improve the learning outcomes of your students has been enhanced			Teaching/professional practice will be enhanced		
Qualification	Count1	Average1	Var1	Count2	Average2	Var2	Count3	Average3	Var3	Count4	Average4	Var4	Count5	Average5	Var5
1 - High Level of Music Education	119	4.97	3.7277	119	5.50	2.4046	119	5.47	2.5394	119	5.54	2.2337	117	5.54	2.1817
2 - Moderate Level of Musical Attainment	49	4.63	3.8206	50	5.04	2.8555	50	4.92	3.4220	50	5.08	3.2180	49	4.92	3.1182
3 - Low Level or no Musical Attainment	58	3.90	3.8838	59	4.54	3.2870	59	4.51	3.7025	59	4.36	3.7849	59	4.37	3.9620
Grand Total	226	4.62	3.9523	228	5.15	2.8675	228	5.10	3.1748	228	5.13	3.0663	225	5.10	3.0708

Relevance of PD workshops. Question D3 of the survey started "If it was a group workshop how much was it relevant to your…" teaching, students, and resources of your school. In general, all respondents perceived that PD workshops were reasonably relevant to all their teaching, students, and resources (see Figure 10.28).

Figure 10.28.

Qualification and Relevance of PD Workshops



Qualification. However, in response to the relevance of PD workshops, teachers with a high level of music education scored higher means with less diversity in responses (see Table 10.43).

Table 10.43.

Qualification and Relevance of PD Workshops

If it was a group workshop how much was it relevant to your	Teaching			Students			Resources of your school		
Qualification	**Count1**	**Average1**	**Var1**	**Count2**	**Average2**	**Var2**	**Count3**	**Average3**	**Var3**
1 - High Level of Music Education	118	5.70	2.1420	118	5.70	1.7831	117	4.90	2.9377
2 - Moderate Level of Musical Attainment	50	5.34	2.7596	50	5.14	2.5718	50	4.64	3.3780
3 - Low Level or no Musical Attainment	57	4.61	3.9555	57	4.60	3.6021	57	3.91	4.3672
Grand Total	**225**	**5.35**	**2.9150**	**225**	**5.30**	**2.6118**	**224**	**4.59**	**3.5346**

Type of school. As shown in Table 10.44, the means of responses from public schools indicated that PD workshops were slightly less relevant to their teaching, students, and resources for teaching music compared to Catholic and independent schools. However, the higher variance suggests a greater diversity of responses. Across Catholic, independent, and public schools, the least relevance of the PD workshops was connected to school resources

for teaching music (*M*=4.69, *M*=4.58, and *M*=4.57). There was also a greater diversity of responses to this item in Catholic and public schools when compared to independent schools (Var=3.6397, Var=3.7196, and Var=2.9173).

Table 10.44.

Type of School and Relevance of PD Workshops

If it was a group workshop how much was it relevant to your	Teaching			Students			Resources of your school		
School type	**Count1**	**Average1**	**Var1**	**Count2**	**Average2**	**Var2**	**Count3**	**Average3**	**Var3**
Catholic	39	5.82	1.8354	39	5.72	1.6815	39	4.69	3.6397
Independent	41	5.59	2.2988	41	5.66	1.7305	40	4.58	2.9173
Public	145	5.15	3.2963	145	5.08	3.0070	145	4.57	3.7196
Grand Total	**225**	**5.35**	**2.9150**	**225**	**5.30**	**2.6118**	**224**	**4.59**	**3.5346**

Frequency of making contacts with music Advisers/Consultants. In Question D4, respondents were asked to indicate "How often do you make contact with music Advisers/Consultants?" Table 10.45 shows that more than half of respondents never contacted music Advisers/Consultants (54.15% (n=137)).

Qualification. The table also indicates that the lower the level of musical qualification or attainment the less contact teachers were making. For example, 45.97% (n=57) of respondents with a high level of music education, 49.12% (n=28) of respondents with a moderate level of musical attainment, and 72.22% (n=52) of teachers with a low level or no musical attainment never contacted music Advisers/Consultants. Making a contact once a term was indicated as most frequent among respondents with a high level of music education and a moderate level of musical attainment, the latter of whom made contacts with Advisers/Consultants (21.77% (n=27) and 17.54% (n=10)). Advice from music Advisers/Consultants once a term or once a year was the preferred frequency for respondents with a low level of musical attainment or no musical attainment (8.33% (n=6)).

Table 10.45.

Qualification and Frequency of Making Contacts With Music Advisers/Consultants

	How often do you make contact with music advisers/ consultants?													
	Never		Once a month		Once a semester		Once a term		Once a week		Once a year		Total Count	Total %
Qualification	Count	%	Count	%	Count	%	Count	%	Count	%	Count	%		
1 - High Level of Music Education	57	45.97%	12	9.68%	9	7.26%	27	21.77%	6	4.84%	13	10.48%	124	100.00%
2 - Moderate Level of Musical Attainment	28	49.12%	3	5.26%	5	8.77%	10	17.54%	2	3.51%	9	15.79%	57	100.00%
3 - Low Level or no Musical Attainment	52	72.22%	2	2.78%	3	4.17%	6	8.33%	3	4.17%	6	8.33%	72	100.00%
Grand Total	137	54.15%	17	6.72%	17	6.72%	43	17.00%	11	4.35%	28	11.07%	253	100.00%

Age. The study also inquires into relationship between age and frequency of making contacts with music Advisers/Consultants. There is no difference in percentages of respondents who never made contact with music advisers across age groups (see Table 10.46). However, respondents from the 20-29 year age group were most frequently seeking advice once a term and once a week (20.00% (n=6) and 13.33% (n=4)).

Table 10.46.

Age and Frequency of Making Contacts With Music Advisers/Consultants

	How often do you make contact with music advisers/ consultants?													
	Never		Once a month		Once a semester		Once a term		Once a week		Once a year		Total Count	Total %
Age	Count	%	Count	%	Count	%	Count	%	Count	%	Count	%		
20-29	16	53.33%	1	3.33%	1	3.33%	6	20.00%	4	13.33%	2	6.67%	30	100.00%
30-39	27	55.10%	4	8.16%	6	12.24%	6	12.24%	3	6.12%	3	6.12%	49	100.00%
40-49	43	54.43%	6	7.59%	4	5.06%	14	17.72%	1	1.27%	11	13.92%	79	100.00%
50 or above	51	53.68%	6	6.32%	6	6.32%	17	17.89%	3	3.16%	12	12.63%	95	100.00%
Grand Total	137	54.15%	17	6.72%	17	6.72%	43	17.00%	11	4.35%	28	11.07%	253	100.00%

Gender. Frequency of making contacts with music Advisers/Consultants is also investigated in relation to gender of participant teachers. The study reveals that there is no difference in seeking professional advice and frequency of contacting music Advisers/Consultants between male and female respondents (see Table 10.47).

Table 10.47.

Gender and Frequency of Making Contacts With Music Advisers/Consultants

	How often do you make contact with music advisers/ consultants?													
	Never		Once a month		Once a semester		Once a term		Once a week		Once a year		Total Count	Total %
Gender	Count	%	Count	%	Count	%	Count	%	Count	%	Count	%		
F	113	54.33%	13	6.25%	14	6.73%	36	17.31%	9	4.33%	23	11.06%	208	100.00%
M	24	53.33%	4	8.89%	3	6.67%	7	15.56%	2	4.44%	5	11.11%	45	100.00%
Grand Total	137	54.15%	17	6.72%	17	6.72%	43	17.00%	11	4.35%	28	11.07%	253	100.00%

Type of school. Question D4 about frequency of making contacts with music Advisers/Consultants in relation to type of school, is shown in Table 10.48. The study reveals that 67.39% (n=31) of respondents from independent schools never made contact with music Advisers/Consultants, followed by 51.52% (n=85) of teachers from public and 50.00% (n=21) of teachers from Catholic schools. Respondents from Catholic schools indicated that they most sought professional advice once a term (28.57% (n=12)).

Table 10.48.

Type of School and Frequency of Making Contacts With Music Advisers/Consultants

	How often do you make contact with music advisers/ consultants?													
	Never		Once a month		Once a semester		Once a term		Once a week		Once a year		Total Count	Total %
School type	Count	%	Count	%	Count	%	Count	%	Count	%	Count	%		
Catholic	21	**50.00%**	3	7.14%	2	4.76%	12	**28.57%**		0.00%	4	9.52%	42	100.00%
Independent	31	**67.39%**	3	6.52%	2	4.35%	2	4.35%	3	6.52%	5	10.87%	46	100.00%
Public	85	**51.52%**	11	6.67%	13	7.88%	29	17.58%	8	4.85%	19	11.52%	165	100.00%
Grand Total	**137**	**54.15%**	**17**	**6.72%**	**17**	**6.72%**	**43**	**17.00%**	**11**	**4.35%**	**28**	**11.07%**	**253**	**100.00%**

Frequency of making contacts with music advisers/consultants by state and territory. None of the respondents from ACT ever contacted a musical adviser. This reflects the fact that there is no classroom music adviser in this territory. In Victoria, 64.10% (n=25) of respondents never contacted music Adviser/Consultant. This was the highest percentage of the states and territories. A comparison of frequency reveals that the QLD teachers sought advise on a once a term basis in 30.77% (n=12) of cases (see Table 10.49).

Table 10.49.

Frequency of Making Contacts With Music Advisers/Consultants by State and Territory

	How often do you make contact with music advisers/ consultants?													
	Never		Once a month		Once a semester		Once a term		Once a week		Once a year		Total Count	Total %
State/Territory	Count	%	Count	%	Count	%	Count	%	Count	%	Count	%		
ACT	6	**100.00%**		0.00%		0.00%		0.00%		0.00%		0.00%	6	100.00%
NSW	49	62.03%	2	2.53%	2	2.53%	14	17.72%	4	5.06%	8	10.13%	79	100.00%
NT	1	50.00%		0.00%	1	50.00%		0.00%		0.00%		0.00%	2	100.00%
QLD	13	33.33%	4	10.26%	4	10.26%	12	**30.77%**	2	5.13%	4	10.26%	39	100.00%
SA	16	53.33%	3	10.00%	2	6.67%	4	13.33%	1	3.33%	4	13.33%	30	100.00%
TAS	8	44.44%	2	11.11%	3	16.67%	2	11.11%	1	5.56%	2	11.11%	18	100.00%
VIC	25	**64.10%**	2	5.13%	2	5.13%	5	12.82%	1	2.56%	4	10.26%	39	100.00%
WA	19	47.50%	4	10.00%	3	7.50%	6	15.00%	2	5.00%	6	15.00%	40	100.00%
Grand Total	**137**	**54.15%**	**17**	**6.72%**	**17**	**6.72%**	**43**	**17.00%**	**11**	**4.35%**	**28**	**11.07%**	**253**	**100.00%**

Adviser/consultant school visits. The participants were asked "Have you ever had the music adviser/music consultant visit your school?" in Question D5.

State and territory. Table 10.50 shows that, overall 81.82% (n=207) of respondents indicated that a music Adviser/Consultant had not visited their school. In NT, none (n=2) of the respondents indicated that a music Adviser/Consultant ever visited their school, followed by 92.31% (n=36) of teachers from VIC, and 87.18% (n=43) of respondents from QLD. A music Adviser/Consultant visitation to schools was most prevalent in SA (24.14% (n=7)).

Table 10.50.

Adviser/Consultant School Visits by State and Territory

	Have you ever had the music adviser/ music consultant visit your school?					
	N		Y		Total Count	Total %
State/Territory	Count	%	Count	%		
ACT	5	83.33%	1	16.67%	6	100.00%
NSW	61	77.22%	18	22.78%	79	100.00%
NT	2	**100.00%**		0.00%	2	100.00%
QLD	34	**87.18%**	5	12.82%	39	100.00%
SA	22	75.86%	7	**24.14%**	29	100.00%
TAS	16	84.21%	3	15.79%	19	100.00%
VIC	36	**92.31%**	3	7.69%	39	100.00%
WA	31	77.50%	9	22.50%	40	100.00%
Grand Total	**207**	**81.82%**	**46**	**18.18%**	**253**	**100.00%**

School type. As shown in Table 10.51, there is no difference in percentage of responses in visiting schools by Adviser/Consultant across different types of schools.

Table 10.51.

Adviser/Consultant School Visits by School Type

	Have you ever had the music adviser/ music consultant visit your school?					
	N		Y		Total Count	Total %
School type	Count	%	Count	%		
Catholic	35	81.40%	8	18.60%	43	100.00%
Independent	38	84.44%	7	15.56%	45	100.00%
Public	134	81.21%	31	18.79%	165	100.00%
Grand Total	**207**	**81.82%**	**46**	**18.18%**	**253**	**100.00%**

Usefulness of music adviser visits. An analysis of a seven-point scale with the anchors from 1 (*not at all useful*) to 7 (*useful a lot*) to the question "How useful was it having the Music Adviser visit your school?" shows that those teachers (n=42) whose schools were

visited by a music Adviser/Consultant indicated the visits as reasonably useful (*M*=4.95). Respondents with a low level of musical attainment or no musical attainment found the visits more useful (*M*=5.80) (see Table 10.52).

Table 10.52.

Usefulness of Music Adviser Visits

Qualification	How useful was it having the Music Adviser visit your school?		
	Count	Average	Var
⊞1 - High Level of Music Education	20	4.50	3.8421
⊞2 - Moderate Level of Musical Attainment	12	5.00	3.6364
⊞3 - Low Level or no Musical Attainment	10	5.80	2.1778
Grand Total	42	4.95	3.5099

Effects of the music adviser visits on teaching practice. Participants were asked to respond to Question D7 – "Do you think your teaching practice has changed as a result of this/these visits? Overall, Table 10.53 shows a fifty-fifty split between respondents who believed that their teaching practice has changed as a result of the music adviser visits. The majority of respondents with a high level of music education thought that their practice did not change (66.67% (n=10)). In comparison, 71.43% (n=5) of teachers with low or no musical attainment believed that their practice has changed because of the music adviser visits. A number of teachers whose practice has changed as a result of music advisers' visits commented that they gained new ideas for teaching music (n=5), confidence in teaching music (n=4), and in particular confidence in singing (n=2), and confidence in teaching performance and composition (n=1). Motivation (n=2), a knowledge of new trends in music education (n=1), collegial support (n=1), and encouragement (n=1) were also among the comments about the benefits of music advisers' visits. One of the respondents also wrote that they learned the content of high school music; and another learned how to teach within their own limitations. One respondent indicated that a music adviser drew attention to specific curriculum links and how to implement them in different ways; and another learned how to assess student performance (n=1). One of the participants also wrote that a music adviser modelled the methodology of teaching music.

Table 10.53.

Effects of the Music Adviser Visits on Teaching Practice

	Do you think your teaching practice has changed as a result of Music Advisers' visits?					
	N		Y		Total Count	Total %
Qualification	Count	%	Count	%		
1 - High Level of Music Education	10	66.67%	5	33.33%	15	100.00%
2 - Moderate Level of Musical Attainment	3	37.50%	5	62.50%	8	100.00%
3 - Low Level or no Musical Attainment	2	28.57%	5	71.43%	7	100.00%
Grand Total	15	50.00%	15	50.00%	30	100.00%

Teachers' participation in PD via the Internet or Intranet. Question D8 asked teachers "Have you ever participated in any in-service music professional development via Internet or Intranet?"

State and territory. As shown in Table 9.54 only 11.81% (n=30) of teachers participated in in-service training via the Internet or Intranet. Out of these teachers, 16.67% (n=5) were from SA followed by respondents from VIC and WA with 15.00% (n=6) from each state (also see Figure 10.29).

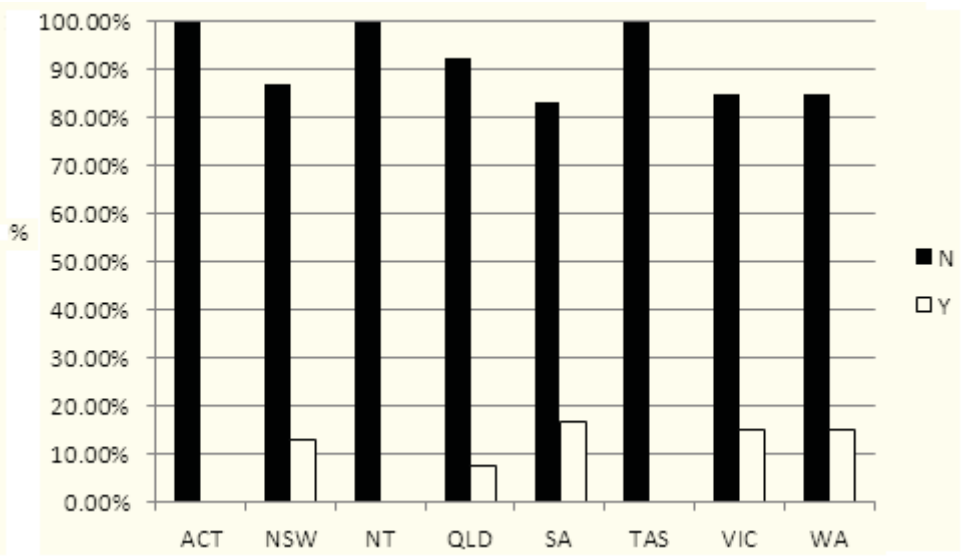
Table 10.54.

Teachers' Participation in PD via the Internet or Intranet by State and Territory

	Have you ever participated in any in-service music professional development via Internet or Intranet?					
	N		Y		Total Count	Total %
State/Territory	Count	%	Count	%		
ACT	6	100.00%		0.00%	6	100.00%
NSW	68	87.18%	10	12.82%	78	100.00%
NT	2	100.00%		0.00%	2	100.00%
QLD	36	92.31%	3	7.69%	39	100.00%
SA	25	83.33%	5	16.67%	30	100.00%
TAS	19	100.00%		0.00%	19	100.00%
VIC	34	85.00%	6	15.00%	40	100.00%
WA	34	85.00%	6	15.00%	40	100.00%
Grand Total	224	88.19%	30	11.81%	254	100.00%

Figure 10.29.

Teachers' Participation in PD via the Internet or Intranet by State and Territory



Type of school. The study also analyses the relationship between teachers' participation in PD via the Internet or Intranet by type of school. The most evidence came from respondents who work in public schools 16.27% (n=27) (see Table 10.55).

Table 10.55.

Teachers' Participation in PD via the Internet or Intranet by Type of School

	Have you ever participated in any in-service music professional development via Internet or Intranet?					
	N		Y		Total Count	Total %
State/Territory	Count	%	Count	%		
Catholic	40	95.24%	2	4.76%	42	100.00%
Independent	45	97.83%	1	2.17%	46	100.00%
Public	139	83.73%	27	**16.27%**	166	100.00%
Grand Total	**224**	**88.19%**	**30**	**11.81%**	**254**	**100.00%**

Areas of teaching requiring improvement. These were measured on a seven-point scale with the anchors from 1 (*not very much*) to 7 (*a lot*) was used. There were five items in Question D9 which started with "What workshop do you think your teaching of music would benefit from…" Overall, respondents indicated that planning, implementing, and assessing

and evaluating of music programs would be the most beneficial areas for in-service training (*M*=5.11, *M*=5.04, and *M*=5.43 respectively) (see Table 10.56).

Qualification. As consistently perceived by teachers with any of three levels of music education and musical attainment, the most beneficial PD workshop would be in assessing and evaluating the music programs (*M*=5.32, Var=2.4766, *M*=5.52, Var=2.0791, and *M*=5.59, Var=2.9430). The highest mean across qualification levels shows that some teachers who had a low level of musical attainment or no musical attainment believed that they would benefit from in-service training in development of their musical skills and musicological knowledge (*M*=3.99, Var=4.5819 and *M*=4.49, Var=3.6948) (see also Figure 10.30).

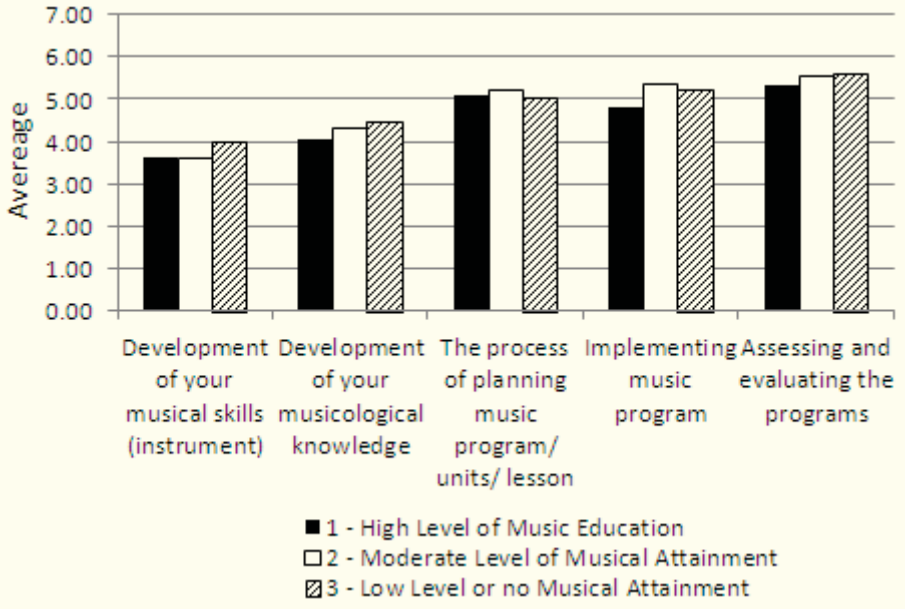
Table 10.56.

Qualification and Areas of Teaching Requiring Improvement

	What workshop do you think your teaching of music would benefit from														
	Development of your musical skills (instrument)			Development of your musicological knowledge			The process of planning music program/ units/ lesson			Implementing music program			Assessing and evaluating the programs		
Qualification	Count1	Average1	Var1	Count2	Average2	Var2	Count3	Average3	Var3	Count4	Average4	Var4	Count5	Average5	Var5
1 - High Level of Music Education	118	3.64	4.3528	119	4.04	3.9558	118	5.11	3.0903	56	4.82	3.0948	56	5.32	2.4766
2 - Moderate Level of Musical Attainment	53	3.60	4.6768	52	4.33	3.9498	52	5.19	2.3152	24	5.33	2.6667	23	5.52	2.0791
3 - Low Level or no Musical Attainment	68	3.99	4.5819	69	4.49	3.6948	67	5.04	3.1949	27	5.22	3.4103	27	5.59	2.9430
Grand Total	239	3.73	4.4776	240	4.23	3.8868	237	5.11	2.9286	107	5.04	3.0741	106	5.43	2.4765

Figure 10.30.

Qualification and Areas of Teaching Requiring Improvement



State and territory. In regard to areas of teaching requiring improvement, some teachers in QLD believed that they would benefit from the development of their musical skills (*M*=4.05, Var=5.3485) (see Table 10.57). Development of musicological skills, implementing music and assessing and evaluating programs were the most needed in NT (*M*=5.00, Var=0, *M*=6.33, Var=0.3333, and *M*=6.50, Var=0.5000). Tasmanian teachers thought that they would benefit from in-service teaching focusing on the process of planning music programs, units, and lessons (*M*=5.53, Var=2.4854) (see also Figure 10.31).

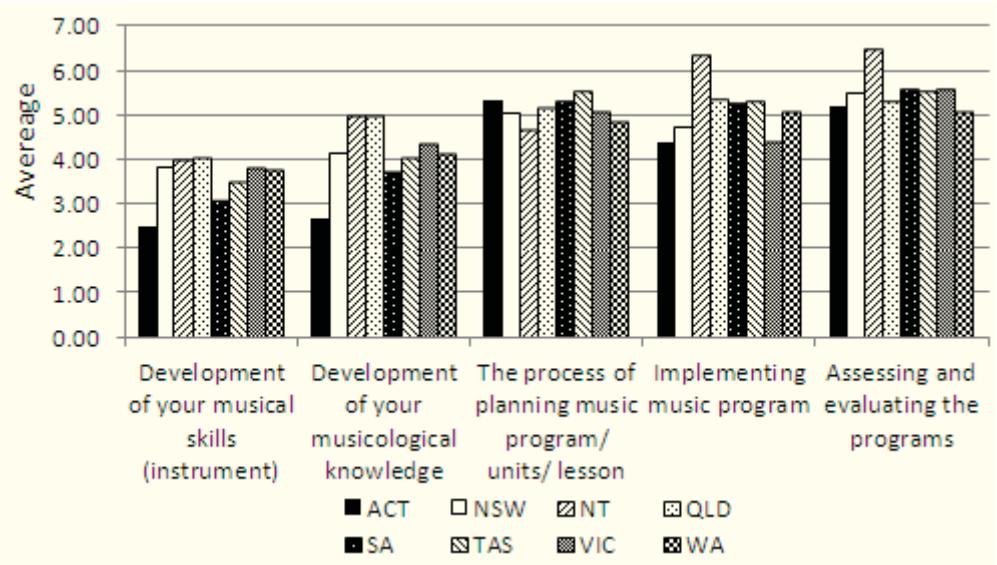
Table 10.57.

Areas of Teaching Requiring Improvement by State and Territory

	What workshop do you think your teaching of music would benefit from														
	Development of your musical skills (instrument)			Development of your musicological knowledge			The process of planning music program/ units/ lesson			Implementing music program			Assessing and evaluating the programs		
State/Territory	Count1	Average1	Var1	Count2	Average2	Var2	Count3	Average3	Var3	Count4	Average4	Var4	Count5	Average5	Var5
ACT	6	2.50	2.7000	6	2.67	2.2667	6	5.33	2.6667	5	4.40	3.3000	5	5.20	2.2000
NSW	77	3.83	4.4580	78	4.14	3.7071	75	5.04	2.9308	18	4.72	4.0948	18	5.50	2.2647
NT	2	4.00	2.0000	2	**5.00**	**0.0000**	3	4.67	5.3333	3	**6.33**	**0.3333**	2	**6.50**	**0.5000**
QLD	38	**4.05**	**5.3485**	38	4.97	3.6479	38	5.18	3.1814	24	5.33	2.5797	24	5.29	3.3460
SA	25	3.13	4.0272	24	3.75	4.0217	24	5.29	3.0851	12	5.25	1.8409	12	5.58	1.9015
TAS	18	3.50	4.6176	19	4.05	4.3860	19	**5.53**	**2.4854**	17	5.29	2.8456	17	5.53	1.7647
VIC	37	3.81	4.7688	38	4.37	3.9687	37	5.08	2.2432	15	4.40	3.8286	15	5.60	2.4000
WA	36	3.80	4.0471	35	4.14	3.9496	35	4.86	3.7731	13	5.08	3.7436	13	5.08	3.9103
Grand Total	**239**	**3.73**	**4.4776**	**240**	**4.23**	**3.8868**	**237**	**5.11**	**2.9286**	**107**	**5.04**	**3.0741**	**106**	**5.43**	**2.4765**

Figure 10.31.

Areas of Teaching Requiring Improvement by State and Territory



Type of school. The analysis of responses to the question about areas of teaching requiring improvement as perceived by teachers reveals that there is no particular pattern across three types of schools in what teachers believed they need the most (see Table 10.58 and Figure 10.32).

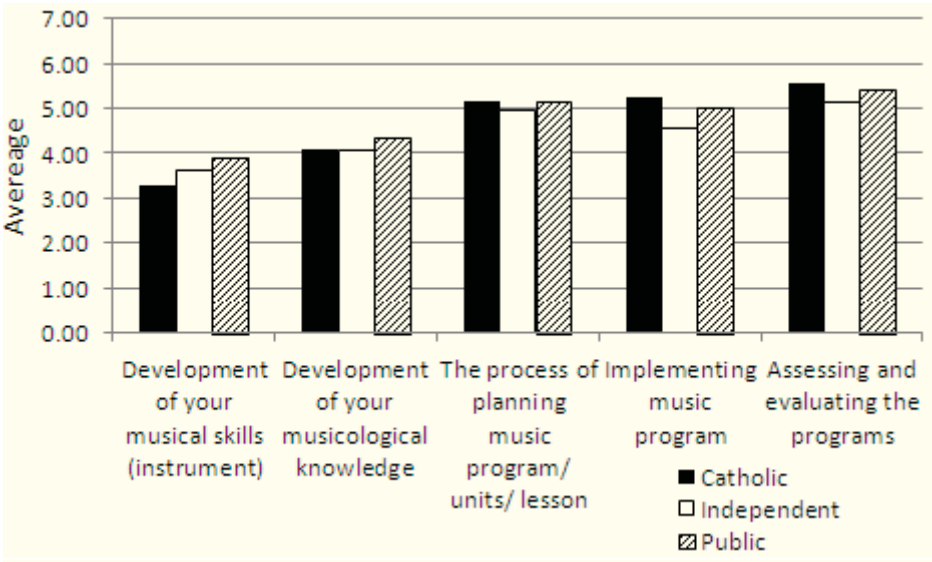
Table 10.58.

Areas of Teaching Requiring Improvement by Type of School

	What workshop do you think your teaching of music would benefit from														
	Development of your musical skills (instrument)			Development of your musicological knowledge			The process of planning music program/ units/ lesson			Implementing music program			Assessing and evaluating the programs		
School type	Count1	Average1	Var1	Count2	Average2	Var2	Count3	Average3	Var3	Count4	Average4	Var4	Count5	Average5	Var5
Catholic	42	3.26	5.0273	44	4.07	4.8092	44	5.18	3.4545	44	5.25	2.7500	44	5.57	2.1580
Independent	44	3.61	4.8007	44	4.05	4.0444	45	4.96	2.6343	18	4.56	3.0850	17	5.12	2.8603
Public	153	3.89	4.2020	152	4.34	3.6019	148	5.14	2.8932	45	5.02	3.3859	45	5.42	2.7040
Grand Total	**239**	**3.73**	**4.4776**	**240**	**4.23**	**3.8868**	**237**	**5.11**	**2.9286**	**107**	**5.04**	**3.0741**	**106**	**5.43**	**2.4765**

Figure 10.32.

Areas of Teaching Requiring Improvement by Type of School



Qualification and perceived adequacy of staff meetings. Question C3 of the survey started "How much do you think staff meetings at your school can be helpful in fulfilling demands of the music curriculum?" A seven-point scale with the anchors from 1 for low adequacy to 7 for high adequacy was used. Female and male teachers across all levels of qualifications and age groups consistently indicated that staff meetings at their schools were

not very helpful in fulfilling demands of the music curriculum (M=2.36, Var=2.9976). The variance is higher than the mean which indicates high variability in the responses (see Tables 10.59, 10.60, and 10.61).

Table 10.59.

Qualification and Perceived Adequacy of Staff Meetings

How much do you think: Staff meetings at your school can be helpful in fulfilling demands of the music curriculum?			
Qualification	**Number of observations**	**Average**	**Var**
1 - High Level of Music Education	123	2.24	2.7063
2 - Moderate Level of Musical Attainment	57	2.47	2.9323
3 - Low Level or no Musical Attainment	74	2.47	3.5678
Grand Total	**254**	**2.36**	**2.9976**

Table 10.60.

Age and Perceived Adequacy of Staff Meetings

How much do you think: Staff meetings at your school can be helpful in fulfilling demands of the music curriculum?			
Age	**Number of observations**	**Average**	**Var**
20-29	31	2.19	3.0946
30-39	49	2.31	2.0085
40-49	80	2.09	2.6884
50 or above	94	2.67	3.6643
Grand Total	**254**	**2.36**	**2.9976**

Table 10.61.

Gender and Perceived Adequacy of Staff Meetings

How much do you think: Staff meetings at your school can be helpful in fulfilling demands of the music curriculum?			
Gender	**Number of observations**	**Average**	**Var**
F	210	2.35	3.1001
M	44	2.39	2.5682
Grand Total	**254**	**2.36**	**2.9976**

School teaching environment and demands of the music curriculum. Respondents were asked to indicate on a seven-point scale their opinions on Question E4 regarding their schools. The anchors were from 1 (*not very much*) to 7 (*a lot*). The question queries respondents attitudes to five items about teaching staff, time for teaching music, support staff,

combination of teachers including specialists who support classroom teachers, and facilities for teaching music.

State and territory. Even though the mean of 4.26 across Australia shows that schools had sufficient teaching staff, the variance of 4.3701 points to an uneven distribution of responses with the lowest mean of 3.00 which indicates inadequate teaching staff in the NT (see Table 10.62 and Figure 10.33). The question about time for music in the timetable scored a mean of 4.39. The lowest mean to this question with a high level of variance was indicated by respondents from the ACT (*M*=3.83, Var=6.9667). The table also shows that availability of support staff with music qualifications and experience across Australia was thought insufficient by many teachers (*M*=3.69, Var=5.2118) with the lowest mean and relatively small variance revealed by teachers from Tasmania (*M*=2.63, Var=3.6901). The majority of teachers across Australia did not think that their school had a sufficient combination of teachers, specialising in one or more art forms supporting classroom teachers (*M*=3.87, Var=4.8843). The lowest mean to this question was indicated by teachers from the ACT where there was also a great diversity of responses (*M*=2.67, Var=5.0667). Overall, many teachers indicated that their school had sufficient facilities for teaching music (*M*=4.47, Var=3.8853). However, respondents from the ACT consistently indicated that their schools did not have sufficient facilities for teaching music (*M*=3.00, Var=2.4000).

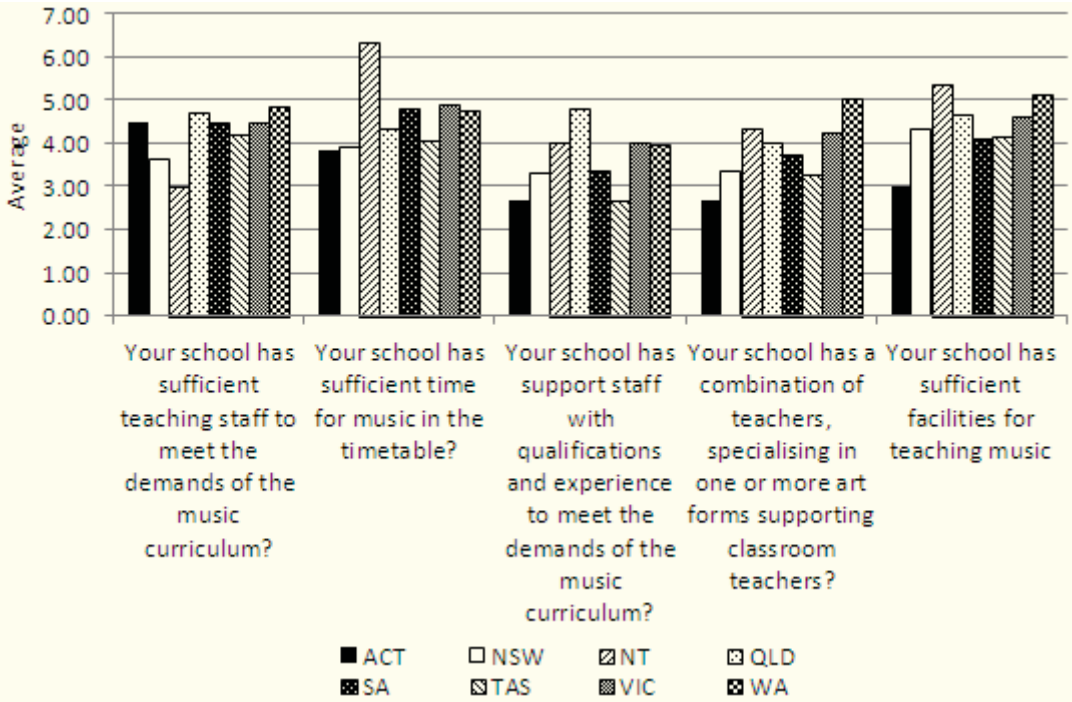
Table 10.62.

School Teaching Environment and Demands of Music Curriculum by State and Territory

	How much do you think														
	Your school has sufficient teaching staff to meet the demands of the music curriculum?			Your school has sufficient time for music in the timetable?			Your school has support staff with qualifications and experience to meet the demands of the music curriculum?			Your school has a combination of teachers, specialising in one or more art forms supporting classroom teachers?			Your school has sufficient facilities for teaching music		
State/Territory	Count1	Average1	Var1	Count2	Average2	Var2	Count3	Average3	Var3	Count4	Average4	Var4	Count5	Average5	Var5
ACT	6	4.50	5.9000	6	**3.83**	**6.9667**	6	2.67	1.0667	6	**2.67**	**5.0667**	6	**3.00**	**2.4000**
NSW	81	3.62	5.5392	81	3.91	5.0299	81	3.32	6.0457	80	3.33	5.0070	81	4.32	4.4207
NT	3	**3.00**	**4.0000**	3	6.33	1.3333	3	4.00	7.0000	3	4.33	6.3333	3	5.33	2.3333
QLD	39	4.69	2.8502	39	4.31	4.0081	39	4.77	4.4453	39	4.00	3.8421	39	4.67	3.8596
SA	30	4.47	4.1885	30	4.80	3.0621	30	3.37	5.1368	30	3.70	4.6310	29	4.07	3.4762
TAS	19	4.21	4.2865	19	4.05	3.3860	19	**2.63**	**3.6901**	19	3.26	2.6491	19	4.16	2.8070
VIC	40	4.45	3.5872	40	4.88	3.6506	40	4.00	4.8205	40	4.25	5.1667	40	4.60	3.8872
WA	40	4.85	3.4128	40	4.73	4.3071	38	3.95	4.3215	39	5.03	4.8151	38	5.11	3.4880
Grand Total	**258**	**4.26**	**4.3701**	**258**	**4.39**	**4.3005**	**256**	**3.69**	**5.2118**	**256**	**3.87**	**4.8843**	**255**	**4.47**	**3.8853**

Figure 10.33.

School Teaching Environment and Demands of Music Curriculum by State and Territory



Type of school. In relation to school teaching environment and demands of the music curriculum, the statistics show that there is no significant difference in teachers' perception of adequacy of their schools – Catholic, independent or public schools – in fulfilling the demands of the music curriculum (see Table 10.63 and Figure 10.34).

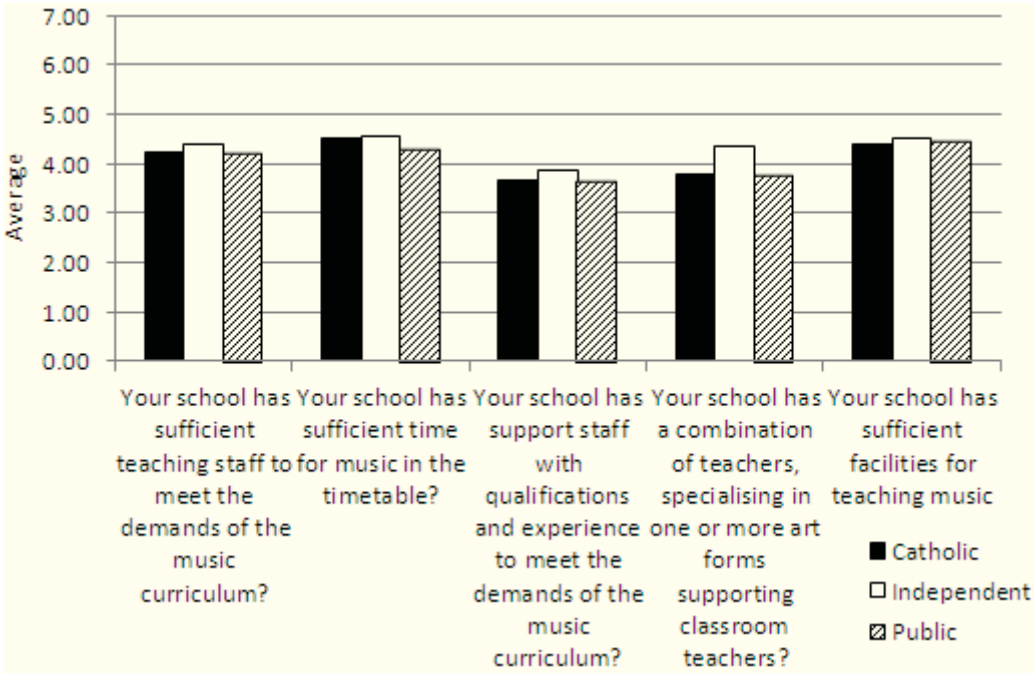
Table 10.63.

School Teaching Environment and Demands of Music Curriculum by Type of School

	How much do you think														
	Your school has sufficient teaching staff to meet the demands of the music curriculum?			Your school has sufficient time for music in the timetable?			Your school has support staff with qualifications and experience to meet the demands of the music curriculum?			Your school has a combination of teachers, specialising in one or more art forms supporting classroom teachers?			Your school has sufficient facilities for teaching music		
School type	Count1	Average1	Var1	Count2	Average2	Var2	Count3	Average3	Var3	Count4	Average4	Var4	Count5	Average5	Var5
Catholic	45	4.22	4.9495	45	4.51	4.8919	45	3.64	4.5071	45	3.78	4.0859	45	4.40	3.7455
Independent	46	4.39	4.6879	46	4.57	3.5845	45	3.84	4.4980	46	4.35	4.3652	45	4.51	3.7556
Public	167	4.23	4.1768	167	4.31	4.3700	166	3.66	5.6450	165	3.76	5.2214	165	4.48	4.0044
Grand Total	**258**	**4.26**	**4.3701**	**258**	**4.39**	**4.3005**	**256**	**3.69**	**5.2118**	**256**	**3.87**	**4.8843**	**255**	**4.47**	**3.8853**

Figure 10.34.

School Teaching Environment and Demands of Music Curriculum by Type of School



Resources for teaching music. Question E5 about how much schools provided resources for teaching music consisted of six items. A seven-point scale with the anchors from 1 (*not very much*) to 7 (*a lot*) was used again. Overall, responses indicated that the provision

of computer software, video recordings, and electronic instruments was considered inadequate (*M*=2.46, *M*=2.52, and *M*=2.67) (see Table 10.64).

State and territory. Even though, large variances across all categories points to a diversity of provision across states and territories, availability of computer software was indicated as particularly inadequate in ACT, NT, SA (*M*=1.50, *M*=1.67 and *M*=1.90), and provision of video recordings and electronic instruments was particularly inadequate in the ACT (*M*=1.67 and *M*=1.33). Slightly higher means for four categories – computer software, video and audio recordings, and electronic instruments – was scored by responses from WA (see also Figure 10.35).

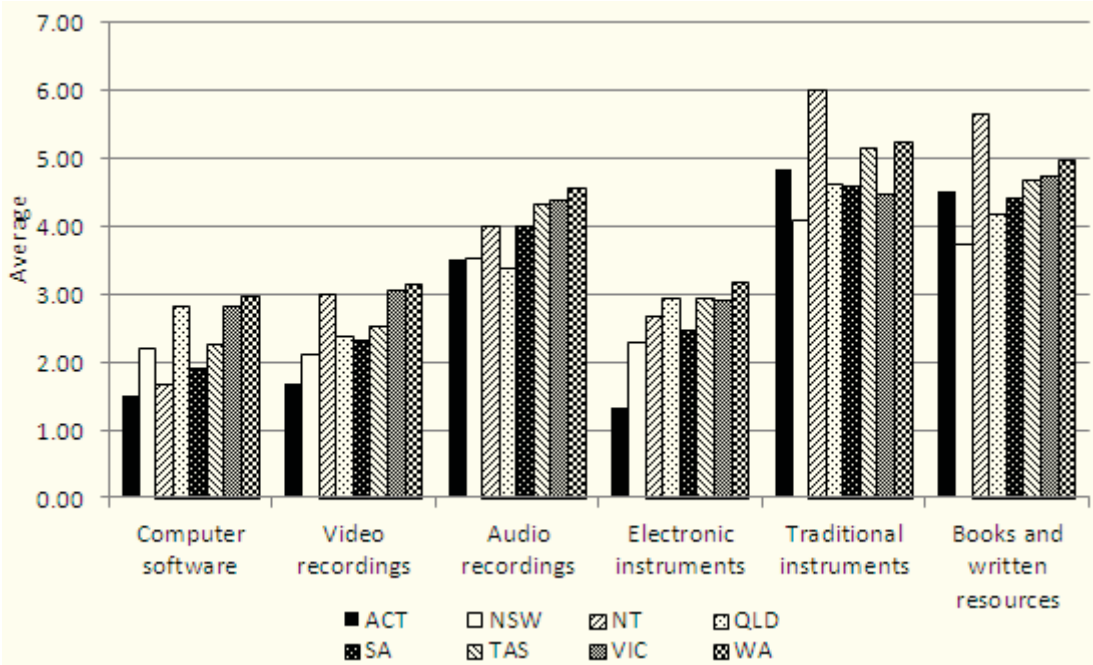
Table 10.64.

Resources for Teaching Music by State and Territory

	How much do you think your school provides resources for teaching music based on																	
	Computer software			Video recordings			Audio recordings			Electronic instruments			Traditional instruments			Books and written resources		
State/Territory	Count1	Average1	Var1	Count2	Average2	Var2	Count3	Average3	Var3	Count4	Average4	Var4	Count5	Average5	Var5	Count6	Average6	Var6
ACT	6	**1.50**	0.7000	6	**1.67**	2.6667	6	3.50	6.3000	6	**1.33**	0.6667	6	4.83	4.5667	6	4.50	5.9000
NSW	81	2.21	2.9179	80	2.11	2.0505	80	3.54	3.8720	80	2.29	2.8150	79	4.09	4.2100	79	3.72	3.1009
NT	3	**1.67**	1.3333	3	3.00	4.0000	3	4.00	7.0000	3	2.67	8.3333	3	6.00	1.0000	3	5.67	1.3333
QLD	37	2.81	3.8243	38	2.37	2.8876	38	3.39	4.3535	38	2.95	3.5647	39	4.62	3.6640	39	4.18	3.1511
SA	29	1.90	2.8103	28	2.32	3.1892	28	4.00	4.2222	28	2.46	3.5172	29	4.59	2.8227	29	4.41	2.5369
TAS	19	2.26	3.4269	19	2.53	3.0409	19	4.32	3.8947	19	2.95	4.8304	19	5.16	2.9181	19	4.68	3.4503
VIC	40	2.83	4.3532	40	3.05	3.9462	40	4.40	4.0410	40	2.90	2.7590	40	4.48	3.3840	40	4.75	3.4231
WA	40	**2.98**	3.6147	40	**3.15**	3.6179	40	**4.58**	3.7378	40	**3.18**	2.9173	40	**5.25**	1.8846	40	4.98	2.9481
Grand Total	**255**	**2.46**	**3.4304**	**254**	**2.52**	**3.0571**	**254**	**3.93**	**4.1610**	**254**	**2.67**	**3.2327**	**255**	**4.59**	**3.4636**	**255**	**4.34**	**3.2965**

Figure 10.35.

Resources for Teaching Music by State and Territory



Type of school. In regard to provision of resources for teaching music, the analysis of the means shows that teachers from public schools scored slightly lower in provision of computer software, traditional instruments, and books and written resources, when compared to teachers from Catholic and independent schools (*M*=2.41, *M*=4.58, and *M*=4.27) (see Table 10.65). Respondents indicated that video and audio recordings and electronic instruments were provided less in Catholic schools (*M*=2.36, *M*=3.80, and *M*=2.51). Therefore, a provision of resources is slightly better in independent schools (see also Figure 10.36).

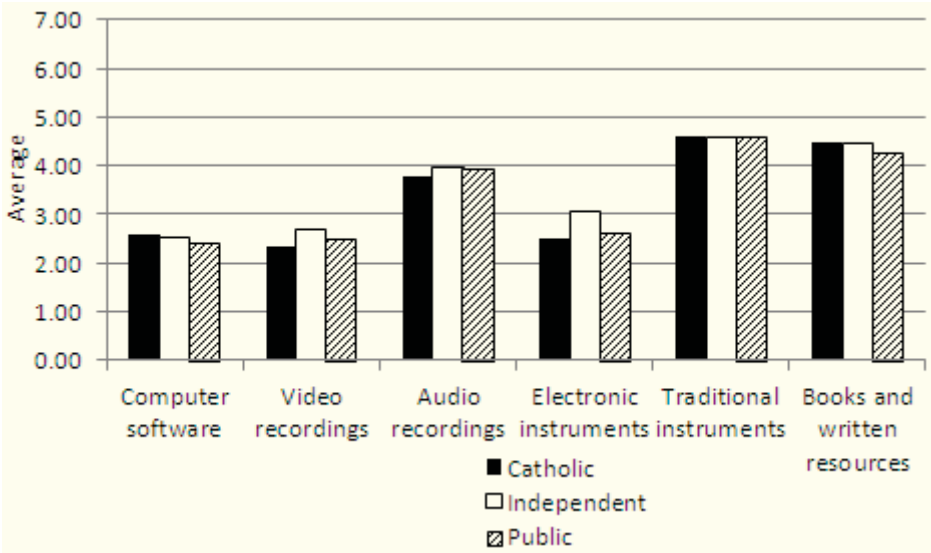
Table 10.65.

Resources for Teaching Music by Type of School

School type	How much do you think your school provides resources for teaching music based on																	
	Computer software			Video recordings			Audio recordings			Electronic instruments			Traditional instruments			Books and written resources		
	Count1	Average1	Var1	Count2	Average2	Var2	Count3	Average3	Var3	Count4	Average4	Var4	Count5	Average5	Var5	Count6	Average6	Var6
Catholic	45	2.58	4.3404	45	**2.36**	3.2798	45	**3.80**	4.1636	45	**2.51**	2.8465	45	4.62	3.5131	44	4.48	3.1855
Independent	46	2.52	2.9217	46	2.70	2.8831	46	3.98	3.4440	46	3.04	3.2425	46	4.59	3.2256	46	4.46	2.9647
Public	164	**2.41**	3.3597	163	2.51	3.0663	163	3.95	4.4050	163	2.61	3.3250	164	**4.58**	3.5581	165	**4.27**	3.4435
Grand Total	**255**	**2.46**	**3.4304**	**254**	**2.52**	**3.0571**	**254**	**3.93**	**4.1610**	**254**	**2.67**	**3.2327**	**255**	**4.59**	**3.4636**	**255**	**4.34**	**3.2965**

Figure 10.36.

Resources for Teaching Music by Type of School



There were two teachers' comments in relation to resources in their schools. These were:

> The term for music teachers working for more than one school is "circuit" teaching. (Maybe it should be called "circus teaching"!) I did it for a couple of years and I could never recall which school had which resources/instruments. I found it terribly piecemeal. (Personal communication, primary school music teacher, QLD, August 13, 2009)
>
> Our school has 3 marimbas, 2 keyboards, guitars, a didgeridoo and all the other various musical paraphernalia found in most primary schools and I have not one iota of knowledge of what to do with them. In our school a music lesson, which I do love, involves putting on a CD and singing and dancing and having fun. If the children sing, dance and enjoy themselves the lesson is a success. (Personal communication, primary school principal, e-mail, NSW, September 7, 2009)

10.06 Study 2 – Secondary School Music Teachers

Sampling procedures. This study involved only those teachers who teach music at the secondary school level.

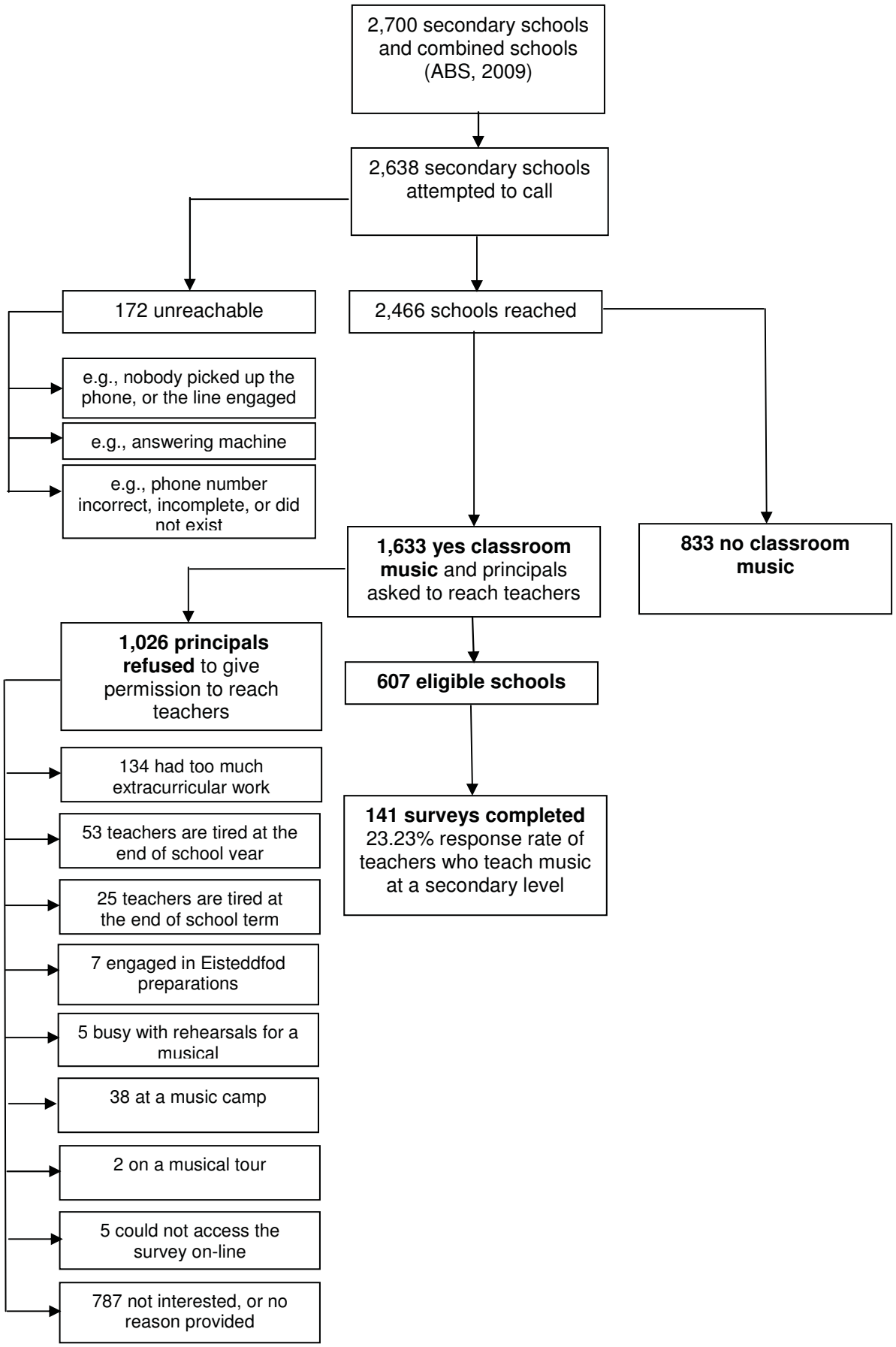
The settings and locations in which the data were collected. There was a systematic sampling plan: The data were to be collected from each of the Australian states and territories. The plan for selecting participants also covered urban and rural areas, all levels of socio-economic background, and government, Catholic, and independent sectors. There were also independent Catholic schools and non-affiliated independent schools. There were a variety of types of schools: Aboriginal, middle, secondary and high, district area schools, and colleges. I obtained the responses from each state and territory and from all school sectors.

Sample size. The aim was to approach all secondary schools. As noted earlier, there are not large numbers of secondary schools, and it was likely that few would respond to surveys. In addition, due to the absence of data on music teacher employment at secondary schools at the state and territory departments of education and other jurisdictions, this study attempted to contact all schools.

The number of schools approached and the number of teachers that participated. There were 2,700 secondary and combined schools (ABS, 2009). Figure 10.37 shows that I attempted to call 2,638 secondary schools. However, 172 schools were unreachable because nobody picked up the phone, the line was engaged, an answering machine was reached, the phone number was incorrect, incomplete, or did not exist. As a result, 2,466 schools were reached. Out of this number, 833 schools (33.78%) did not offer classroom music.

Number of secondary schools with classroom music. There were 1,633 (66.22%) schools that offered classroom music at the secondary level. The principals of these schools were asked for their permission to invite music teachers to take part in the study up by filling out the survey. Out of these schools, 1,026 principals or their representatives refused to give me permission to reach teachers. The reasons provided were: 134 schools had too much extracurricular work in the loads of their music teachers, 53 said that music teachers were tired at the end of school year, 25 teachers were tired at the end of school term, 7 teachers were engaged in Eisteddfod preparations, 5 were busy with rehearsals for a musical, 38 were at or preparing to attend a music camp, 2 teachers were on a musical tour, 5 could not access the survey on-line, and 787 were not interested, or no reason was provided. This resulted in 607 eligible secondary schools, and 141 surveys were received constituting a response rate of 23.23%.

Figure 10.37. *Response Rate of Participants in the Secondary School Teacher Survey*



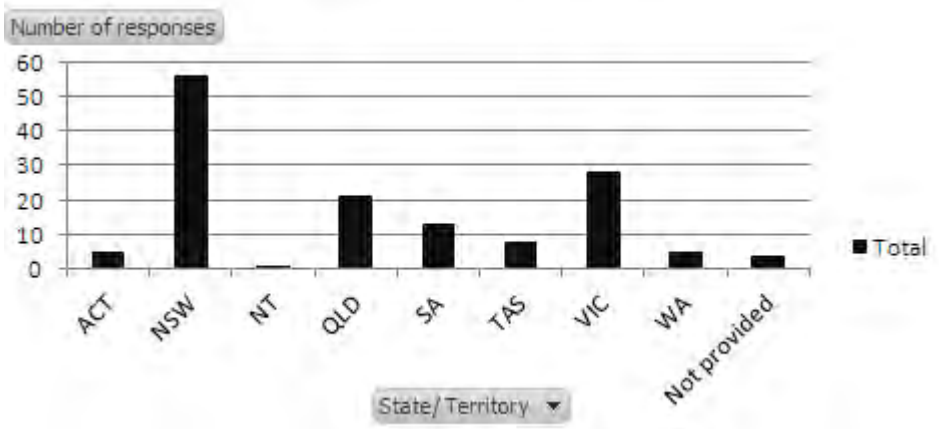
Results: Study 2 – Secondary School Music Teachers

Participants. The participants were secondary school music teachers who taught music at secondary, junior secondary, middle, and high school levels and colleges (student age-range 13-18).

Demographic characteristics. There were 141 participants in this study, with participants from the ACT (n=5), NSW (n=56), the NT (n=1), QLD (n=21), SA (n=13), TAS (n=8), VIC (n=28), and WA (n=5). There were four respondents who did not indicate a state or territory (see Figure 10.38).

Figure 10.38.

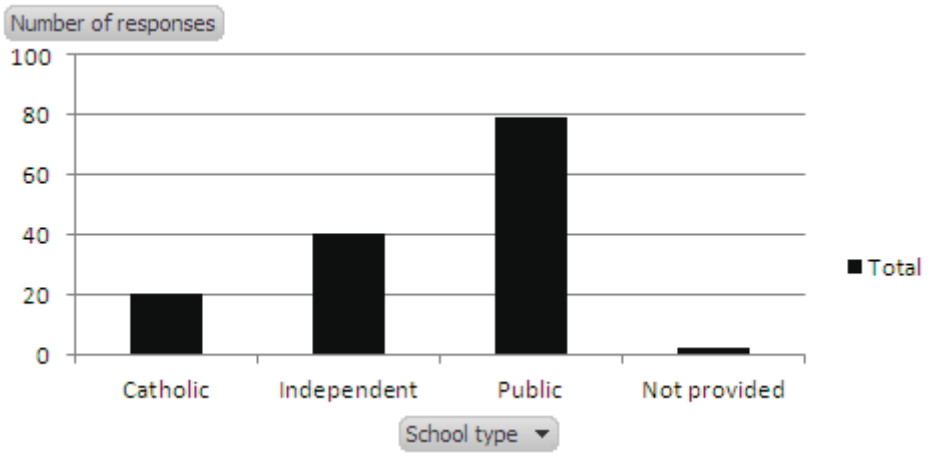
Number of Secondary School Teacher Responses per State and Territory



In this study 14.39% (n=20) of respondents taught classroom music in Catholic schools, 20.78% (n=40) of teachers taught in independent schools, and 56.83% (n=79) were from public schools (see Figure 10.39).

Figure 10.39.

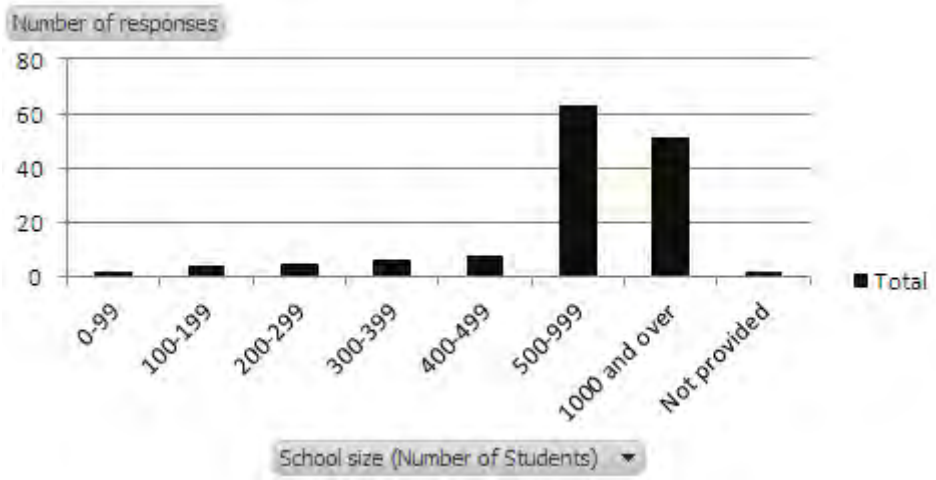
Number of Secondary School Teacher Responses per School Type



Almost a half of respondents taught music in the schools that had from 500 to 999 students (45.32% (n=63)). 36.69% (n=51) of respondents came from schools with 1000 + students, 5.66% (n=8) with 400-499 students, 4.32% (n=6) with 300-399 students, 3.60% (n=5) with 200-299 students, 2.88% (n=4) with 100-199 students, and 1.44% (n=2) with 0-99 students (see Figure 10.40).

Figure 10.40.

Number of Secondary School Teacher Responses per School Size



Gender and age. 59.57% (n=84) of respondents were female teachers of which 15.48% (n=13) were in the 20-29 age range, 33.33% (n=28) were 30-39, 28.57% (n=24) were 40-49, and 22.62% (n=19) were 50 or above (see Figure 10.41). Of the total, 40.43% (n=57) were male participants. 10.53% (n=6) of respondents were in the 20-29 age range, 26.32% were 30-37, 33.33% were 40-49 and 29.82% were 50+ years of age.

Figure 10.41.

Number of Secondary School Teacher Responses per Gender

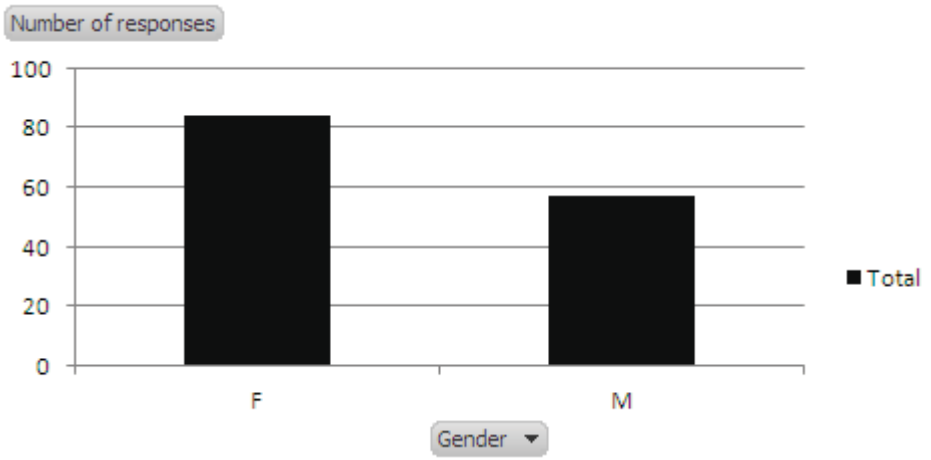
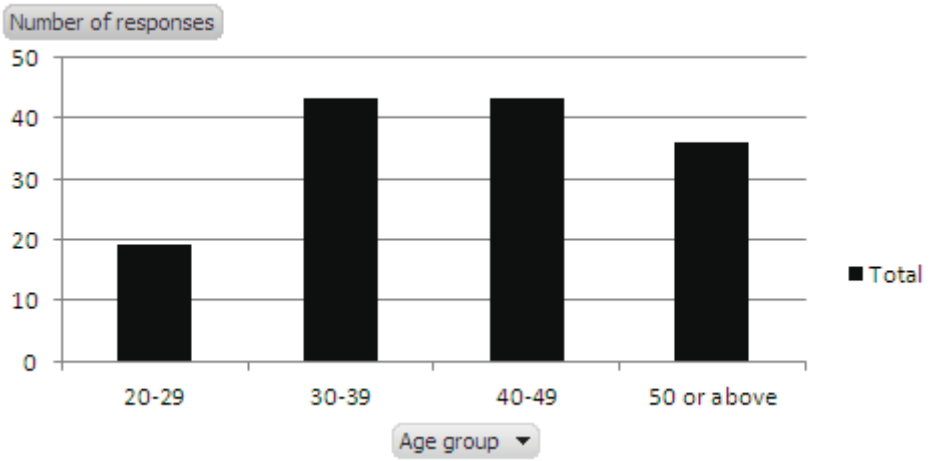


Figure 10.42.

Number of Secondary School Teacher Responses per Age

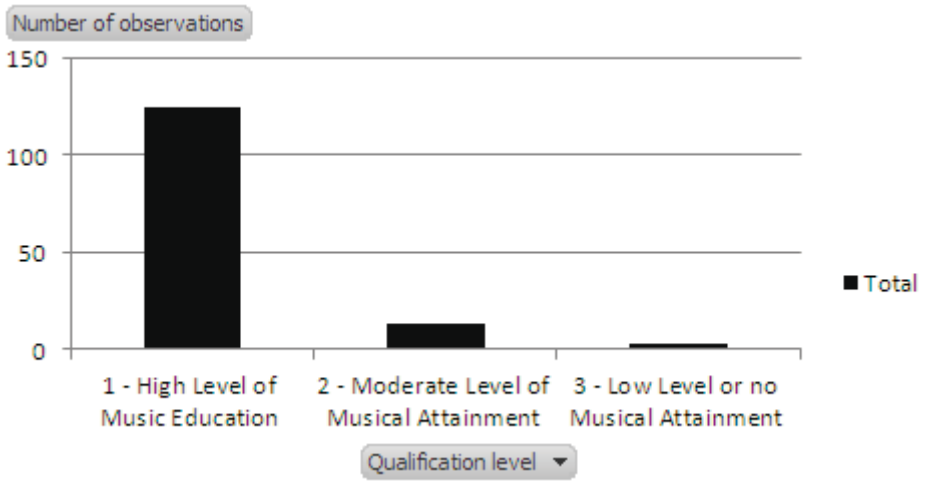


Musical qualification and level of musical attainment. This characteristic is also very important for the thesis as it has some bearing on the interpretation of results. A high level of

music education was indicated by 88.65% (n=125) of all respondents, a moderate level of musical attainment was indicated by 9.22% (n=13), and a low level or no musical attainment was indicated by 2.13% (n=3) of respondents (see Figure 10.43).

Figure 10.43.

Qualification Levels of Participating Secondary School Teachers



Descriptive statistics and data analysis.

Qualification and gender. Participants indicated their gender in Question A2 and their qualification in Question A3 of the survey for secondary school teachers (see Appendix 10B).Table 10.66 shows that 88.65% (n=125) of respondents had a high level of music education. Female teachers were the largest group in every qualification category: 58.80% (n=71) of teachers had a high level of music education, 84.62% (n=11) of respondents had a moderate level of musical attainment, and 66.67% (n=2) had a low level of musical attainment or no musical attainment (also see Figure 10.44).

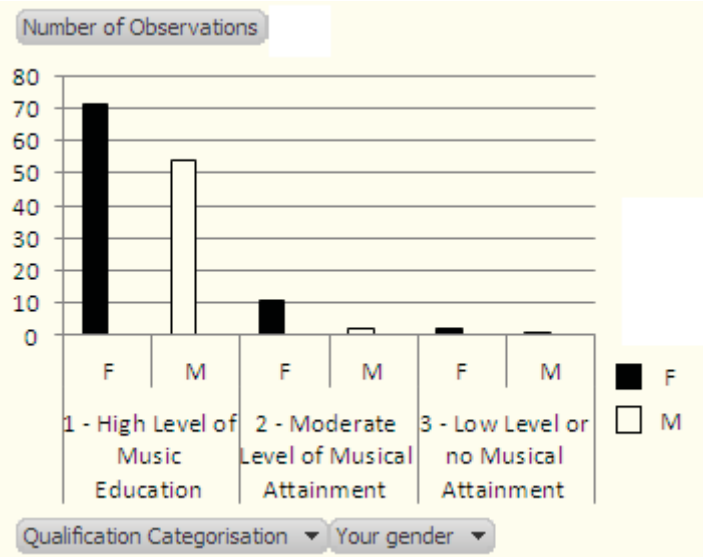
Table 10.66.

Qualification and Gender

Qualification - Gender	Number of Observations	%
⊟1 - High Level of Music Education	125	88.65%
F	71	56.80%
M	54	43.20%
⊟2 - Moderate Level of Musical Attainment	13	9.22%
F	11	84.62%
M	2	15.38%
⊟3 - Low Level or no Musical Attainment	3	2.13%
F	2	66.67%
M	1	33.33%
Grand Total	141	100.00%

Figure 10.44.

Qualification and Gender



Qualification and age. Question A1 of the survey asked teachers about their age. As shown in Table 10.67, 32.00% (n=40) of respondents with a high level of music education were in the 30-39 year age group 46.15% (n=6) of teachers who had a moderate level of musical attainment were in the 40-49 year age group; and 66.67% (n=2) of participants in the survey who had a low level or no musical attainment were in the 40-49 year age group.

Table 10.67.

Qualification and Age

Qualification - Age	Number of Observations	%
1 - High Level of Music Education	125	88.65%
20-29	17	13.60%
30-39	40	32.00%
40-49	35	28.00%
50 or above	33	26.40%
2 - Moderate Level of Musical Attainment	13	9.22%
20-29	1	7.69%
30-39	3	23.08%
40-49	6	46.15%
50 or above	3	23.08%
3 - Low Level or no Musical Attainment	3	2.13%
20-29	1	33.33%
40-49	2	66.67%
Grand Total	141	100.00%

Qualification in music by state and territory. In Question E1, respondents were asked to provide the postcode of their school. While the majority of teachers in each state and territory had a high level of music education there were a number of participants with low or no musical attainment: 20.00% (n=1) of respondents were from the ACT, 7.69% (n=1) from SA, and 3.57% (n=1) from VIC (see Table 10.68). There were four respondents with a high level of music education who did not provide a postcode so it was impossible to establish what state or territory they were from (also see Figure 10.45).

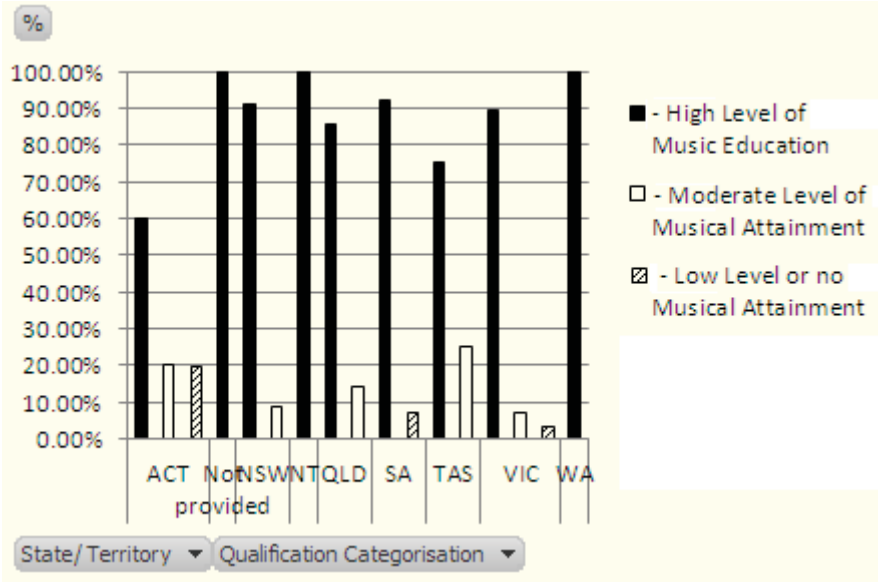
Table 10.68.

Qualification in Music by State and Territory

State/Territory - Qualification	Number of Observations	%
⊟ACT	5	3.55%
1 - High Level of Music Education	3	60.00%
2 - Moderate Level of Musical Attainment	1	20.00%
3 - Low Level or no Musical Attainment	1	20.00%
⊟Not provided	4	2.84%
1 - High Level of Music Education	4	100.00%
⊟NSW	56	39.72%
1 - High Level of Music Education	51	91.07%
2 - Moderate Level of Musical Attainment	5	8.93%
⊟NT	1	0.71%
1 - High Level of Music Education	1	100.00%
⊟QLD	21	14.89%
1 - High Level of Music Education	18	85.71%
2 - Moderate Level of Musical Attainment	3	14.29%
⊟SA	13	9.22%
1 - High Level of Music Education	12	92.31%
3 - Low Level or no Musical Attainment	1	7.69%
⊟TAS	8	5.67%
1 - High Level of Music Education	6	75.00%
2 - Moderate Level of Musical Attainment	2	25.00%
⊟VIC	28	19.86%
1 - High Level of Music Education	25	89.29%
2 - Moderate Level of Musical Attainment	2	7.14%
3 - Low Level or no Musical Attainment	1	3.57%
⊟WA	5	3.55%
1 - High Level of Music Education	5	100.00%
Grand Total	141	100.00%

Figure 10.45.

Qualification in Music by State and Territory



Qualification in music by type of school. Respondents indicated the type of school, Catholic, independent, or government in Question E2 of the survey. Table 10.69 shows that the highest percentage of teachers with a high level of music education was employed by the public sector (92.41% (n=73)). Catholic and independent schools employed 85.00% (n=17 and n=34 respectively). While there were a few teachers with low or no musical attainment in Catholic and independent sectors (5.00% (n=1) and 5.00% (n=2) respectively) there were no such teachers in public schools. There were two participants (one with a high and one with a moderate level of music education) who did not indicate their school type (also see Figure 10.46).

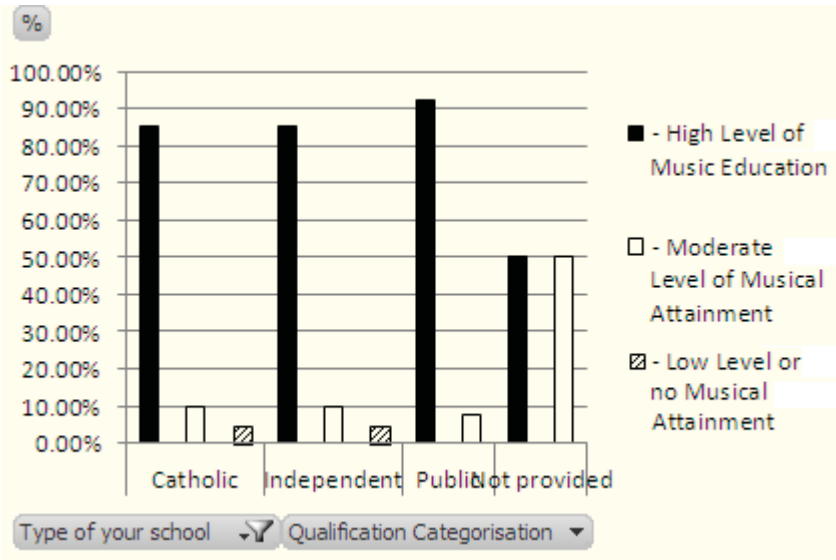
Table 10.69.

Qualification in Music by Type of School

Type of school - Qualification	Number of Observations	%
Catholic	**20**	**14.18%**
1 - High Level of Music Education	17	85.00%
2 - Moderate Level of Musical Attainment	2	10.00%
3 - Low Level or no Musical Attainment	1	5.00%
Independent	**40**	**28.37%**
1 - High Level of Music Education	34	85.00%
2 - Moderate Level of Musical Attainment	4	10.00%
3 - Low Level or no Musical Attainment	2	5.00%
Public	**79**	**56.03%**
1 - High Level of Music Education	73	92.41%
2 - Moderate Level of Musical Attainment	6	7.59%
(blank)	**2**	**1.42%**
1 - High Level of Music Education	1	50.00%
2 - Moderate Level of Musical Attainment	1	50.00%
Grand Total	**141**	**100.00%**

Figure 10.46.

Qualification in Music by Type of School



Qualification and musical training prior to formal pre-service training. Question A4 – "Have you had any musical training prior to your formal pre-service training?" gave teachers the opportunity to indicate if if they have ever taken any practical examinations at AMEB/Trinity/Royal Schools of Music or other music examination boards. Participating teachers were also asked to indicate the highest grade they reached either by examination or

learning the repertoire. Table 10.70 shows that only 5.60% (n=7) of teachers who had a high level of music education did not have any musical training prior to their formal pre-service teacher training. Of those respondents who had a high level of music education and reported that they had musical training prior to pre-service training, 33.99% (n=40) stated that they had completed 8th grade, followed by 19.49% (n=23) who had completed a Diploma of Associate in Music of the Australian Music Examination Board (AMEB). 0.85% of respondents (n=1) indicated that they completed the AMEB 2nd grade. All respondents with a moderate level of musical attainment had musical training prior to formal pre-service training: 30.77% (n=4) of respondents for each group had completed the AMEB 8th grade and a Diploma of Associate in Music. For those teachers with a low level of musical attainment or no musical attainment, 66.67% (n=2) did not have any musical training prior to pre-service study.

Table 10.70.

Qualification and Musical Training Prior Pre-service Training

Qualification - Musical training prior to formal pre-service training	Number of Observations	%
⊟1 - High Level of Music Education	125	88.65%
⊞N	7	5.60%
⊟Y	118	94.40%
2nd Grade	1	0.85%
3rd Grade	3	2.54%
4th Grade	2	1.69%
5th Grade	9	7.63%
6th Grade	11	9.32%
7th Grade	9	7.63%
8th Grade	40	33.90%
Associate AMUSA	23	19.49%
Licentiate LMUSA	9	7.63%
Diploma (e.g. LRAM, LTCG)	5	4.24%
(blank)	6	5.08%
⊟2 - Moderate Level of Musical Attainment	13	9.22%
⊟Y	13	100.00%
6th Grade	3	23.08%
7th Grade	2	15.38%
8th Grade	4	30.77%
Associate AMUSA	4	30.77%
⊟3 - Low Level or no Musical Attainment	3	2.13%
⊞N	2	66.67%
⊟Y	1	33.33%
4th Grade	1	100.00%
Grand Total	141	100.00%

Qualification and music subjects taken in secondary school. Participants were asked to respond to Question A5 – "In your secondary study did you take music at school?" and put

a tick to each school year they took music. Table 10.71 shows that only 9.60% (n=12) of respondents with a high level of music education did not take music as a subject during their study at secondary school. Out of those who took music, 52.00% (n=65) of respondents with a high level of music education – the largest group – had studied music from year 7 through to year 12. 38.46% (n=5) of teachers with a moderate level of musical attainment also took music in each year at secondary school.

Table 10.71.

Qualification and Music Subjects Taken in Secondary School

Qualification - Years music taken in secondary school	Number of Observations	%
1 - High Level of Music Education	**125**	**88.65%**
Year 7, Year 8, Year 9, Year 10, Year 11, Year 12	65	52.00%
(blank)	12	9.60%
Year 12	9	7.20%
Year 8, Year 9, Year 10, Year 11, Year 12	8	6.40%
Year 7, Year 8, Year 9	5	4.00%
Year 7, Year 8	5	4.00%
Year 7	4	3.20%
Year 7, Year 8, Year 11, Year 12	3	2.40%
Year 7, Year 8, Year 9, Year 10	2	1.60%
Year 11	2	1.60%
Year 11, Year 12	2	1.60%
Year 10, Year 11, Year 12	1	0.80%
Year 8, Year 9, Year 10, Year 11	1	0.80%
Year 8, Year 9, Year 10	1	0.80%
Year 7, Year 8, Year 9, Year 11, Year 12	1	0.80%
Year 10	1	0.80%
Year 7, Year 8, Year 9, Year 12	1	0.80%
Year 7, Year 8, Year 9, Year 10, Year 11	1	0.80%
Year 7, Year 9, Year 10, Year 11, Year 12	1	0.80%
2 - Moderate Level of Musical Attainment	**13**	**9.22%**
Year 7, Year 8, Year 9, Year 10, Year 11, Year 12	5	38.46%
Year 12	3	23.08%
Year 7, Year 8	2	15.38%
Year 7	1	7.69%
(blank)	1	7.69%
Year 9, Year 10, Year 11, Year 12	1	7.69%
3 - Low Level or no Musical Attainment	**3**	**2.13%**
Year 7, Year 8	1	33.33%
Year 7, Year 8, Year 9, Year 10	1	33.33%
Year 7, Year 8, Year 9	1	33.33%
Grand Total	**141**	**100.00%**

Qualification and performance on musical instrument(s). Participants were asked to select their instruments from the list in Question A6. Many respondents indicated that they

played more than one instrument from different instrumental groups. Overall, all respondents played one or more musical instruments. Out of the total number of teachers, 78.72% (n=111) of respondents played an instrument(s) from the keyboard group (see Table 10.72); 62.41% (n=88) performed an instrument(s) from the string group (see Table 10.73); 63.12% (n=89) played an instrument(s) from the brass and woodwind group (see Table 10.74); 18.44% (n=26) performed an instrument(s) from the percussion group (see Table 10.75); and 60.28% (n=85) had vocal training (see Table 10.76).

Table 10.72.

Qualification and Performance on Musical Instrument(s) – Keyboard Group

Qualification - Playing instruments from Keyboard group	Number of Observations	%
1 - High Level of Music Education	**97**	**87.39%**
Y	**97**	**100.00%**
Piano	64	65.98%
Piano, Electronic keyboard	18	18.56%
Electronic keyboard	5	5.15%
Piano, Organ, Electronic keyboard	5	5.15%
Piano, Harpsichord, Organ, Electronic keyboard	3	3.09%
Piano, Piano Accordion	1	1.03%
Piano, Organ	1	1.03%
2 - Moderate Level of Musical Attainment	**12**	**10.81%**
Y	**12**	**100.00%**
Piano	9	75.00%
Organ	1	8.33%
Piano, Organ, Electronic keyboard	1	8.33%
Piano, Electronic keyboard	1	8.33%
3 - Low Level or no Musical Attainment	**2**	**1.80%**
Y	**2**	**100.00%**
Piano, Organ	1	50.00%
Piano	1	50.00%
Grand Total	**111**	**100.00%**

Table 10.73.

Qualification and Performance on Musical Instrument(s) – String Group

Qualification - Playing instruments from String group	Number of Observations	%
1 - High Level of Music Education	**80**	**90.91%**
Y	**80**	**100.00%**
Guitar	13	16.25%
Guitar, Electric guitar	11	13.75%
Violin	7	8.75%
Cello	5	6.25%
Double bass	4	5.00%
Viola	3	3.75%
Violin, Guitar	3	3.75%
Violin, Guitar, Electric Guitar	3	3.75%
Double bass, Guitar, Electric Guitar	2	2.50%
Violin, Double bass, Guitar	2	2.50%
Cello, Double bass, Guitar, Electric guitar	2	2.50%
Violin, Viola, Guitar	2	2.50%
Guitar, Electric Guitar, Electric Bass	2	2.50%
Guitar, Electric Guitar, Bass Guitar	2	2.50%
Guitar, Bass Guitar	1	1.25%
Violin, Cello, Viola, Guitar, Electric Bass	1	1.25%
Guitar, Electric Guitar, Banjo, Mandolin, Bass	1	1.25%
Guitar, Electric Guitar, Bass	1	1.25%
Violin, Electric Guitar	1	1.25%
Bass guitar	1	1.25%
Double bass, Guitar	1	1.25%
Cello, Guitar	1	1.25%
Violin, Cello, Viola, Guitar	1	1.25%
Double bass, Guitar, Electric Guitar, 5+ string Bass Guitar	1	1.25%
Electric guitar	1	1.25%
Double bass, Guitar, Electric Guitar, Electric Bass Guitar	1	1.25%
Cello, Electric bass	1	1.25%
Violin, Cello, Double bass, Guitar, Electric Guitar	1	1.25%
Violin, Viola, Double bass, Guitar	1	1.25%
Violin, Cello, Guitar	1	1.25%
Violin, Viola, Guitar, Electric guitar	1	1.25%
Violin, Cello, Guitar, Electric Guitar	1	1.25%
Violin, Cello, Viola, Double bass, Guitar, Electric Guitar	1	1.25%
2 - Moderate Level of Musical Attainment	**7**	**7.95%**
Y	**7**	**100.00%**
Guitar	4	57.14%
Violin	1	14.29%
Violin, Viola	1	14.29%
Guitar, Electric guitar	1	14.29%
3 - Low Level or no Musical Attainment	**1**	**1.14%**
Y	**1**	**100.00%**
Guitar	1	100.00%
Grand Total	**88**	**100.00%**

Table 10.74.

Qualification and Performance on Musical Instrument(s) – Brass and Woodwind Groups

Qualification - Playing instruments from Brass & Woodwind group	Number of Observations	%
1 - High Level of Music Education	**80**	**89.89%**
Y	**80**	**100.00%**
Flute	14	17.50%
Clarinet	12	15.00%
Trumpet	5	6.25%
Trombone	4	5.00%
Clarinet, Saxophone	3	3.75%
Recorder	2	2.50%
Oboe	2	2.50%
Saxophone	2	2.50%
Clarinet, Trumpet	2	2.50%
Clarinet, Flute, Saxophone	2	2.50%
Clarinet, Trumpet, Flute, French horn	2	2.50%
Trumpet, Flute	2	2.50%
Trumpet, French Horn	2	2.50%
French Horn	2	2.50%
Trumpet, Trombone	2	2.50%
Clarinet, Trumpet, Flute, French horn, Trombone, Tuba	1	1.25%
Clarinet, Alto Saxophone, Baritone Saxophone	1	1.25%
Clarinet, Trombone	1	1.25%
Trumpet, Trombone, Euphonium	1	1.25%
Clarinet, Flute, Saxophone, Recorder, Tenor Horn	1	1.25%
Clarinet, Oboe, Trumpet, Flute, Saxophones, Trombone, Euphonium	1	1.25%
Clarinet, Flute	1	1.25%
Alto Saxophone, Recorder	1	1.25%
Clarinet, Trombone and Baritone	1	1.25%
Clarinet. Flute. Tuba. Wind Synth. Trombone	1	1.25%
Clarinet, Trumpet, Flute	1	1.25%
Flute, Recorder (treble)	1	1.25%
Trumpet, Flute, Recorder	1	1.25%
Flute, Trombone	1	1.25%
Trumpet, French Horn, Trombone, Euphonium, Tuba	1	1.25%
Clarinet, French Horn	1	1.25%
Clarinet, Trumpet, Flute, Trombone	1	1.25%
Flute, Piccolo	1	1.25%
Clarinet, Trumpet, Flute, Trombone, Tuba	1	1.25%
Trumpet, French Horn, Trombone	1	1.25%
Clarinet, Trumpet, French Horn, All brass	1	1.25%
Clarinet, Trumpet, French Horn, Euphonium, Trombone	1	1.25%
2 - Moderate Level of Musical Attainment	**8**	**8.99%**
Y	**8**	**100.00%**
Trumpet, Trombone	1	12.50%
Trumpet, French Horn	1	12.50%
Trumpet, Euphonium, Trombone	1	12.50%
Flute	1	12.50%
Trumpet, French Horn, Trombone, Euphonium	1	12.50%
Recorder	1	12.50%
Clarinet	1	12.50%
Trumpet	1	12.50%
3 - Low Level or no Musical Attainment	**1**	**1.12%**
Y	**1**	**100.00%**
Clarinet	1	100.00%
Grand Total	**89**	**100.00%**

Table 10.75.

Qualification and Performance on Musical Instrument(s) – Percussion Group

Qualification - Playing instruments from Percussion group	Number of Observations	%
1 - High Level of Music Education	25	96.15%
Y	25	100.00%
Drum kit	13	52.00%
Drum kit, Orchestral percussion instruments, Latin percussion instru	1	4.00%
Drum kit, Ethnic hand percussion, Gamelan	1	4.00%
All tuned and untuned percussion	1	4.00%
Djembe	1	4.00%
Drums Timpani Percussion	1	4.00%
Classroom percussion, Glockenspiel, Xylophone, Timpani, Drum kit	1	4.00%
Marimba, Multiple percussion	1	4.00%
Kit, Timps	1	4.00%
Percussion Ensemble	1	4.00%
Drum kit, Orchestral percussion instruments	1	4.00%
Tuned and untuned instruments	1	4.00%
All (except Drum kit)	1	4.00%
2 - Moderate Level of Musical Attainment	1	3.85%
Y	1	100.00%
Gamelan	1	100.00%
Grand Total	26	100.00%

Table 10.76.

Qualification and Performance on Musical Instrument(s) – Vocal

Qualification - Vocal	Number of Observations	%
1 - High Level of Music Education	76	89.41%
Choir	36	47.37%
Choir, Solo singing	16	21.05%
Choir, Solo singing, Individual tuition	15	19.74%
Solo singing	7	9.21%
Choir, Individual tuition	1	1.32%
Individual tuition	1	1.32%
2 - Moderate Level of Musical Attainment	7	8.24%
Choir	4	57.14%
Choir, Solo singing	1	14.29%
Choir, Solo singing, Individual tuition	1	14.29%
Choir, Individual tuition	1	14.29%
3 - Low Level or no Musical Attainment	2	2.35%
Solo singing	1	50.00%
Choir, Solo singing, Individual tuition	1	50.00%
Grand Total	85	100.00%

Qualification and how long have teachers been playing their major instrument or sung. In the survey Question A7 asked teachers to indicate how long they have been playing their major instrument or sung. Figure10.47 shows that an overwhelming majority of respondents across all levels of qualification and musical attainment have been playing their major musical instrument for more than 5 years (also see Table 6.77).

Figure 10.47.

Qualification and How Long Teachers Have Been Playing their Major Musical Instrument or Sung

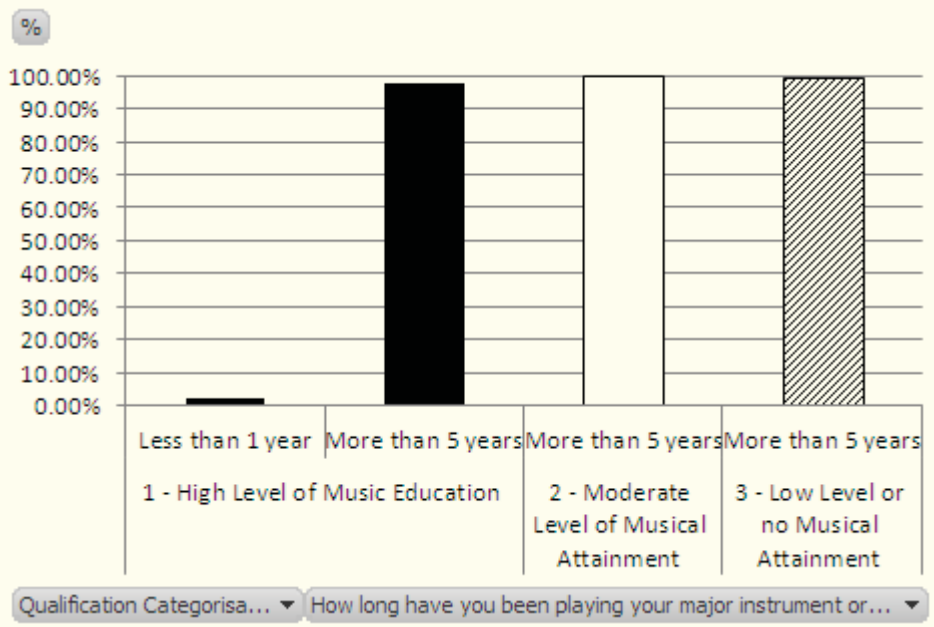


Table 10.77.

Qualification and How Long Teachers Have Been Playing their Major Musical Instrument or Sung

Qualification - How long teachers have been playing their major instrument or sung	Number of Observations	%
1 - High Level of Music Education	**125**	**88.65%**
Less than 1 year	3	2.40%
More than 5 years	122	97.60%
2 - Moderate Level of Musical Attainment	**13**	**9.22%**
More than 5 years	13	100.00%
3 - Low Level or no Musical Attainment	**3**	**2.13%**
More than 5 years	3	100.00%
Grand Total	**141**	**100.00%**

Confidence in teaching music. Question A8 of the survey measured teachers' confidence separately for each year of teaching including Year 12 beginner, tertiary entrance, and extension levels against qualification, gender, and age of participants. Confidence was measured on a 7 point-scale where 1 is not at all confident and 7 is highly confident.

Qualification. Inspection of the means and variances in Table 10.78 shows that almost all respondents with a high level of music education were particularly confident in teaching music to Years 7 to 12. Respondents with a moderate level of musical attainment also

consistently indicated that they were confident. However in teaching music to Years 11 and 12 there was slightly greater variance in responses for both levels of qualification. The graph of teachers with low or no musical attainment shows that data from these respondents were more variable than those of the other groups although this was negligible due to the small group size. These teachers also consistently indicated that they were not sure how confident they were in teaching Years 11 and 12 (*M*=4.00, Var=2.0000).

Some respondents with a high level of music education were reasonably confident in teaching the tertiary entrance courses and Music Extension to Year 12 (*M*=5.31, Var=3.3406 and *M*=5.12, Var=3.5466 respectively). Teachers with a moderate level of musical attainment indicated that they were not confident in teaching these music courses (*M*=3.86 and *M*=3.71). However, the variation of responses points out that there were some teachers who were confident (Var=8.1429 and Var=7.2381). None of the teachers with low or no musical attainment taught the tertiary entrance courses and Music Extension or equivalent to Year 12. Qualification is crucial in making teachers confident in teaching music to every year of secondary school (see Figure 10.48).

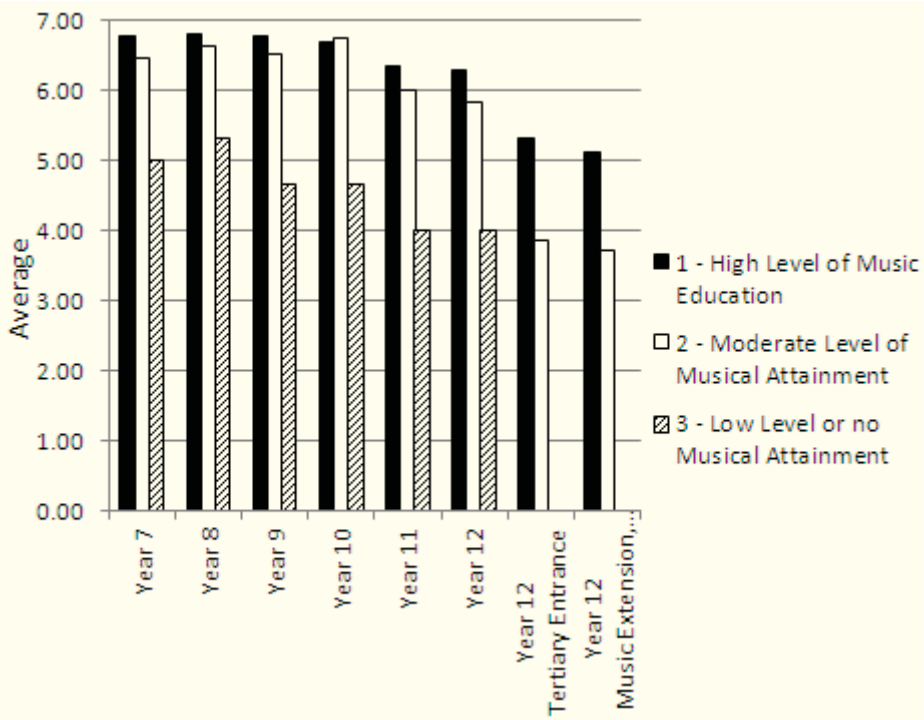
Table 10.78.

Qualification and Confidence in Teaching Music

	How confident do you feel teaching music to																							
	Year 7			Year 8			Year 9			Year 10			Year 11			Year 12			Year 12 Tertiary Entrance			Year 12 Music Extension, or equivalent		
Qualification	Count1	Average1	Var1	Count2	Average2	Var2	Count3	Average3	Var3	Count4	Average4	Var4	Count5	Average5	Var5	Count6	Average6	Var6	Count7	Average7	Var7	Count8	Average8	Var8
1 - High Level of Music Education	119	6.77	0.3972	123	6.79	0.3484	124	6.77	0.3432	123	6.68	0.4970	119	6.34	1.5498	118	6.28	1.6904	62	5.31	3.3406	60	5.12	3.5466
2 - Moderate Level of Musical Attainment	13	6.46	0.9359	13	6.62	0.7564	12	6.50	1.0000	11	6.73	0.4182	11	6.00	2.6000	11	5.82	2.3636	7	3.86	8.1429	7	3.71	7.2381
3 - Low Level or no Musical Attainment	3	5.00	12.0000	3	5.33	8.3333	3	4.67	6.3333	3	4.67	6.3333	2	4.00	2.0000	2	4.00	2.0000						
Grand Total	135	6.70	0.6877	139	6.74	0.5411	139	6.70	0.5747	137	6.64	0.6579	132	6.28	1.6995	131	6.21	1.8110	69	5.15	3.9447	67	4.97	4.0303

Figure 10.48.

Qualification and Confidence in Teaching Music



Age. Across all age groups, teachers between 20-29 years old were less confident on average although they were still reasonably confident in teaching music to Years 11 to 12 (see Table 10.79). However, this age group felt significantly less confident in teaching Year 12 tertiary and music extension or equivalent courses (*M*=4.44 and *M*=3.86). Responses from the 30-39 year age group were consistently the most confident in teaching Years 7, 8, and 9 (*M*=6.84, Var=0.3300; *M*=6.86, Var=0.4086; and *M*=6.81, Var=0.2979 respectively). Teachers from 40 to 49 years old indicated a higher level of confidence in teaching music to Years 10, 11, and 12 (*M*=6.77, Var=0.7065; *M*=6.59, Var=1.0488; and *M*=6.50, Var=1.1795). This age group also was the most confident in teaching Year 12 tertiary entrance and extension levels with a reasonable level of confidence (*M*=5.95, Var=1.9447, and *M*=5.90, Var=1.7905). The greatest variability for all age groups, apart from the 40-49 year group, taught of Year 12 tertiary entrance and music extension or equivalent (also see Figure 10.49).

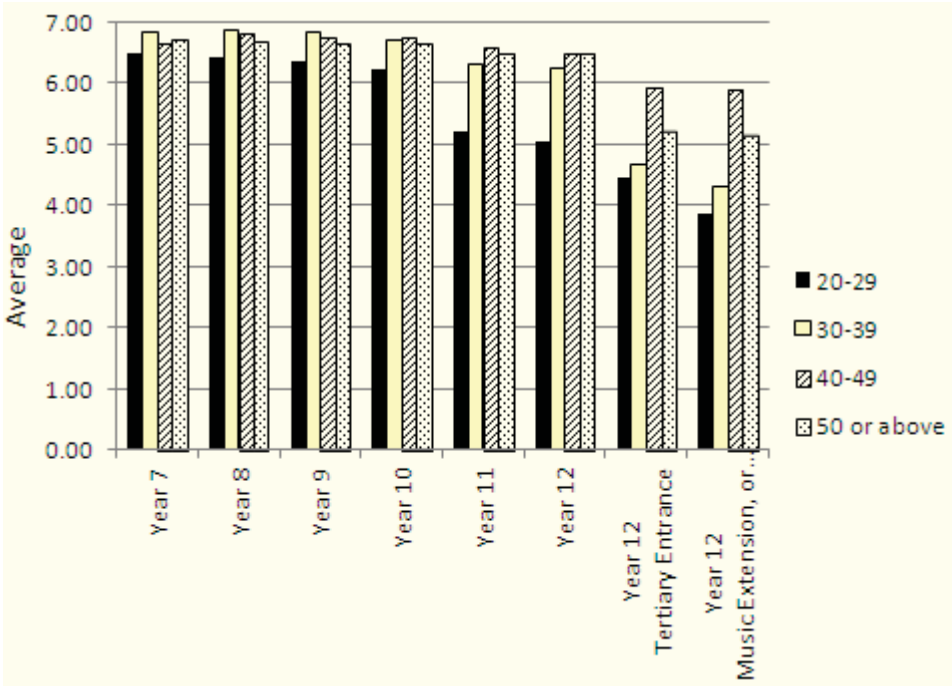
Table 10.79.

Age and Confidence in Teaching Music

	How confident do you feel teaching music to																							
	Year 7			Year 8			Year 9			Year 10			Year 11			Year 12			Year 12 Tertiary Entrance			Year 12 Music Extension, or equivalent		
Age	Count1	Average1	Var1	Count2	Average2	Var2	Count3	Average3	Var3	Count4	Average4	Var4	Count5	Average5	Var5	Count6	Average6	Var6	Count7	Average7	Var7	Count8	Average8	Var8
20-29	19	6.47	0.8187	19	6.42	0.5906	19	6.37	0.6901	19	6.21	0.9532	19	5.21	2.9532	19	5.05	2.8304	9	4.44	4.7778	7	**3.86**	4.1429
30-39	43	**6.84**	0.3300	43	**6.86**	0.4086	43	**6.81**	0.2979	41	6.71	0.3622	41	6.32	1.2220	41	6.24	1.4890	21	4.67	4.6333	22	4.32	4.6082
40-49	40	6.65	1.2077	43	6.81	0.6312	43	6.77	0.7065	43	**6.77**	0.7065	41	**6.59**	1.0488	40	**6.50**	1.1795	22	**5.95**	1.9447	22	**5.90**	1.7905
50 or above	33	6.73	0.4545	34	6.68	0.5285	34	6.65	0.6595	34	6.65	0.7201	31	6.48	1.7247	31	6.48	1.5914	17	5.20	4.4571	16	5.13	4.5524
Grand Total	**135**	**6.70**	**0.6877**	**139**	**6.74**	**0.5411**	**139**	**6.70**	**0.5747**	**137**	**6.64**	**0.6579**	**132**	**6.28**	**1.6995**	**131**	**6.21**	**1.8110**	**69**	**5.15**	**3.9447**	**67**	**4.97**	**4.0303**

Figure 10.49.

Age and Confidence in Teaching Music



Gender. The investigation of a relationship between confidence and gender shows that while female and male respondents felt equally confident in teaching music to Year 7, the responses from female teachers indicated that they were more confident in teaching Years 8, 9 and 10, although male teachers were more positive towards teaching Years 11 and 12, including Year 12 tertiary entrance and music extension courses (see Table 10.80 and Figure 10.50).

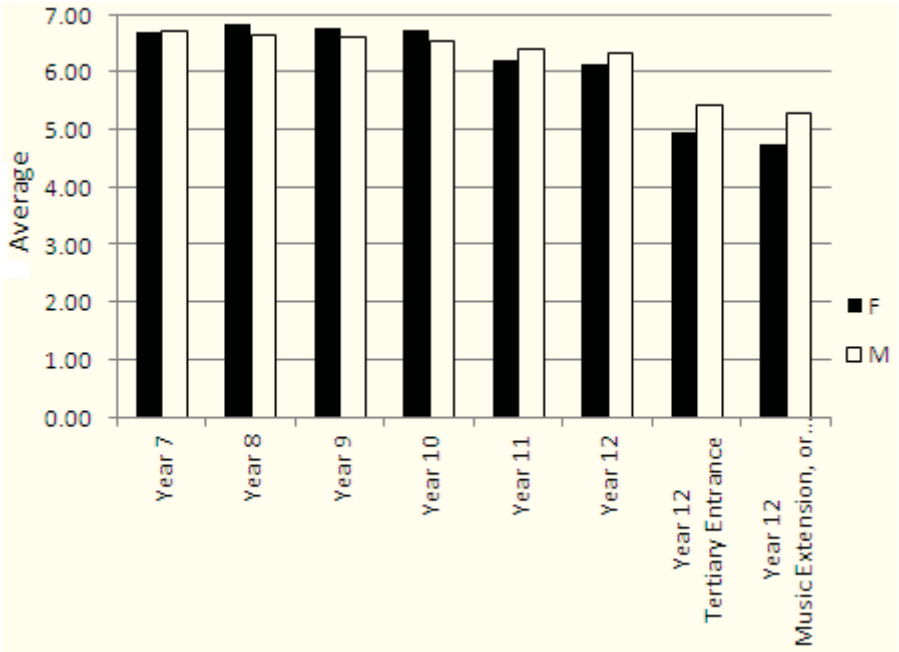
Table 10.80.

Gender and Confidence in Teaching Music

	How confident do you feel teaching music to																							
	Year 7			Year 8			Year 9			Year 10			Year 11			Year 12			Year 12 Tertiary Entrance			Year 12 Music Extension, or equivalent		
Gender	Count1	Average1	Var1	Count2	Average2	Var2	Count3	Average3	Var3	Count4	Average4	Var4	Count5	Average5	Var5	Count6	Average6	Var6	Count7	Average7	Var7	Count8	Average8	Var8
F	81	6.70	0.5361	83	**6.82**	0.2718	83	**6.76**	0.3559	81	**6.73**	0.3753	80	6.21	1.7897	78	6.13	1.8535	38	4.95	4.1637	38	4.73	4.1471
M	54	6.70	0.9294	56	6.63	0.9295	56	6.61	0.8974	56	6.52	1.0542	52	**6.38**	1.5747	53	**6.32**	1.7605	31	**5.43**	3.6614	29	**5.29**	3.8413
Grand Total	**135**	**6.70**	**0.6877**	**139**	**6.74**	**0.5411**	**139**	**6.70**	**0.5747**	**137**	**6.64**	**0.6579**	**132**	**6.28**	**1.6995**	**131**	**6.21**	**1.8110**	**69**	**5.15**	**3.9447**	**67**	**4.97**	**4.0303**

Figure 10.50.

Gender and Confidence in Teaching Music



How challenging teachers found teaching selected content to Years 7-8. In Question A9 of the survey participants were asked to rank how challenging they found teaching concepts of music, composition, performance, listening and music lesson planning, and performing and listening repertoire construction. A seven-point scale with the anchors from 1 (*not very much*) to 7 (*a lot*) was used.

Qualification. Figure 10.51 shows that respondents with a high level of music education and a moderate level of musical attainment did not find it particularly difficult to teach any of the listed activities. However, the means for teaching performance were slightly higher for both qualification levels (*M*=2.96 and *M*=3.42) when compared to other items (see Table 10.81). Also, respondents with a moderate level of musical attainment had the greatest

variety in responses to teaching concepts of music and making listening repertoire suggestions (Var=5.4727 and Var=5.0606). A small sample size and a large variance in responses from teachers with low or no musical attainment do not allow for making inferences with sufficient statistical power.

Figure 10.51.

Qualification and How Challenging Teachers Found Teaching a Selected Content to Years 7-8

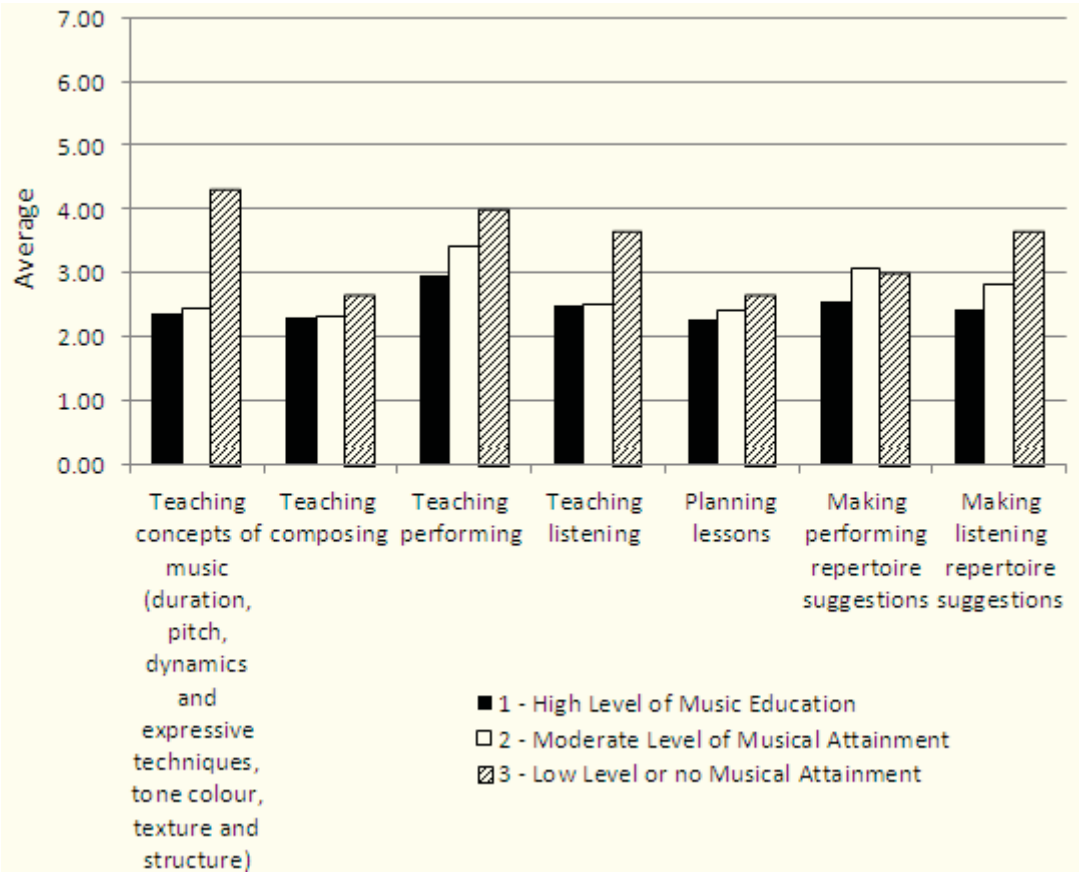


Table 10.81.

Qualification and How Challenging Teachers Found Teaching a Selected Content to Years 7-8

	Years 7-8. How challenging do you find																				
	Teaching concepts of music (duration, pitch, dynamics and expressive techniques, tone colour, texture and structure)			Teaching composing			Teaching performing			Teaching listening			Planning lessons			Making performing repertoire suggestions			Making listening repertoire suggestions		
Qualification	Count1	Average1	Var1	Count2	Average2	Var2	Count3	Average3	Var3	Count4	Average4	Var4	Count5	Average5	Var5	Count6	Average6	Var6	Count7	Average7	Var7
1 - High Level of Music Education	120	2.36	2.9209	125	2.30	3.1617	124	**2.96**	3.2910	125	2.50	3.2197	124	2.27	3.0787	125	2.56	3.2000	124	2.44	3.0781
2 - Moderate Level of Musical Attainment	11	2.45	**5.4727**	12	2.33	3.5152	12	**3.42**	4.0833	12	2.50	2.4545	12	2.42	2.8106	12	3.08	3.9015	12	2.83	**5.0606**
3 - Low Level or no Musical Attainment	3	4.33	8.3333	3	2.67	4.3333	3	4.00	7.0000	3	3.67	6.3333	3	2.67	4.3333	3	3.00	4.0000	3	3.67	6.3333
Grand Total	**134**	**2.41**	**3.2363**	**140**	**2.31**	**3.1640**	**139**	**3.02**	**3.3981**	**140**	**2.52**	**3.1866**	**139**	**2.29**	**3.0356**	**140**	**2.61**	**3.2458**	**139**	**2.50**	**3.2808**

Age. None of the participants found any of the items difficult on average with the highest mean of 3.63 for teaching performance by teachers from the 20-29 age group (see Table 10.82). The 50 or above age group indicated greater diversity in responses compared with other age groups for a majority of items. Even though they did not find teaching concepts of music, composing, listening, and planning music lessons and making performing repertoire suggestions difficult on average, many teachers found these challenging as indicated by the relatively high variance levels (Var=4.2102, Var=3.9897, Var=4.0063, Var=3.3697, and Var=4.1587) (also see Figure 10.52).

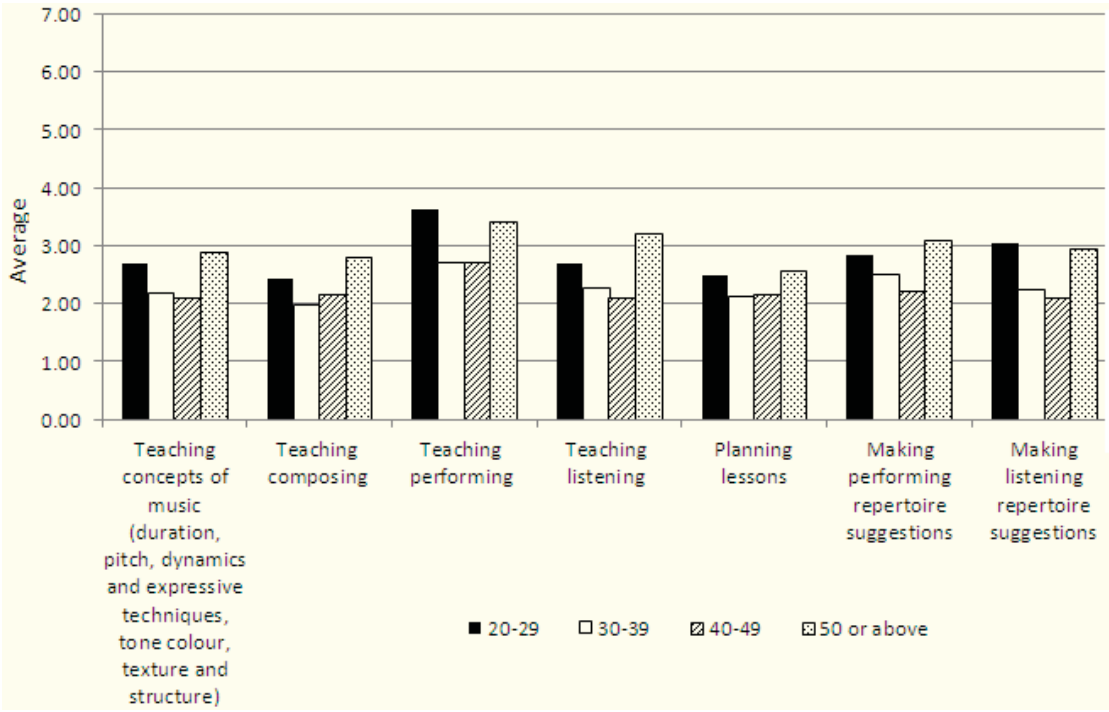
Table 10.82.

Age and How Challenging Teachers Found Teaching a Selected Content to Years 7-8

	Years 7-8. How challenging do you find																				
	Teaching concepts of music (duration, pitch, dynamics and expressive techniques, tone colour, texture			Teaching composing			Teaching performing			Teaching listening			Planning lessons			Making performing repertoire suggestions			Making listening repertoire suggestions		
Age	Count1	Average1	Var1	Count2	Average2	Var2	Count3	Average3	Var3	Count4	Average4	Var4	Count5	Average5	Var5	Count6	Average6	Var6	Count7	Average7	Var7
20-29	19	2.68	2.4503	19	2.42	2.2573	19	**3.63**	3.1345	19	2.68	2.8947	19	2.47	2.3743	19	2.84	2.4737	19	3.05	4.0526
30-39	43	2.19	2.8217	43	1.98	2.4518	43	2.70	3.7398	43	2.26	3.0044	43	2.12	2.5814	43	2.49	3.3511	42	2.24	3.2590
40-49	39	2.10	3.0945	42	2.17	3.4593	41	2.73	2.8012	42	2.12	2.3513	42	2.17	3.6057	42	2.21	2.5139	42	2.12	2.3513
50 or above	33	2.91	**4.2102**	36	2.81	**3.9897**	36	3.42	3.5071	36	3.22	**4.0063**	35	2.57	**3.3697**	36	3.11	**4.1587**	36	2.97	3.6278
Grand Total	**134**	**2.41**	**3.2363**	**140**	**2.31**	**3.1640**	**139**	**3.02**	**3.3981**	**140**	**2.52**	**3.1866**	**139**	**2.29**	**3.0356**	**140**	**2.61**	**3.2458**	**139**	**2.50**	**3.2808**

Figure 10.52.

Age and How Challenging Teachers Found Teaching a Selected Content to Years 7-8



Gender. Although respondents did not find it challenging to teach and plan for Years 7-8, Figure 10.53 shows that male teachers found teaching slightly more challenging on average. Among males, there were some respondents who found teaching composition, performance, listening, planning for music lessons, and making performing repertoire suggestions reasonably or very challenging (Var=4.1096, Var=4.0702, Var=4.0175, Var=3.8545, and Var=4.0545) (see Table 10.83).

Figure 10.53.

Gender and How Challenging Teachers Found Teaching a Selected Content to Years 7-8

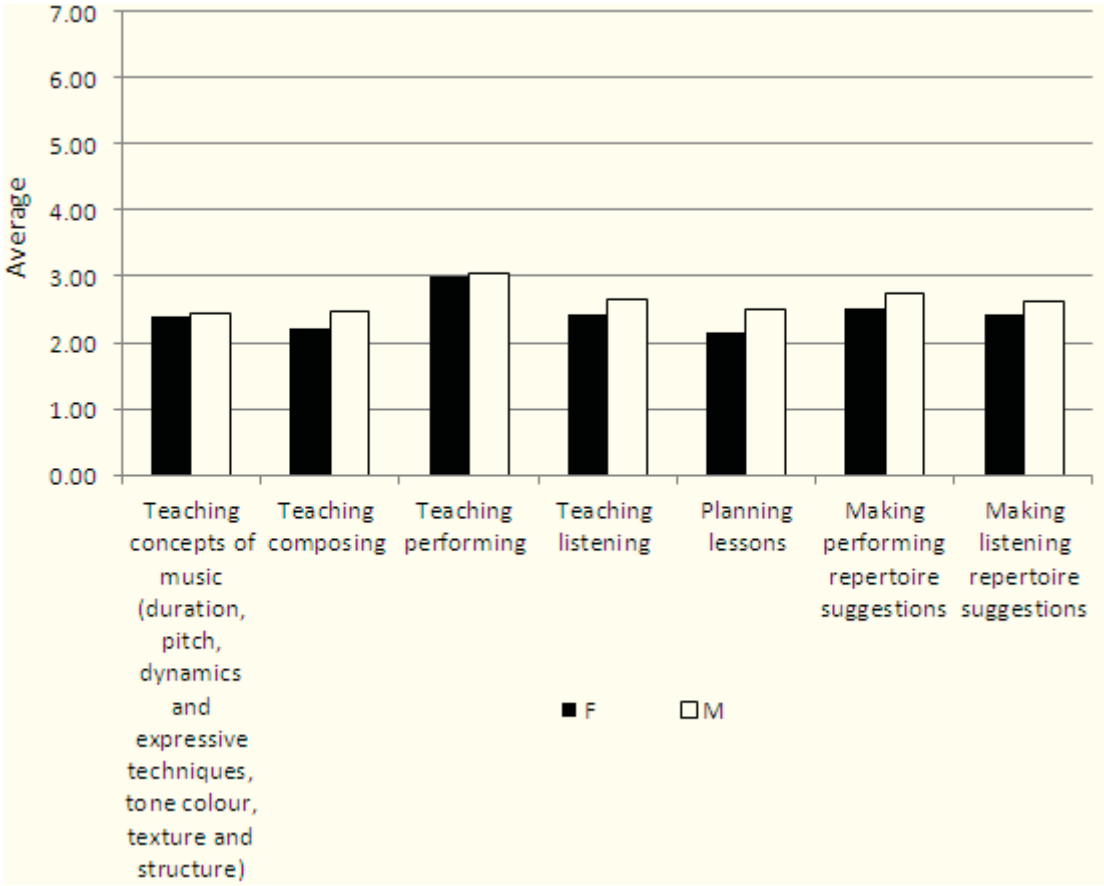


Table 10.83.

Gender and How Challenging Teachers Found Teaching Selected Content to Years 7-8

	Years 7-8. How challenging do you find																				
	Teaching concepts of music (duration, pitch, dynamics and expressive techniques, tone colour, texture			Teaching composing			Teaching performing			Teaching listening			Planning lessons			Making performing repertoire suggestions			Making listening repertoire suggestions		
Gender	Count1	Average1	Var1	Count2	Average2	Var2	Count3	Average3	Var3	Count4	Average4	Var4	Count5	Average5	Var5	Count6	Average6	Var6	Count7	Average7	Var7
F	79	2.39	3.1389	83	2.20	2.5307	82	3.01	2.9752	83	2.43	2.6388	83	2.16	2.4752	83	2.53	2.7155	82	2.43	2.9884
M	55	2.44	3.4357	57	2.46	4.1096	57	3.04	4.0702	57	2.65	4.0175	56	2.50	3.8545	57	2.74	4.0545	57	2.61	3.7412
Grand Total	134	2.41	3.2363	140	2.31	3.1640	139	3.02	3.3981	140	2.52	3.1866	139	2.29	3.0356	140	2.61	3.2458	139	2.50	3.2808

How challenging teachers found teaching a selected content to Years 9-10. Participants were asked to indicate perceived level of difficulty level to 16 items of selected content on a seven-point scale, where 1 is not at all difficult and 7 is highly difficult, in the survey Question A10. This study investigates the effects of qualification, age, and gender on teachers' responses to this question.

Qualification. Overall, while respondents with a high level of music education and a moderate level of musical attainment did not find teaching selected content to Years 9-10 difficult, teachers with a low level of musical attainment found teaching music to these years challenging on average (see Figure 10.54). However, the greatest variance in responses by participants with a low level of musical attainment indicates that many teachers found teaching Years 9-10 very challenging (see Table 10.84). On average, the highest mean was scored for improvising using pitched musical instruments (M=3.37) followed by improvising, arranging, and composing using a variety of sound sources and movement (M=3.28) and sight-singing (M=3.27). Teachers with a high level of musical education found teaching Years 9 and 10 slightly less challenging compared to respondents with a moderate level of musical attainment. The exception was for teaching using different types of technology for performance, and teaching using computer-based and other technologies to create and notate students' compositions. Teachers with a high level of music education scored higher means than teachers with a moderate level of musical attainment (performance (M=3.06) and (M=2.92); and composition (M=3.02) and (M=2.83)).

Figure 10.54.

Qualification and How Challenging Teachers Found Teaching a Selected Content to Years 9-10

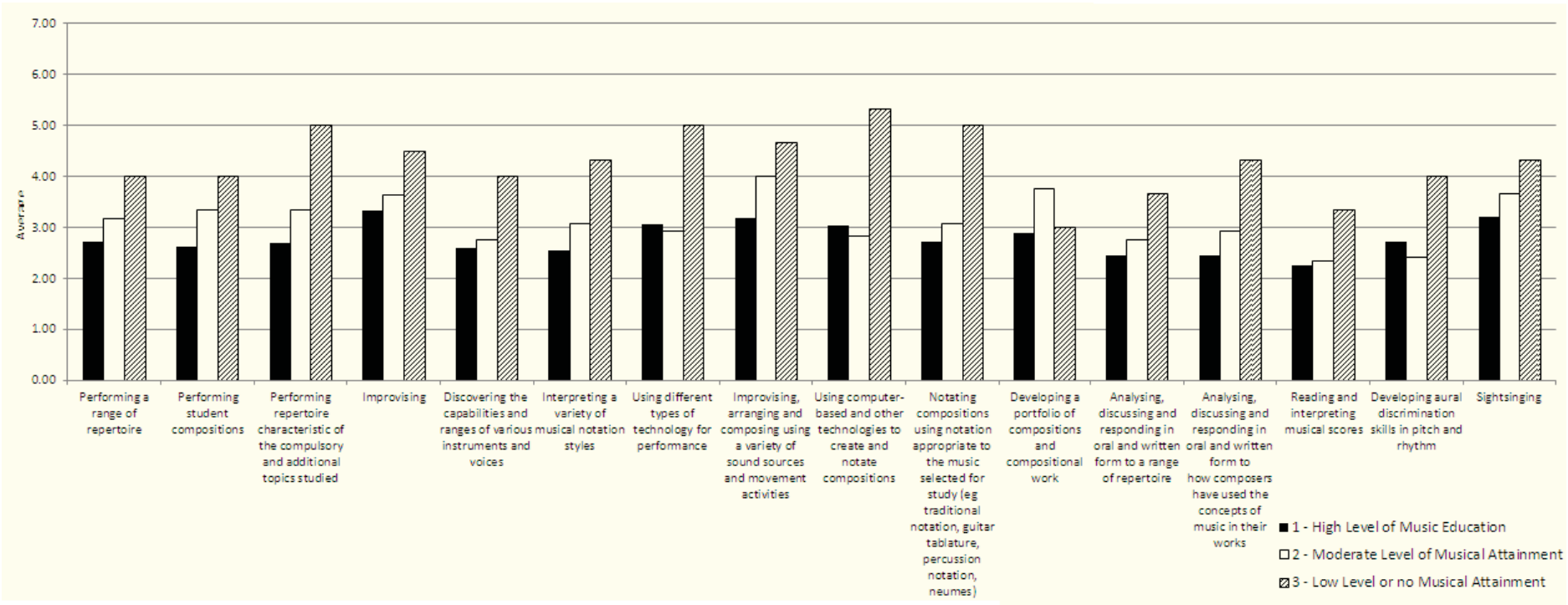


Table 10.84.

Qualification and How Challenging Teachers Found Teaching Selected Content to Years 9-10

Qualification	Performing a range of repertoire			Performing student compositions			Performing repertoire characteristic of the compulsory and additional topics studied			Improvising			Discovering the capabilities and ranges of various instruments and voices			Interpreting a variety of musical notation styles		
	Count1	Average1	Var1	Count2	Average2	Var2	Count3	Average3	Var3	Count4	Average4	Var4	Count5	Average5	Var5	Count6	Average6	Var6
1 - High Level of Music Education	125	2.73	3.2641	123	2.62	2.7954	118	2.70	2.7574	124	3.33	3.2475	124	2.59	2.6695	125	2.55	2.6525
2 - Moderate Level of Musical Attainment	12	3.17	3.9697	12	3.33	3.8788	12	3.33	3.8788	11	3.64	3.8545	12	2.75	3.2955	12	3.08	4.2652
3 - Low Level or no Musical Attainment	3	4.00	7.0000	3	4.00	7.0000	3	5.00	3.0000	2	4.50	4.5000	3	4.00	7.0000	3	4.33	4.3333
Grand Total	**140**	**2.79**	**3.3740**	**138**	**2.71**	**2.9811**	**133**	**2.81**	**2.9568**	**137**	**3.37**	**3.2795**	**139**	**2.64**	**2.7875**	**140**	**2.64**	**2.8520**

	Years 9-10. How challenging do you find teaching																				
Qualification	Using different types of technology for performance			Improvising, arranging and composing using a variety of sound sources and movement activities			Using computer-based and other technologies to create and notate compositions			Notating compositions using notation appropriate to the music selected for study (eg traditional notation, guitar tablature, percussion notation, neumes)			Developing a portfolio of compositions and compositional work			Analysing, discussing and responding in oral and written form to a range of repertoire			Analysing, discussing and responding in oral and written form to how composers have used the concepts of music in their works		
	Count7	Average7	Var7	Count8	Average8	Var8	Count9	Average9	Var9	Count10	Average10	Var10	Count11	Average11	Var11	Count12	Average12	Var12	Count13	Average13	Var13
1 - High Level of Music Education	123	3.06	2.8410	124	3.18	2.7162	124	3.02	3.5360	123	2.72	2.5987	125	2.89	3.1164	124	2.44	2.4765	122	2.45	2.4480
2 - Moderate Level of Musical Attainment	12	**2.92**	3.3561	11	4.00	4.0000	12	**2.83**	4.1515	12	3.08	3.3561	12	3.75	3.8409	12	2.75	2.0227	12	2.92	3.7197
3 - Low Level or no Musical Attainment	3	5.00	1.0000	3	4.67	0.3333	3	5.33	1.3333	3	5.00	4.0000	3	3.00	3.0000	3	3.67	4.3333	3	4.33	2.3333
Grand Total	**138**	**3.09**	**2.8975**	**138**	**3.28**	**2.8287**	**139**	**3.06**	**3.6199**	**138**	**2.80**	**2.7615**	**140**	**2.96**	**3.1858**	**139**	**2.50**	**2.4692**	**137**	**2.53**	**2.6037**

Qualification	Reading and interpreting musical scores			Developing aural discrimination skills in pitch and rhythm			Sightsinging		
	Count14	Average14	Var14	Count15	Average15	Var15	Count16	Average16	Var16
1 - High Level of Music Education	125	2.26	2.7404	125	2.73	2.8286	124	3.21	3.0776
2 - Moderate Level of Musical Attainment	12	2.33	2.0606	12	**2.42**	1.5379	12	3.67	**5.5152**
3 - Low Level or no Musical Attainment	3	3.33	10.3333	3	4.00	1.0000	3	4.33	9.3333
Grand Total	**140**	**2.29**	**2.7811**	**140**	**2.73**	**2.7028**	**139**	**3.27**	**3.3595**

Age. Teachers in the 50+ year age range found teaching selected content of a majority of items slightly more challenging than respondents from other age groups (except teachers within the 20-29 year age range who felt it was more difficult teaching improvisation (*M*=3.89), discovering the capabilities and range of various instruments and voices (*M*=3.26, and interpreting a variety of musical notation styles (*M*=3.11) (see Table 10.85). Across all teaching activities, improvising using musical instruments was found the most challenging for teachers from the 20-29 (*M*=3.89) and 50+ year age groups (*M*=75); sight-singing for respondents from the 30-39 year age group (*M*=3.49); and improvising, arranging, and

composing using a variety of sources and movement activities for participants from the 40-49 year age group (*M*=2.95) (also see Figure 10.55).

Table 10.85.

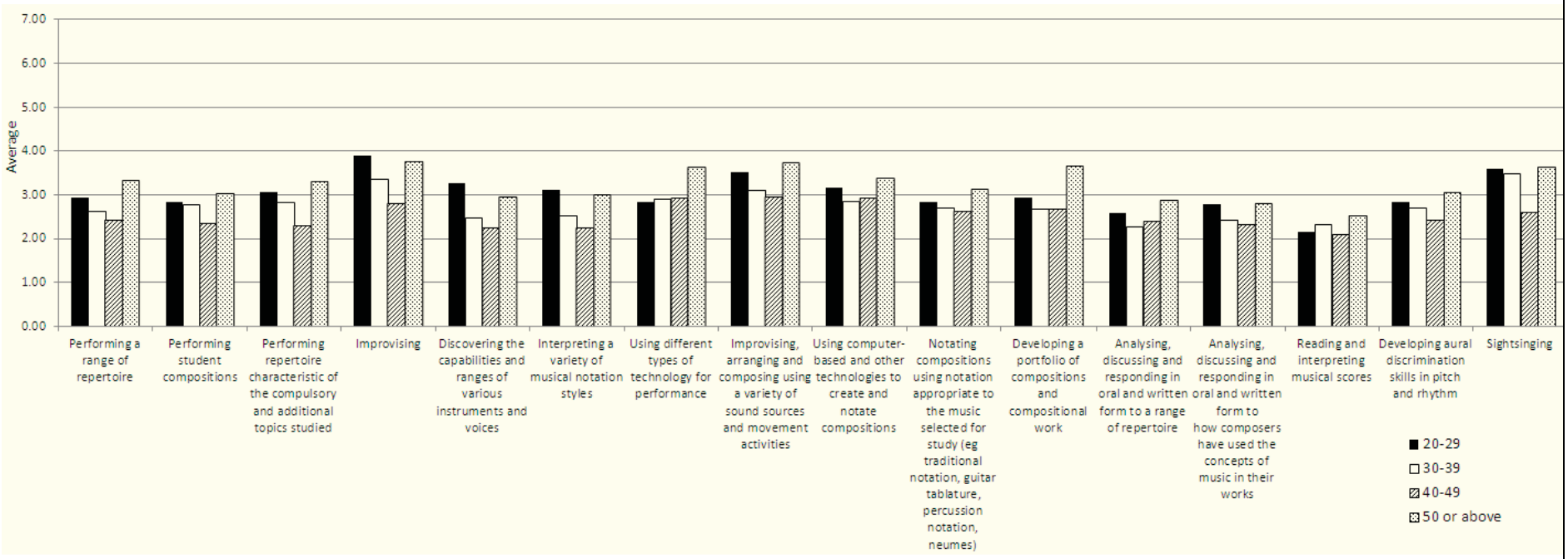
Age and How Challenging Teachers Found Teaching a Selected Content to Years 9-10

Age	Performing a range of repertoire			Performing student compositions			Performing repertoire characteristic of the compulsory and additional topics studied			Improvising			Discovering the capabilities and ranges of various instruments and voices			Interpreting a variety of musical notation styles			Using different types of technology for performance			Improvising, arranging and composing using a variety of sound sources and movement activities		
	Count1	Average1	Var1	Count2	Average2	Var2	Count3	Average3	Var3	Count4	Average4	Var4	Count5	Average5	Var5	Count6	Average6	Var6	Count7	Average7	Var7	Count8	Average8	Var8
20-29	19	2.95	3.0526	19	2.84	2.3626	18	3.06	2.9967	19	**3.89**	3.9883	19	**3.26**	3.9825	19	**3.11**	3.5439	19	2.84	4.0292	19	3.53	2.8187
30-39	43	2.63	3.1916	42	2.76	3.4053	42	2.81	3.2799	43	3.35	3.1849	42	2.48	1.6214	43	2.51	2.4939	43	2.91	2.2292	42	3.10	2.6249
40-49	42	2.43	2.7387	42	2.33	2.8130	40	2.30	2.0103	39	2.79	3.0621	42	2.24	2.7890	42	2.24	2.0395	41	2.93	2.3695	42	**2.95**	2.5343
50 or above	36	**3.33**	4.2857	35	**3.03**	2.9697	33	**3.30**	3.3428	36	**3.75**	2.8786	36	2.94	3.2540	36	3.00	3.6571	35	**3.63**	3.5933	35	**3.74**	3.2555
Grand Total	**140**	**2.79**	**3.3740**	**138**	**2.71**	**2.9811**	**133**	**2.81**	**2.9568**	**137**	**3.37**	**3.2795**	**139**	**2.64**	**2.7875**	**140**	**2.64**	**2.8520**	**138**	**3.09**	**2.8975**	**138**	**3.28**	**2.8287**

Age	Using computer-based and other technologies to create and notate compositions			Notating compositions using notation appropriate to the music selected for study (eg traditional notation, guitar tablature, percussion notation, neumes)			Developing a portfolio of compositions and compositional work			Analysing, discussing and responding in oral and written form to a range of repertoire			Analysing, discussing and responding in oral and written form to how composers have used the concepts of music in their works			Reading and interpreting musical scores			Developing aural discrimination skills in pitch and rhythm			Sightsinging		
	Count9	Average9	Var9	Count10	Average10	Var10	Count11	Average11	Var11	Count12	Average12	Var12	Count13	Average13	Var13	Count14	Average14	Var14	Count15	Average15	Var15	Count16	Average16	Var16
20-29	19	3.16	4.6959	19	2.84	2.3626	19	2.95	2.0526	19	2.58	2.7018	19	**2.79**	2.3977	19	2.16	2.2515	19	2.84	2.5848	19	3.58	3.7018
30-39	42	2.86	3.2474	42	2.69	1.9750	43	2.67	2.9867	43	2.26	1.6235	43	2.42	2.7730	43	2.33	2.6058	43	2.70	2.5969	43	**3.49**	3.2558
40-49	42	2.93	3.2387	42	2.62	2.8757	42	2.67	2.8130	41	2.39	2.3939	41	2.32	2.1720	42	2.10	2.7712	42	2.43	2.5436	41	2.59	2.7988
50 or above	36	**3.39**	4.0730	35	**3.11**	3.8689	36	**3.67**	4.0000	36	**2.86**	3.4373	34	**2.79**	3.0775	36	**2.53**	3.3992	36	**3.06**	3.0825	36	**3.64**	3.4373
Grand Total	**139**	**3.06**	**3.6199**	**138**	**2.80**	**2.7615**	**140**	**2.96**	**3.1858**	**139**	**2.50**	**2.4692**	**137**	**2.53**	**2.6037**	**140**	**2.29**	**2.7811**	**140**	**2.73**	**2.7028**	**139**	**3.27**	**3.3595**

Figure 10.55.

Age and How Challenging Teachers Found Teaching a Selected Content to Years 9-10



Gender. Overall, apart from teaching reading and interpreting musical scores (*M=2.23 and M=2.37)*, developing aural discrimination skills in pitch and rhythm (*M*=2.65 and *M*=2.84), and sight-singing (*M*=3.02 and *M*=3.63) (see Table 10.86), female teachers felt teaching content to students in Years 9-10 slightly more challenging when compared to male teachers. The most challenging teaching subject for females was improvisation (M=3.83), and for males was sight-singing (M=3.63) was the most challenging subject (also see Figure 10.56).

Table 10.86.

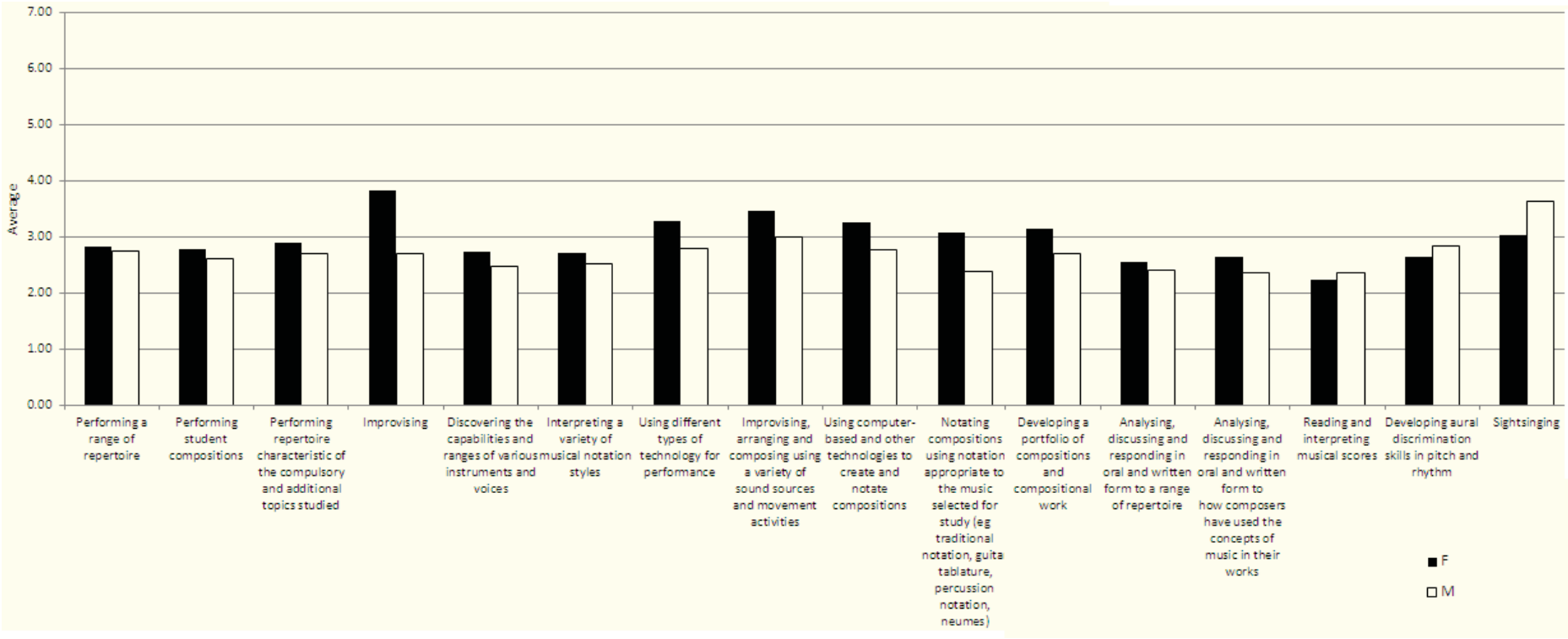
Gender and How Challenging Teachers Found Teaching Selected Content to Years 9-10

	Years 9-10. How cha																							
	Performing a range of repertoire			Performing student compositions			Performing repertoire characteristic of the compulsory and additional topics studied			Improvising			Discovering the capabilities and ranges of various instruments and voices			Interpreting a variety of musical notation styles			Using different types of technology for performance			Improvising, arranging and composing using a variety of sound sources and movement activities		
Gender	Count1	Average1	Var1	Count2	Average2	Var2	Count3	Average3	Var3	Count4	Average4	Var4	Count5	Average5	Var5	Count6	Average6	Var6	Count7	Average7	Var7	Count8	Average8	Var8
F	83	2.83	3.2639	82	2.78	2.8154	78	2.88	3.0904	82	3.83	3.0075	83	2.74	2.6373	83	2.71	2.6227	83	3.29	2.6227	82	3.46	2.5727
M	57	2.74	3.5902	56	2.61	3.2610	55	2.71	2.8027	55	2.69	2.9582	56	2.48	3.0179	57	2.53	3.2180	55	2.78	3.2108	56	3.00	3.1273
Grand Total	140	2.79	3.3740	138	2.71	2.9811	133	2.81	2.9568	137	3.37	3.2795	139	2.64	2.7875	140	2.64	2.8520	138	3.09	2.8975	138	3.28	2.8287

	allenging do you find teaching																							
	Using computer-based and other technologies to create and notate compositions			Notating compositions using notation appropriate to the music selected for study (eg traditional notation, guitar tablature, percussion notation, neumes)			Developing a portfolio of compositions and compositional work			Analysing, discussing and responding in oral and written form to a range of repertoire			Analysing, discussing and responding in oral and written form to how composers have used the concepts of music in their works			Reading and interpreting musical scores			Developing aural discrimination skills in pitch and rhythm			Sightsinging		
Gender	Count9	Average9	Var9	Count10	Average10	Var10	Count11	Average11	Var11	Count12	Average12	Var12	Count13	Average13	Var13	Count14	Average14	Var14	Count15	Average15	Var15	Count16	Average16	Var16
F	82	3.26	3.2299	82	3.09	2.4000	83	3.14	3.2227	83	2.55	2.3476	82	2.65	2.6759	83	2.23	2.6177	83	2.65	2.5472	82	3.02	3.0364
M	57	2.77	4.1078	56	2.38	3.0386	57	2.70	3.0702	56	2.41	2.6828	55	2.36	2.4949	57	2.37	3.0583	57	2.84	2.9568	57	3.63	3.6654
Grand Total	139	3.06	3.6199	138	2.80	2.7615	140	2.96	3.1858	139	2.50	2.4692	137	2.53	2.6037	140	2.29	2.7811	140	2.73	2.7028	139	3.27	3.3595

Figure 10.56.

Gender and How Challenging Teachers Found Teaching a Selected Content to Years 9-10



How challenging teachers found <u>teaching performance</u> to Years 11-12. Teachers were asked to rank their perceptions of five items on a seven-point scale, where 1 is not at all challenging and 7 is highly challenging. The items were to investigate how challenging teachers found teaching both solo performance and ensemble performance; music of various genres, periods, and styles; music representative of the contexts studied; compositions, arrangements and improvisations; and performing with different types of technology.

Qualification. As shown in Table 10.87, all of the respondents from all three qualification categories found teaching performance to Years 11-12 not challenging (based on the means). However, variance of 2.8726 indicates that there were some respondents with a high level of music education who found teaching performing with different types of technology reasonably challenging despite a mean of 3.14. There were also a number of teachers with a moderate level of musical attainment who found teaching performing compositions, arrangements and improvisations (*M*=3.40, Var=3.3778), and performing with different types of technology (*M*=3.40, Var=3.8222) reasonably challenging (also see Figure 10.57).

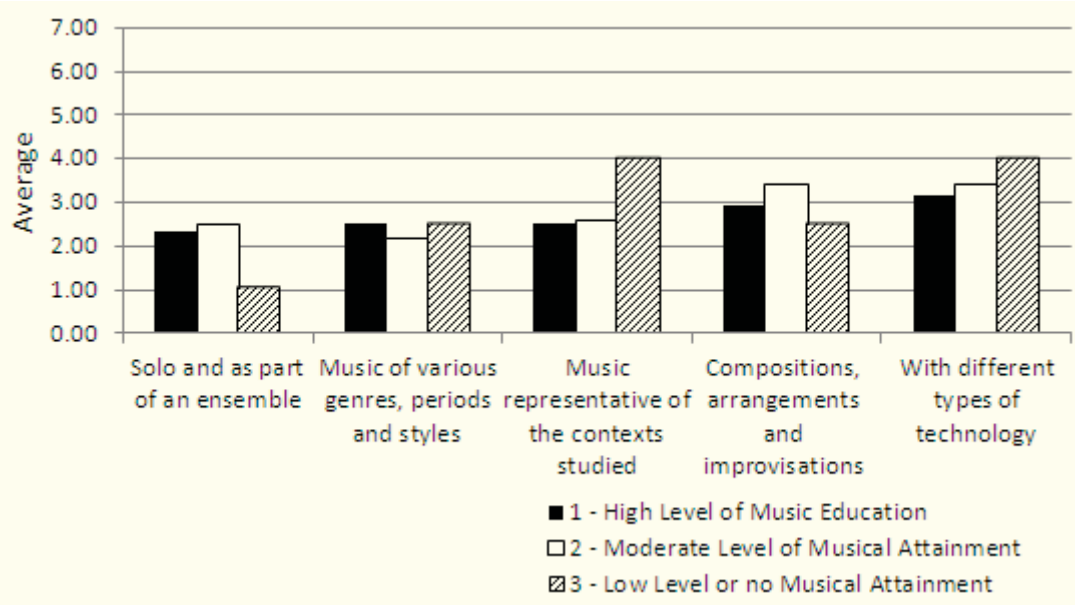
Table 10.87.

Qualification and How Challenging Teachers Found Teaching Performance to Years 11-12

	Years 11-12. Performance. How challenging do you find teaching performing														
	Solo and as part of an ensemble			Music of various genres, periods and styles			Music representative of the contexts studied			Compositions, arrangements and improvisations			With different types of technology		
Qualification	**Count1**	**Average1**	**Var1**	**Count2**	**Average2**	**Var2**	**Count3**	**Average3**	**Var3**	**Count4**	**Average4**	**Var4**	**Count5**	**Average5**	**Var5**
1 - High Level of Music Education	114	2.34	2.1032	114	2.54	2.8350	114	2.52	2.3758	115	2.92	2.6342	113	**3.14**	2.8726
2 - Moderate Level of Musical Attainment	10	2.50	2.9444	10	2.20	1.5111	10	2.60	3.1556	10	**3.40**	**3.3778**	10	**3.40**	**3.8222**
3 - Low Level or no Musical Attainment	2	1.00	0.0000	2	2.50	0.5000	2	4.00	2.0000	2	2.50	0.5000	2	4.00	0.0000
Grand Total	**126**	**2.33**	**2.1440**	**126**	**2.51**	**2.6839**	**126**	**2.55**	**2.4257**	**127**	**2.95**	**2.6485**	**125**	**3.18**	**2.8881**

Figure 10.57.

Qualification and How Challenging Teachers Found Teaching Performance to Years 11-12



Age. In regard to teaching performance to Years 11-12, across all age categories, participants from the 50 and above age range indicated teaching performing solo and as part of an ensemble (*M*=2.71) slightly more challenging than their younger counterparts. This was also the case for music of various genres, periods, and styles (*M*=3.18), students' compositions, arrangements and improvisations (*M*=3.38), and performing with different types of technology (*M*=3.38) (see Table 10.88). A higher level of variance also indicates that some older teachers found teaching performance challenging (also see Figure 10.58).

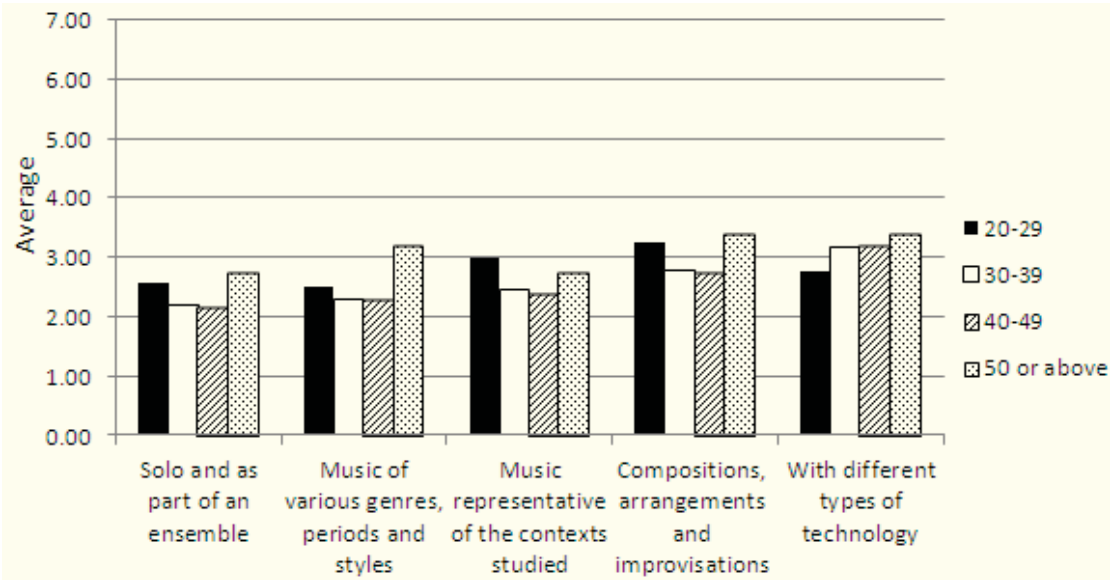
Table 10.88.

Age and How Challenging Teachers Found Teaching Performance to Years 11-12

	Years 11-12. Performance. How challenging do you find teaching performing														
	Solo and as part of an ensemble			Music of various genres, periods and styles			Music representative of the contexts studied			Compositions, arrangements and improvisations			With different types of technology		
Age	Count1	Average1	Var1	Count2	Average2	Var2	Count3	Average3	Var3	Count4	Average4	Var4	Count5	Average5	Var5
20-29	16	2.56	1.3292	16	2.50	1.3333	16	3.00	1.4667	16	3.25	1.8000	16	2.75	2.3333
30-39	40	2.18	1.8404	40	2.28	1.9481	40	2.45	2.5103	40	2.78	2.4865	39	3.18	2.7827
40-49	42	2.14	1.9791	42	2.29	2.8432	42	2.36	2.4303	42	2.71	2.5993	41	3.20	2.8610
50 or above	28	**2.71**	3.2487	28	**3.18**	3.9299	28	2.71	2.8783	29	**3.38**	3.3153	29	**3.38**	3.5296
Grand Total	**126**	**2.33**	**2.1440**	**126**	**2.51**	**2.6839**	**126**	**2.55**	**2.4257**	**127**	**2.95**	**2.6485**	**125**	**3.18**	**2.8881**

Figure 10.58.

Age and How Challenging Teachers Found Teaching Performance to Years 11-12



Gender. Table 10.89 shows that both males and females perceived teaching different types of performance as not being challenging when teaching Years 11-12. Among female teachers, teaching performing with different types of technology was found most challenging (*M*=3.38). Even though male teachers felt teaching this type of performing less difficult (*M*=2.91) than other subjects, there were some participants who found it challenging (Var=3.1255) (also see Figure 10.59).

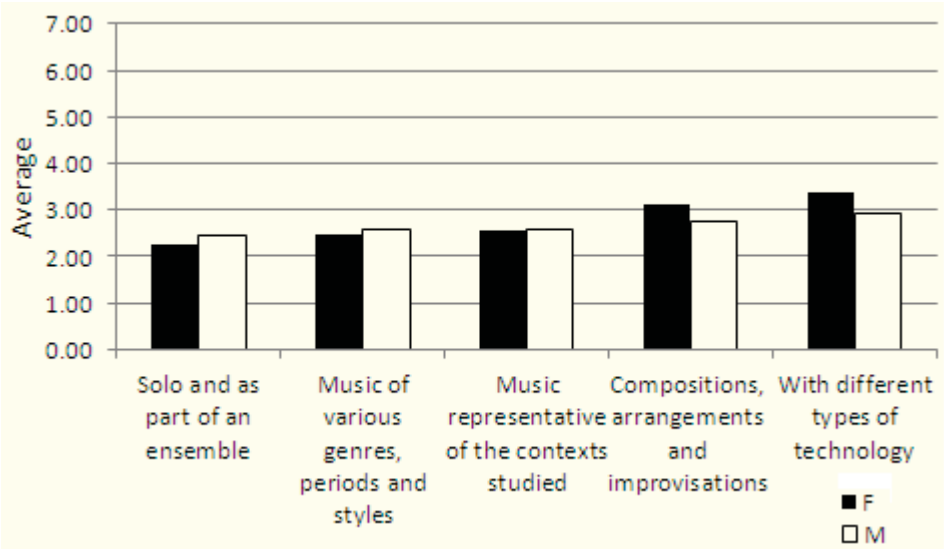
Table 10.89.

Gender and How Challenging Teachers Found Teaching Performance to Years 11-12

	Years 11-12. Performance. How challenging do you find teaching performing														
	Solo and as part of an ensemble			Music of various genres, periods and styles			Music representative of the contexts studied			Compositions, arrangements and improvisations			With different types of technology		
Gender	Count1	Average1	Var1	Count2	Average2	Var2	Count3	Average3	Var3	Count4	Average4	Var4	Count5	Average5	Var5
F	72	2.25	1.9085	72	2.47	2.7034	72	2.54	2.2236	73	3.11	2.5434	72	3.38	2.6602
M	54	2.44	2.4780	54	2.56	2.7044	54	2.56	2.7421	54	2.74	2.7617	53	2.91	3.1255
Grand Total	126	2.33	2.1440	126	2.51	2.6839	126	2.55	2.4257	127	2.95	2.6485	125	3.18	2.8881

Figure 10.59.

Gender and How Challenging Teachers Found Teaching Performance to Years 11-12



How challenging teachers found <u>teaching composition</u> to Years 11-12. A seven-point scale, where 1 is not at all challenging and 7 is highly challenging was used. Respondents were asked to indicate their perceptions of teaching six items including experimenting, improvising, arranging, structuring, notating, and using different types of technology.

Qualification. Overall, respondents with a high level of music education found teaching different types of compositions less challenging compared to teachers with other qualification categories (see Figure 10.60). The total means for all qualification categories also show that teaching composition was not difficult for teachers. However, there were some teachers with a high level of music education and some teachers with a moderate level of musical attainment who found teaching improvisation moderately challenging (*M*=3.29,

Var=3.1299, and *M*=3.70, Var=3.3444) (see Table 10.90). A great diversity of responses is shown for teaching structuring musical compositions (M=2.70, Var=5.5667) and notating of students' compositions (*M*=2.70, Var=4.6778) by respondents with a moderate level of musical attainment. A small sample size and the greatest diversity in responses from teachers with low or no musical attainment make analysis of data unreliable.

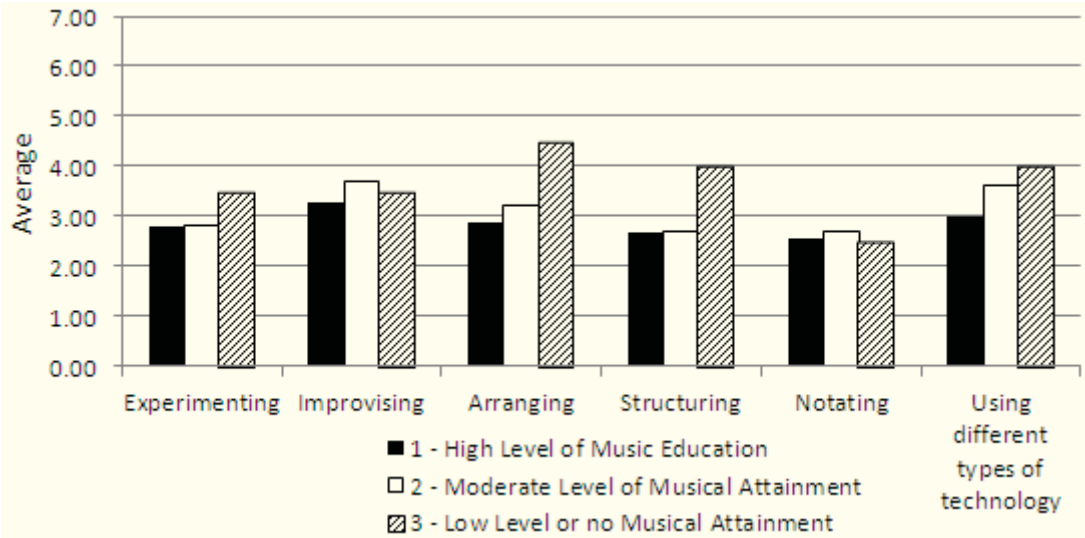
Table 10.90.

Qualification and How Challenging Teachers Found Teaching Composition to Years 11-12

	Years 11-12. Composition. How challenging do you find teaching																	
	Experimenting			Improvising			Arranging			Structuring			Notating			Using different types of technology		
Qualification	Count1	Average1	Var1	Count2	Average2	Var2	Count3	Average3	Var3	Count4	Average4	Var4	Count5	Average5	Var5	Count6	Average6	Var6
1 - High Level of Music Education	117	2.79	2.6350	118	**3.29**	**3.1299**	116	2.88	2.8201	117	2.68	2.1005	116	2.57	2.9604	117	3.02	2.8445
2 - Moderate Level of Musical Attainment	10	2.80	4.1778	10	**3.70**	**3.3444**	10	3.20	5.5111	10	**2.70**	**5.5667**	10	**2.70**	**4.6778**	10	3.60	5.1556
3 - Low Level or no Musical Attainment	2	3.50	12.5000	2	3.50	12.5000	2	4.50	4.5000	2	4.00	2.0000	2	2.50	0.5000	2	4.00	2.0000
Grand Total	**129**	**2.80**	**2.7872**	**130**	**3.32**	**3.1816**	**128**	**2.93**	**3.0265**	**129**	**2.70**	**2.3376**	**128**	**2.58**	**3.0175**	**129**	**3.08**	**2.9939**

Figure 10.60.

Qualification and How Challenging Teachers Found Teaching Composition to Years 11-12



Age. As shown in Table 10.91 teaching improvisation to Years 11-12 was the most challenging composing activity for almost all age groups: *M*=3.76 for the 20-29 year age group, *M*=3.46 for the 30-39 year age group, and *M*=3.57 for teachers who were 50 or above years of age. Participants from the 40-49 year age group found teaching composition using different types of technology more difficult (*M*=3.21). The diversity of responses (variance of 4.7404) to the question about notating students' compositions, points out that some teachers

from the 50 or above year age range found notating particularly difficult (also see Figure 10.61).

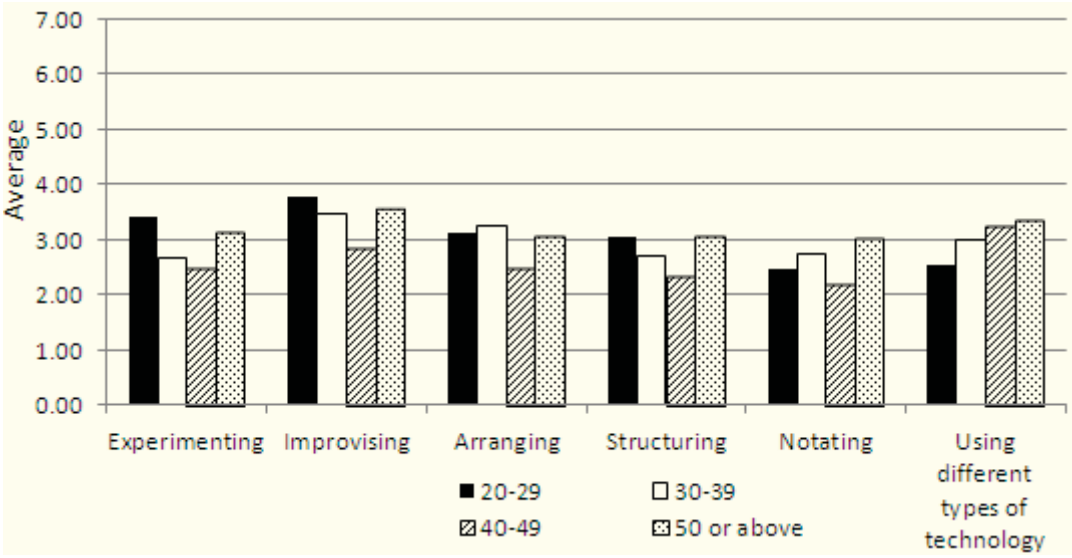
Table 10.91.

Age and How Challenging Teachers Found Teaching Composition to Years 11-12

Years 11-12. Composition. How challenging do you find teaching																		
	Experimenting			Improvising			Arranging			Structuring			Notating			Using different types of technology		
Age	Count1	Average1	Var1	Count2	Average2	Var2	Count3	Average3	Var3	Count4	Average4	Var4	Count5	Average5	Var5	Count6	Average6	Var6
20-29	17	3.41	2.5074	17	**3.76**	2.9412	17	3.12	3.3603	17	3.06	1.5588	17	2.47	1.6397	17	2.53	1.8897
30-39	41	2.66	2.9805	41	**3.46**	3.1549	39	3.23	2.8138	41	2.68	2.4720	41	2.73	2.9012	41	2.98	3.0244
40-49	42	2.45	2.4489	42	2.83	2.9228	42	2.48	2.4994	42	2.33	2.0325	42	2.19	2.4506	42	**3.21**	3.2944
50 or above	29	3.14	2.9089	30	**3.57**	3.4954	30	3.07	3.7195	29	3.03	2.8916	28	3.00	4.7407	29	3.34	3.1626
Grand Total	**129**	**2.80**	**2.7872**	**130**	**3.32**	**3.1816**	**128**	**2.93**	**3.0265**	**129**	**2.70**	**2.3376**	**128**	**2.58**	**3.0175**	**129**	**3.08**	**2.9939**

Figure 10.61.

Age and How Challenging Teachers Found Teaching Composition to Years 11-12



Gender. Table 10.92 and Figure 10.62 show that female teachers felt teaching almost all the different types of activities related to composing (except structuring musical compositions) to Years 11-12 slightly more challenging when compared to males.

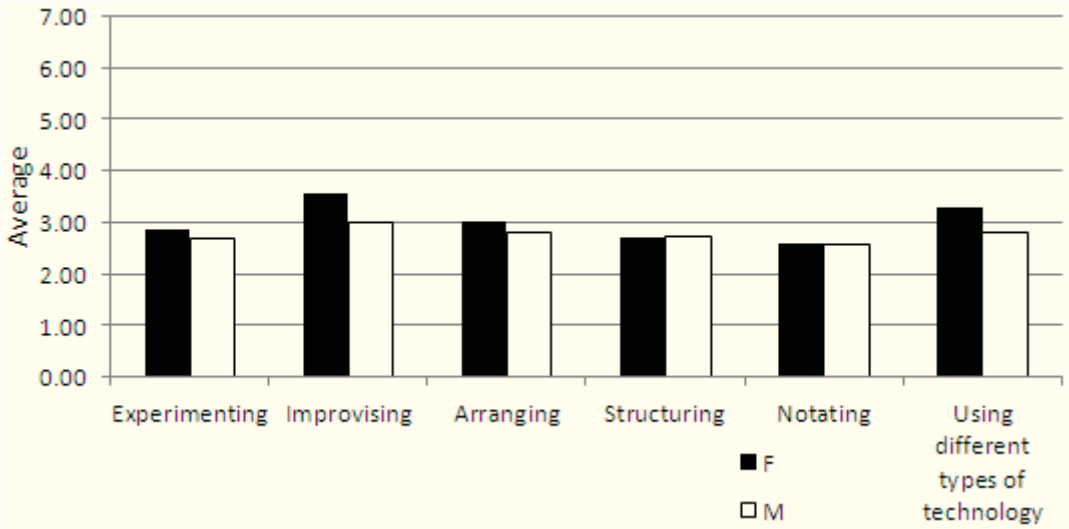
Table 10.92.

Gender and How Challenging Teachers Found Teaching Composition to Years 11-12

Years 11-12. Composition. How challenging do you find teaching																		
	Experimenting			Improvising			Arranging			Structuring			Notating			Using different types of technology		
Gender	Count1	Average1	Var1	Count2	Average2	Var2	Count3	Average3	Var3	Count4	Average4	Var4	Count5	Average5	Var5	Count6	Average6	Var6
F	74	2.88	2.4919	75	3.56	2.7632	74	3.03	2.9308	74	2.69	2.2445	75	2.59	2.8133	74	3.27	2.6383
M	55	2.69	3.2175	55	3.00	3.6296	54	2.80	3.1841	55	2.71	2.5064	53	2.57	3.3657	55	2.82	3.4108
Grand Total	129	2.80	2.7872	130	3.32	3.1816	128	2.93	3.0265	129	2.70	2.3376	128	2.58	3.0175	129	3.08	2.9939

Figure 10.62.

Gender and How Challenging Teachers Found Teaching Composition to Years 11-12



How challenging teachers found <u>teaching musicology</u> to Years 11-12. In Question A13 of the survey of secondary school teachers, participants were asked to indicate on the seven-point scale their perceptions to the five items that relate to teaching musicology: identifying and commenting on duration, pitch, dynamics, and expressive techniques, tone colour, texture and structure of musical masterpiece, analysing, collecting information, and using different types of technology, and investigating cultural contexts of music. The anchors were from 1 (not at all challenging) to 7 (highly challenging).

Qualification. Across levels of qualifications, teachers with a high level of education found identifying and commenting on a number of musical concepts (e.g, duration, pitch, dynamics etc.) more challenging than other counterparts (see Figure 10.63). Collecting information, using different types of technology, and investigating some of the cultural

contexts of music was found slightly more difficult by teachers with a moderate level of musical attainment (*M*=2.75, *M*=3.36, and *M*=2.92) (see Table 10.93).

Figure 10.63.

Qualification and How Challenging Teachers Found Teaching Musicology to Years 11-12

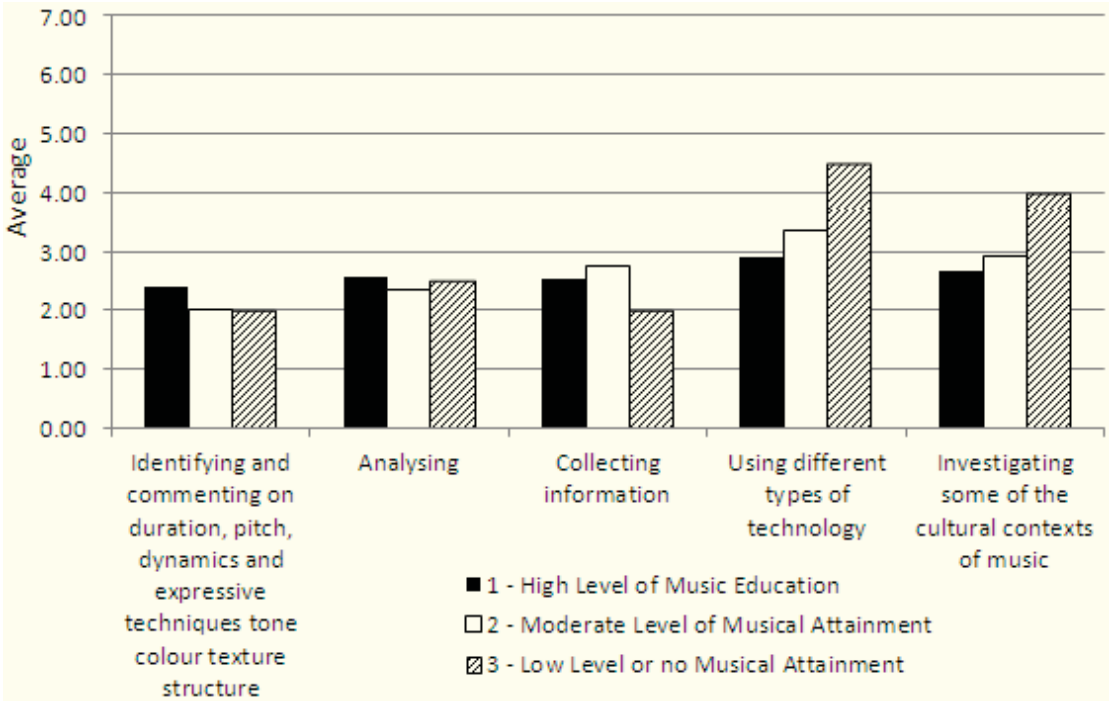


Table 10.93.

Qualification and How Challenging Teachers Found Teaching Musicology to Years 11-12

Qualification	Years 11-12. Musicology. How challenging do you find teaching														
	Identifying and commenting on duration, pitch, dynamics and expressive techniques tone colour texture structure			Analysing			Collecting information			Using different types of technology			Investigating some of the cultural contexts of music		
	Count1	Average1	Var1	Count2	Average2	Var2	Count3	Average3	Var3	Count4	Average4	Var4	Count5	Average5	Var5
1 - High Level of Music Education	117	2.38	2.3077	117	2.56	2.7318	116	2.52	2.5997	117	2.89	2.6686	115	2.68	2.0272
2 - Moderate Level of Musical Attainment	12	2.00	1.4545	12	2.33	2.0606	12	2.75	3.6591	11	3.36	3.4545	12	2.92	3.1742
3 - Low Level or no Musical Attainment	2	2.00	2.0000	2	2.50	0.5000	2	2.00	0.0000	2	4.50	0.5000	2	4.00	2.0000
Grand Total	131	2.34	2.2119	131	2.53	2.6200	130	2.53	2.6386	130	2.95	2.7265	129	2.72	2.1246

Age. In regard to challenges in teaching musicology to Years 11-12, teachers from the 50+ year age group perceived teaching musicological activities more challenging compared to other age groups, as shown in Table 10.94 (*M*=2.94 for identifying and commenting on

musical concepts, *M*=3.16 for analysing, *M*=3.16 for collecting information, and *M*=3.41 for using different types of technology). Moreover, a high level of variance for these items also indicates that there were teachers from these age groups who found teaching musicology particularly challenging (Var=4.5121, Var=4.2006, Var=4.3942, and Var=3.2167). Although none of the musicological activities were indicated as challenging on average across age levels, investigating cultural contexts of music was found to be the most challenging by participants within the 20-29 year age range (also see Figure 10.64).

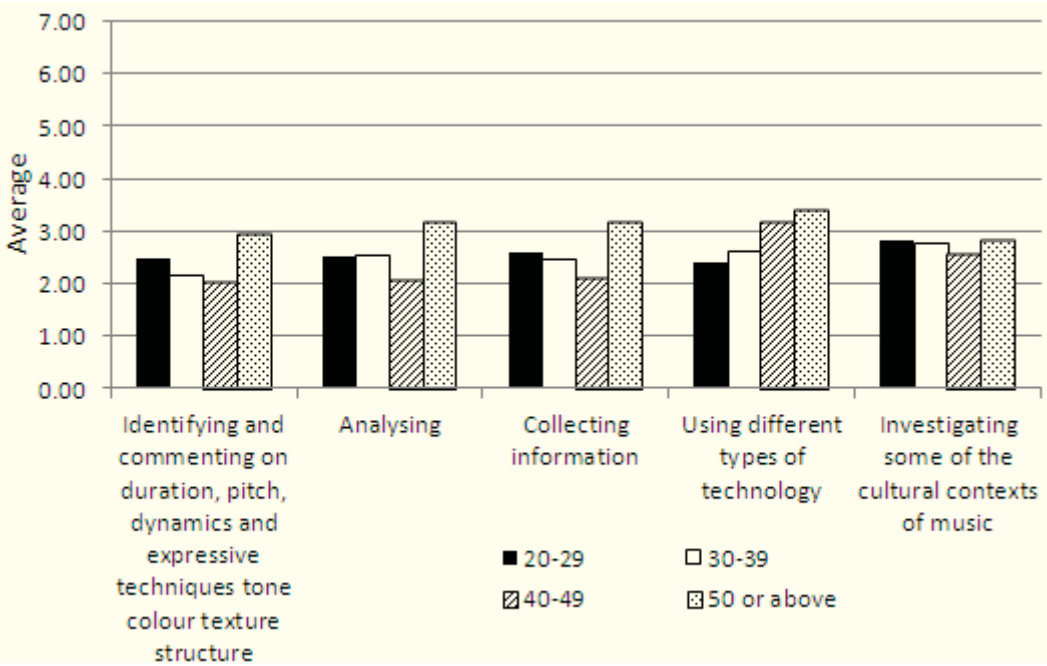
Table 10.94.

Age and How Challenging Teachers Found Teaching Musicology to Years 11-12

	Years 11-12. Musicology. How challenging do you find teaching														
	Identifying and commenting on duration, pitch, dynamics and expressive techniques tone colour texture structure			Analysing			Collecting information			Using different types of technology			Investigating some of the cultural contexts of music		
Age	Count1	Average1	Var1	Count2	Average2	Var2	Count3	Average3	Var3	Count4	Average4	Var4	Count5	Average5	Var5
20-29	17	2.47	0.7647	17	2.53	1.1397	17	2.59	1.2574	17	2.41	2.0074	17	**2.82**	**1.7794**
30-39	41	2.15	1.4780	41	2.54	2.3049	41	2.44	2.6524	41	2.61	2.3939	41	2.78	2.2756
40-49	41	2.02	1.4744	41	2.05	1.9476	40	2.10	1.4769	40	3.18	2.7122	40	2.55	1.6897
50 or above	32	**2.94**	**4.5121**	32	**3.16**	**4.2006**	32	**3.16**	**4.3942**	32	**3.41**	**3.2167**	31	2.81	2.8280
Grand Total	**131**	**2.34**	**2.2119**	**131**	**2.53**	**2.6200**	**130**	**2.53**	**2.6386**	**130**	**2.95**	**2.7265**	**129**	**2.72**	**2.1246**

Figure 10.64.

Age and How Challenging Teachers Found Teaching Musicology to Years 11-12



Gender. Figure 10.65 shows that the level of difficulty of teaching musicology to Years 11-12 is not affected by teachers' gender. Although male teaches indicated that they were slightly less challenged, teaching musicology using different types of technology was more difficult as perceived by females (*M*=3.12) compared to (*M*=2.72) by males (see Table 10.95).

Figure 10.65.

Gender and How Challenging Teachers Found Teaching Musicology to Years 11-12

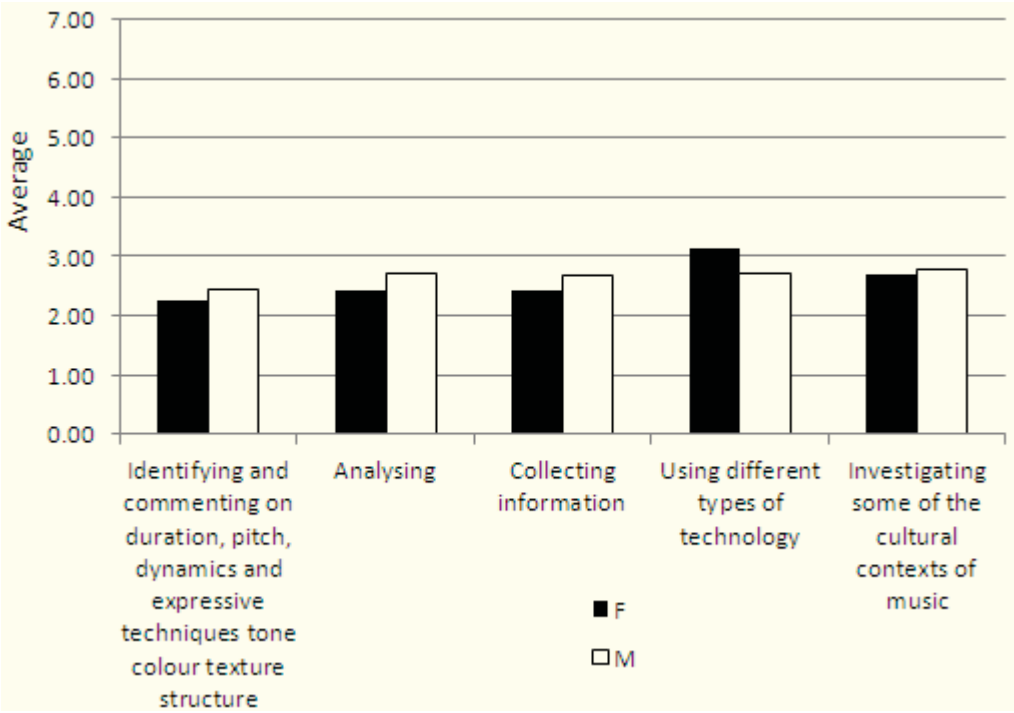


Table 10.95.

Gender and How Challenging Teachers Found Teaching Musicology to Years 11-12

	Years 11-12. Musicology. How challenging do you find teaching														
	Identifying and commenting on duration, pitch, dynamics and expressive techniques tone colour texture structure			Analysing			Collecting information			Using different types of technology			Investigating some of the cultural contexts of music		
Gender	Count1	Average1	Var1	Count2	Average2	Var2	Count3	Average3	Var3	Count4	Average4	Var4	Count5	Average5	Var5
F	77	2.27	2.0167	77	2.42	2.2724	76	2.43	2.2756	76	3.12	2.9058	76	2.68	2.1923
M	54	2.44	2.5157	54	2.70	3.1181	54	2.67	3.1698	54	2.72	2.4308	53	2.77	2.0631
Grand Total	131	2.34	2.2119	131	2.53	2.6200	130	2.53	2.6386	130	2.95	2.7265	129	2.72	2.1246

How challenging teachers found <u>teaching aural activities</u> to Years 11-12. Question A14 included teachers' perceptions of how challenging they found teaching aural activities to recognise, analyse, and comment on the concepts of music (e.g., duration, pitch, dynamics and expressive techniques, tone colour, texture, and structure), use technology; music of

various cultures; and unity, contrast and style of musical masterpieces. A scale where 1 is not at all challenging and 7 is highly challenging was used.

Qualification. Figure 10.66 shows that none of the responses to four questions about teaching activities that relate to aural development were challenging to teachers on average. When ranking their answers on a scale with the anchors from 1 (*not very much*) to 7 (*a lot*), respondents with a moderate level of musical attainment felt slightly more challenged when teaching musicology compared to participants with a high level of music education (*M*=3.25 for the use of technology, *M*=2.82 for music of various cultures, and *M*=2.67 for unity, contrast and style (see Table 10.96)). However, the latter indicated a slightly higher level of difficulty in teaching students to recognise, analyse and comment on the concepts of music (*M*=2.48).

Figure 10.66.

Qualification and How Challenging Teachers Found Teaching Aural Activities to Years 11-12

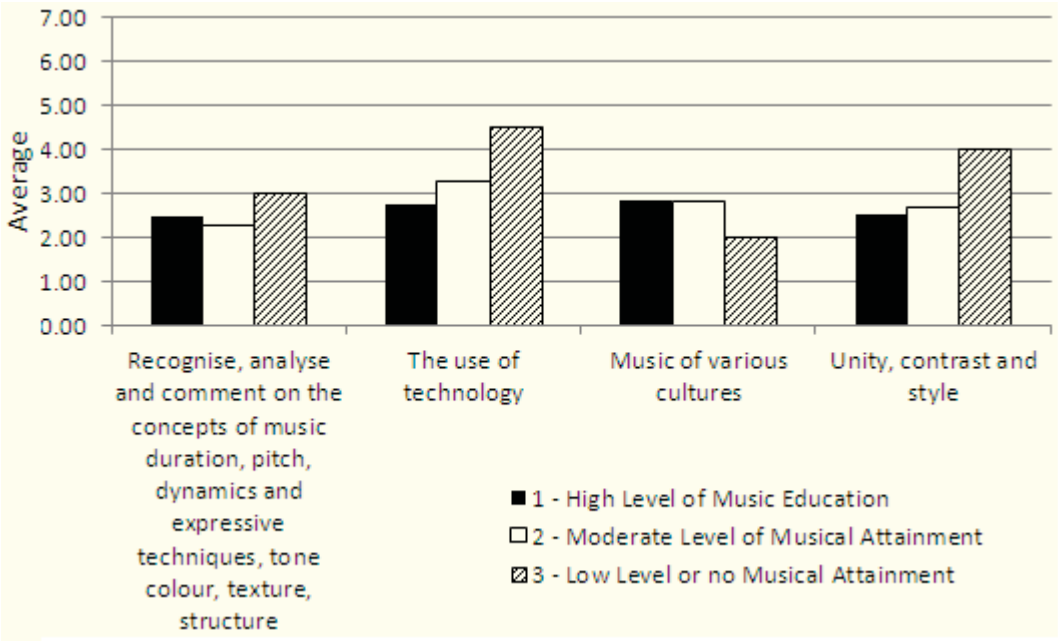


Table 10.96.

Qualification and How Challenging Teachers Found Teaching Aural Activities to Years 11-12

Qualification	Years 11-12. Aural activities. How challenging do you find teaching											
	Recognise, analyse and comment on the concepts of music duration, pitch, dynamics and expressive techniques, tone colour, texture, structure			The use of technology			Music of various cultures			Unity, contrast and style		
	Count1	Average1	Var1	Count2	Average2	Var2	Count3	Average3	Var3	Count4	Average4	Var4
1 - High Level of Music Education	117	**2.48**	2.4931	117	2.73	2.3901	118	2.81	2.3068	117	2.50	2.4590
2 - Moderate Level of Musical Attainment	12	2.25	2.7500	12	**3.25**	2.9318	11	**2.82**	2.7636	12	**2.67**	2.6061
3 - Low Level or no Musical Attainment	2	3.00	8.0000	2	4.50	4.5000	2	2.00	0.0000	2	4.00	8.0000
Grand Total	**131**	**2.47**	**2.5277**	**131**	**2.80**	**2.4834**	**131**	**2.80**	**2.2988**	**131**	**2.53**	**2.5123**

Age. Table 10.97 shows that respondents from the 50+ age group indicated a higher level of difficulty and greater variance when compared to other age groups (also see Figure 10.67).

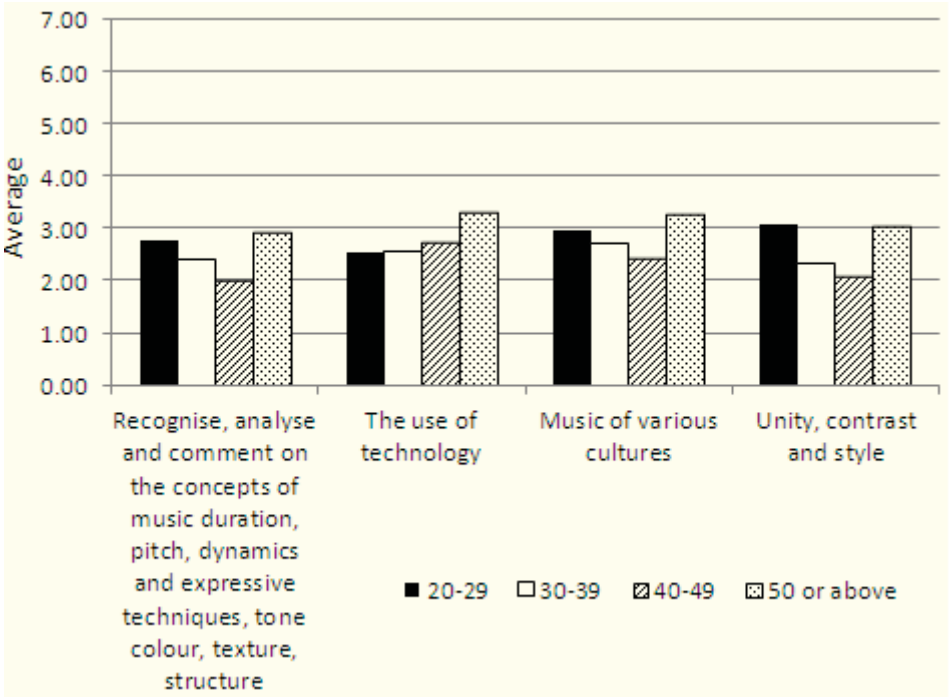
Table 10.97.

Age and How Challenging Teachers Found Teaching Aural Activities to Years 11-12

Age	Years 11-12. Aural activities. How challenging do you find teaching											
	Recognise, analyse and comment on the concepts of music duration, pitch, dynamics and expressive techniques, tone colour, texture, structure			The use of technology			Music of various cultures			Unity, contrast and style		
	Count1	Average1	Var1	Count2	Average2	Var2	Count3	Average3	Var3	Count4	Average4	Var4
20-29	17	2.76	2.0662	17	2.53	2.2647	17	2.94	2.0588	17	3.06	2.5588
30-39	41	2.41	2.2488	40	2.55	1.6897	41	2.71	1.9622	40	2.33	1.9686
40-49	41	2.02	1.5244	42	2.74	2.1980	41	2.44	1.9524	42	2.12	1.5708
50 or above	32	**2.94**	**4.1250**	32	**3.34**	**3.7813**	32	**3.31**	**3.0605**	32	**3.06**	**3.9315**
Grand Total	**131**	**2.47**	**2.5277**	**131**	**2.80**	**2.4834**	**131**	**2.80**	**2.2988**	**131**	**2.53**	**2.5123**

Figure 10.67.

Age and How Challenging Teachers Found Teaching Aural Activities to Years 11-12



Gender. As shown in Figure 10.68, there is almost no difference in the perceptions of female and male teachers regarding teaching aural activities. Female teachers found teaching musical concepts slightly less challenging when compared to male teachers (*M*=2.37 and M=2.60 respectively) (see Table 10.98). However, female teachers perceived teaching aural activities with the use of technology slightly more challenging than their male counterparts (*M*=2.95 and *M*=2.59 respectively).

Figure 10.68.

Gender and How Challenging Teachers Found Teaching Aural Activities to Years 11-12

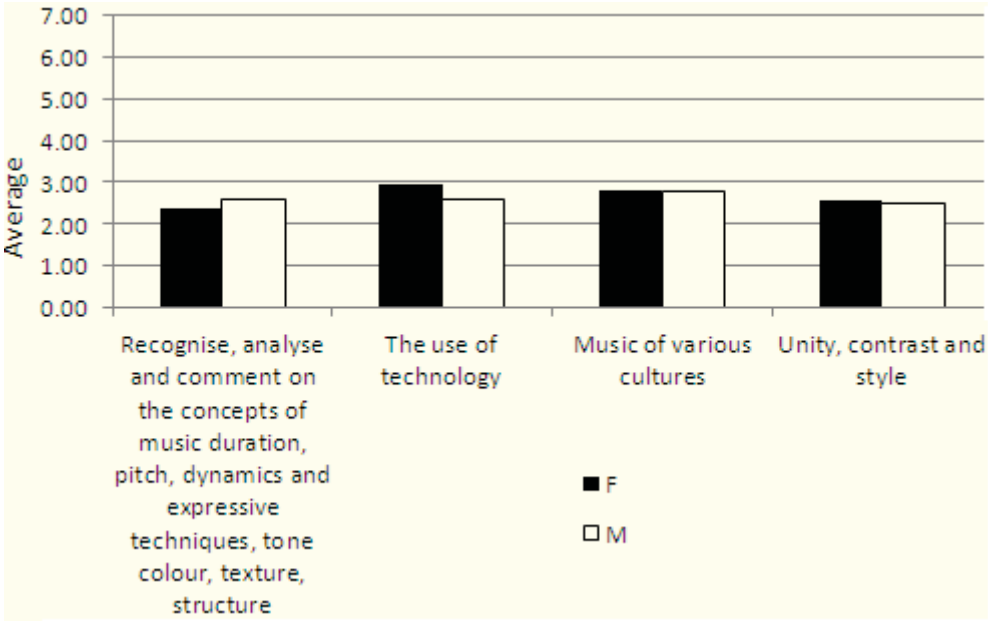


Table 10.98.

Gender and How Challenging Teachers Found Teaching Aural Activities to Years 11-12

	Years 11-12. Aural activities. How challenging do you find teaching											
	Recognise, analyse and comment on the concepts of music duration, pitch, dynamics and expressive techniques, tone colour, texture, structure			The use of technology			Music of various cultures			Unity, contrast and style		
Gender	Count1	Average1	Var1	Count2	Average2	Var2	Count3	Average3	Var3	Count4	Average4	Var4
F	76	2.37	2.3158	77	2.95	2.5762	76	2.80	2.1072	76	2.55	2.4372
M	55	2.60	2.8370	54	2.59	2.3215	55	2.80	2.6074	55	2.51	2.6620
Grand Total	131	2.47	2.5277	131	2.80	2.4834	131	2.80	2.2988	131	2.53	2.5123

How long teachers have been teaching music. In regard to Question B1 of the survey, Table 10.99 reveals that 47.52% (n=67) of participants have been teaching music for 16 or more years.

Table 10.99.

How Long Have Teachers Been Teaching Music?

How long have you been teaching music?	Number of observations	%
1-5 years	24	17.02%
6-10 years	29	20.57%
11-15 years	21	14.89%
16 or more	67	**47.52%**
Grand Total	**141**	**100.00%**

What other school subjects music teachers teach (Question B2). As shown in Table 10.100, 75.97% (n=98) of teachers taught music only. The biggest group of teachers who taught a subject or subjects from the Arts learning area – 13.18% (n=17) – taught drama. Among teachers who taught other secondary school subjects in addition to music, 20.51% (n=8) of respondents indicated that they taught the course Studies of Religion (see Table 10.101).

Table 10.100.

What Other Subject(s) Do Teachers teach?

What other subjects do you teach? (Select from: Visual Arts, Drama, Dance, None of the above)	Number of observations	%
Drama	17	**13.18%**
Visual Arts	9	6.98%
Drama, Dance	2	1.55%
Dance	1	0.78%
Visual Arts, Drama	1	0.78%
Visual Arts, Drama, Dance	1	0.78%
None of the above	98	**75.97%**
Grand Total	**129**	**100.00%**

Table 10.101.

Music Teachers and Other School Subjects

Other subjects you teach, please specify	Number of observations	%
Studies of Religion	8	20.51%
Information Technology	3	7.69%
English	3	7.69%
Mathematics	2	5.13%
English, History	2	5.13%
Studies of Society and Environment	2	5.13%
History	2	5.13%
Personal Development, Health and Physical Education	2	5.13%
Personal Development, Health and Physical Education, Studies of Religion	1	2.56%
English, History, Careers	1	2.56%
Studies of Society and Environment, Studies of Religion	1	2.56%
English, French, Computer subjects	1	2.56%
Food Technology, Photography, Sport	1	2.56%
English as a Second Language	1	2.56%
Teacher-Librarian	1	2.56%
Horticulture	1	2.56%
Mathematics, Science, Studies of Society and Environment, English	1	2.56%
English, Literacy	1	2.56%
Humanites	1	2.56%
Mathematics, Geography, History, English	1	2.56%
Information Technology, Studies of Society and Environment, Multimedia	1	2.56%
English, Health, Studies of Religion	1	2.56%
Studies of Religion, English	1	2.56%
Grand Total	39	100.00%

Where did teachers receive their college/university teacher training (Question C1)? Table 10.102 shows that 70.21% (n=99) of respondents received their teacher training at Australian universities only, 19.15% (n=17) of teachers were taught at Australian colleges only, and 2.13% (n=3) of participants were taught overseas only.

Table 10.102.

Where Teachers Received Their College/University Teacher Training?

Where did you receive your college/ university teacher training?	Number of observations	%
University (Australia)	99	70.21%
College (Australia)	27	19.15%
College (Australia), University (Australia)	10	7.09%
Overseas	3	2.13%
University (Australia), Overseas	1	0.71%
College (Australia), University (Australia), Overseas	1	0.71%
Grand Total	**141**	**100.00%**

When teachers received their teacher training (Question C2)? Table 10.103 indicates that 28.37% (n=40) of participants received their initial teacher training between 1980

and1989, followed by 27.66% (n=39) of teachers who completed their training between 1990 and 1999.

Table 10.103.

When Teacher Received Their College/University Teacher Training?

You received your teacher training between	Number of observations	%
1980-1989	40	28.37%
1990-1999	39	27.66%
2000-2008	29	20.57%
1970-1979	18	12.77%
1990-1999, 2000-2008	6	4.26%
1970-1979, 1980-1989	3	2.13%
1960-1969, 2000-2008	2	1.42%
1960-1969	2	1.42%
1980-1989, 1990-1999	1	0.71%
1970-1979, 1990-1999	1	0.71%
Grand Total	**141**	**100.00%**

How much teachers think that their teacher training was adequate to enable them to teach classroom music (Question C3?. Respondents indicated their perceptions on a seven-point scale with the anchors from 1 for low adequacy to 7 for high adequacy.

Qualification. The means for three qualification categories reveal that pre-service teacher training was considered inadequate, with the highest mean for teachers with a high level of music education and the lowest for those who had low or no musical attainment (*M*= 3.97 and *M*=2.67) (see Table 10.104). However, there were respondents with a high level of music education who believed that their teacher training was moderately adequate (variance of 2.9730).

Table 10.104.

Qualification and Perceived Adequacy of Pre-service Teacher Training

Qualification	How much do you think Your training, as a teacher, was adequate to enable you to teach music		
	Count	Average	Var
1 - High Level of Music Education	115	3.97	2.9730
2 - Moderate Level of Musical Attainment	13	3.38	0.9231
3 - Low Level or no Musical Attainment	3	2.67	2.3333
Grand Total	**131**	**3.89**	**2.7945**

Age. Table 10.105 shows that while respondents from the 30-39 year age range believed that their teacher training was reasonably adequate on average (M=4.51), other age groups thought that it was not.

Table 10.105.

Age and Perceived Adequacy of Pre-service Teacher Training

Age	How much do you think Your training, as a teacher, was adequate to enable you to teach music		
	Count	Average	Var
20-29	18	3.78	2.3007
30-39	39	**4.51**	2.2564
40-49	40	3.93	2.8917
50 or above	34	3.18	2.8164
Grand Total	**131**	**3.89**	**2.7945**

Gender. There was no difference in perceptions by male and female teachers to this question although responses from male teachers were more diverse (Var=3.7591) (see Table 10.106).

Table 10.106.

Gender and Perceived Adequacy of Pre-service Teacher Training

Gender	How much do you think Your training, as a teacher, was adequate to enable you to teach music		
	Count	Average	Var
F	78	3.92	2.1758
M	53	3.83	3.7591
Grand Total	131	3.89	2.7945

Qualification and music-specific development during pre-service training. In Question C4 of the survey for secondary school teachers, participants were asked to indicate on a seven-point scale with the anchors from 1 for low adequacy to 7 for high adequacy how much they thought their pre-service training, as teachers, contributed to development their knowledge and skills in music. There were the ten items: knowledge and skills of musicianship, performance skills, knowledge of music repertoire, knowledge of methodology of teaching music to secondary school students, knowledge of the subject area in terms of content curriculum documents (e.g., syllabus, frameworks), music program planning, music lesson planning, music lesson analysis, assessment and evaluation, and practical teaching. When compared to the respondents with a moderate level of musical attainment and no musical attainment, respondents with a high level of music education felt that their training greatly contributed to the development of their knowledge and skills in musicianship, performing musical instruments and knowledge of musical repertoire (see Figure 10.69). Overall, teachers with a low level of music education tended to rate at the ends of the scale. This is apparent in the large variance in the responses to the questions related to planning of music programs and knowledge of methodology of teaching music to secondary school students (Var=7.0000), planning lessons, and lesson analysis (Var=8.3333) (see Table 10.107). The largest variance at 10.3333 was for assessment and evaluation, and practical teaching for respondents with low or no musical attainment. The weakest area of pre-service training, as indicated by teachers with a high level of music education was development of knowledge of the subject area in terms of content (e.g., curriculum documentation including syllabus, frameworks etc.) (*M*=3.59). Teachers with a moderate level of musical attainment believed the weakest area was development of their performance skills (*M*=2.69). The lowest

mean and the most responses were received from teachers with a low level of musical attainment or no musical attainment. They indicated that development of knowledge and skills in musicianship were not very well covered during their pre-service training (*M*=1.67, Var=03333). The diversity of responses from teachers with a high level of education who perceived that their training contributed to the development of their knowledge of music and music teaching reasonably well, on average reveals that there were still many teachers who held less positive views. Respondents with a moderate level of musical attainment indicated their perceptions were lower for most of the items but higher for knowledge of the subject area in terms of content and practical teaching compared to those who had a high level of music education (*M*=4.08 and *M*=3.59; and *M*=4.50 and *M*=4.09).

Figure 10.69.

Qualification and Teachers' Perceptions of Music-Specific Aspects of Pre-service Training in Music

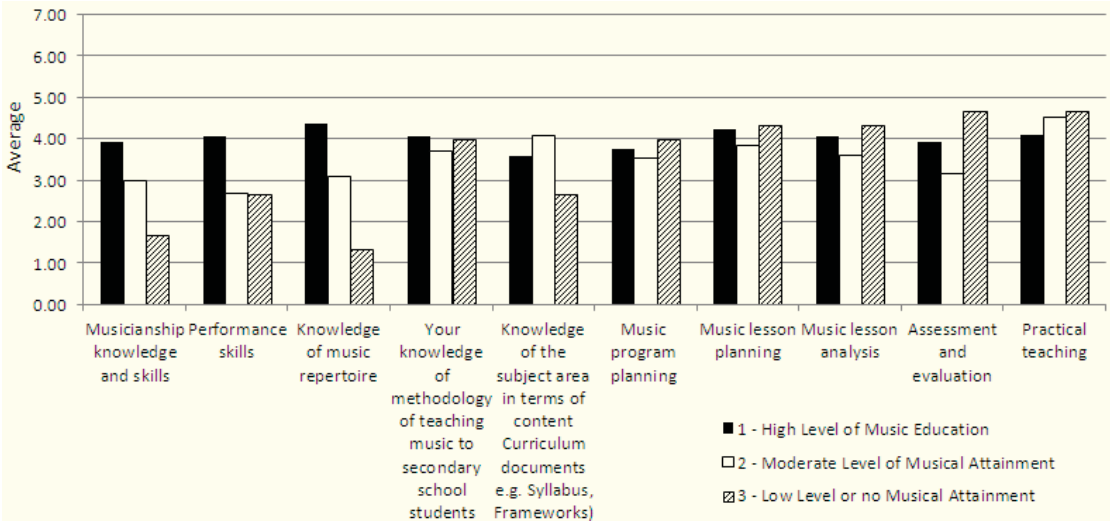


Table 10.107.

Qualification and Teachers' Perceptions of Music-Specific Aspects of Pre-service Training in Music

Qualification	How much do you think your training, as a teacher contributed to development of your														
	Musicianship knowledge and skills			Performance skills			Knowledge of music repertoire			Your knowledge of methodology of teaching music to secondary school students			Knowledge of the subject area in terms of content Curriculum documents e.g. Syllabus, Frameworks)		
	Count1	Average1	Var1	Count2	Average2	Var2	Count3	Average3	Var3	Count4	Average4	Var4	Count5	Average5	Var5
1 - High Level of Music Education	125	3.93	4.1641	125	4.06	4.6894	125	4.36	4.1839	81	4.07	3.6194	124	**3.59**	3.4961
2 - Moderate Level of Musical Attainment	13	3.00	5.0000	13	**2.69**	4.8974	12	3.08	5.7197	10	3.70	3.7889	12	**4.08**	3.5379
3 - Low Level or no Musical Attainment	3	**1.67**	**0.3333**	3	2.67	**8.3333**	3	1.33	0.3333	3	4.00	**7.0000**	3	2.67	4.3333
Grand Total	**141**	**3.79**	**4.2931**	**141**	**3.91**	**4.8843**	**140**	**4.19**	**4.4976**	**94**	**4.03**	**3.6441**	**139**	**3.61**	**3.5002**

Qualification	How much do you think your training, as a teacher contributed to development of your														
	Music program planning			Music lesson planning			Music lesson analysis			Assessment and evaluation			Practical teaching		
	Count6	Average6	Var6	Count7	Average7	Var7	Count8	Average8	Var8	Count9	Average9	Var9	Count10	Average10	Var10
1 - High Level of Music Education	124	3.75	3.6199	125	4.24	3.2000	125	4.06	3.3597	125	3.91	3.3390	124	**4.09**	4.0978
2 - Moderate Level of Musical Attainment	11	3.55	4.0727	12	3.83	3.2424	12	3.58	3.1742	12	3.17	3.2424	12	**4.50**	3.0000
3 - Low Level or no Musical Attainment	3	4.00	**7.0000**	3	4.33	**8.3333**	3	4.33	**8.3333**	3	4.67	**10.3333**	3	4.67	**10.3333**
Grand Total	**138**	**3.74**	**3.6541**	**140**	**4.21**	**3.2446**	**140**	**4.02**	**3.3880**	**140**	**3.86**	**3.4419**	**139**	**4.14**	**4.0609**

Teachers' attendance to music professional development (PD) (Question D1). Participants were asked to indicate if they ever attended any PD workshops in music. Out of 141 response to this item, 7.09 % (n=10) never attended any PD in music. Half of teachers who did not attend were those with a high level of music education (50.00% (n=5) (see Table 10.108). Out of 92.91% (n=131) who attended music PD, 91.60% (n=120) of teachers had a high level of music education. Table 10.109 shows that 50.00% (N=5) of respondents who did not take part in music PD have been teaching music from 1 to 5 years, and 49.62% (n=65) of participants who attended PD have been teaching 16 or more years. An analysis of the data shows that the highest percentage of teachers who indicated that they had attended PD workshops were from Catholic schools (95.00% (n=19)). The lowest percentage of respondents was from independent schools (90.00% n=36) (see Table 10.110). Respondents provided the evidence that they attended PDs in music during school hours (n=101), in teachers' own time (n=99), one morning or afternoon (n=25), one day only (n=30), one week or more (n=21). A number of respondents provided further information regarding the workshops they attended. These were:

They are not offered! (Survey ID 13, ACT, public school)

Have been to endless ASME conferences in holidays and on weekends, involved in professional association. (Survey ID 26, SA, Catholic school)

Over many years. (Survey ID 28, TAS, public school)

Over the years I have attended lots of PD, conferences etc. but mainly in my own time. (Survey ID 31, TAS, public school)

Orff Schulwerk levels course, PD days, singing course. (Survey ID 40, ACT, independent school)

On-line. (Survey ID 51, WA, public school)

Maryborough Music Conference. (Survey ID 74, NSW, public school)

Kodaly workshops /summer schools etc. (Survey ID 113, QLD, public school)

Orff conferences and workshops, ASME conferences and workshops, SACE workshops, reading manuals etc. (Survey ID 124, SA, independent school)

Regularly at different times different courses. (Survey ID 141, NSW, independent school)

Table 10.108.

Qualification and Attendance to Professional Development Workshops in Music

Have you ever attended any Music Professional Development Workshop - Qualification	Number of observations	%
N	10	7.09%
1 - High Level of Music Education	5	50.00%
2 - Moderate Level of Musical Attainment	3	30.00%
3 - Low Level or no Musical Attainment	2	20.00%
Y	131	92.91%
1 - High Level of Music Education	120	91.60%
2 - Moderate Level of Musical Attainment	10	7.63%
3 - Low Level or no Musical Attainment	1	0.76%
Grand Total	141	100.00%

Table 10.109.

Years of Teaching Music and Attendance to Professional Development Workshops in Music

Have you ever attended any Music Professional Development Workshop - How long have you been teaching music	Number of observations	%
N	10	7.09%
1-5 years	5	50.00%
6-10 years	3	30.00%
16 or more	2	20.00%
Y	131	92.91%
1-5 years	19	14.50%
6-10 years	26	19.85%
11-15 years	21	16.03%
16 or more	65	49.62%
Grand Total	141	100.00%

Table 10.110.

Type of School and Attendance to Professional Development Workshops in Music

	Have you ever attended any Music Professional Development Workshop					
	N		Y		Total Number of observations	Total %
School type	Number of observations	%	Number of observations	%		
Catholic	1	5.00%	19	95.00%	20	100.00%
Independent	4	10.00%	36	90.00%	40	100.00%
Public	5	6.33%	74	93.67%	79	100.00%
<Not provided>		0.00%	2	100.00%	2	100.00%
Grand Total	**10**	**7.09%**	**131**	**92.91%**	**141**	**100.00%**

Perceived adequacy of in-service teacher training. In question C3 teachers were asked to rank how adequate their in-service training in music was. A seven-point scale with the anchors from 1 for low adequacy to 7 for high adequacy was used.

Qualification. Respondents with a moderate level of musical attainment consistently indicated that their in-service training was inadequate (*M*=2.17, Var=1.2424) (see Table 10.111). While teachers with a high level of music education also indicated that their in-service training in music was inadequate on average, there were some teachers who believed that it was reasonably adequate (*M*=3.06, Var=2.9389). The greatest diversity in responses from participants with a low level of musical attainment or no musical attainment, points out that some teachers indicated that their in-service training was very inadequate and some believed that it was perfectly adequate (Var=6.3333).

Table 10.111.

Qualification and Perceived Adequacy of In-service Teacher Training

	How much do you think In-service training in music is adequate		
Qualification	Count	Average	Var
1 - High Level of Music Education	124	3.06	2.9389
2 - Moderate Level of Musical Attainment	12	2.17	1.2424
3 - Low Level or no Musical Attainment	3	4.33	6.3333
Grand Total	**139**	**3.01**	**2.9128**

Age. Across the age groups none of the respondents indicated that in-service training was adequate on average (see Table 10.112). Nevertheless, respondents from the 20-29 and 50

or above years age range believed with greater consistency that in-service training was slightly better than other age groups.

Table 10.112.

Age and Perceived Adequacy of In-service Teacher Training

Age	How much do you think In-service training in music is adequate		
	Count	Average	Var
20-29	19	2.74	1.7602
30-39	43	3.09	3.0388
40-49	42	3.40	3.4175
50 or above	35	2.60	2.6000
Grand Total	139	3.01	2.9128

Gender. Table 10.113 reveals that there was no difference in the perception of in-service teacher training of males and females.

Table 10.113.

Gender and Perceived Adequacy of In-service Teacher Training

Gender	How much do you think In-service training in music is adequate		
	Count	Average	Var
F	82	3.09	2.9185
M	57	2.91	2.9386
Grand Total	139	3.01	2.9128

Qualification and Benefits of participation in PD workshops. For Question D2 teachers rated their perceptions on a seven-point scale in response to the question, "As a result of participating in the Music Professional Development Workshops, to what extend do you believe your…" knowledge and understanding of the relevant syllabus have been increased, professional skills have been improved, professional confidence has been increased, capacity to improve the learning outcomes of your students has been enhanced, and teaching/professional practice has been enhanced. This was measured from 1 (*not very much*) to 7 (*a lot*).

There was only one teacher in the third qualification category – low or no musical attainment – who responded to this question. Nevertheless, this respondent felt that the music PD workshops were particularly beneficial in all items (M=7.00) (see Table 10.114). Many respondents with a high level of music education consistently perceived that PD workshops were reasonably beneficial for them as most of the means were above 4.5 and variance ranged from 2.1440 to 2.7082. These respondents also had less belief than other teachers that their knowledge and understanding of the relevant syllabus have been increased. Participants with a moderate level of musical attainment held less positive views on benefits of participation in PD workshops than those with a high level of musical attainment. However, greater variance – 4.0000 and above for most of items – shows that there were teachers who believed they did not benefit from PD workshops and those who believed the workshops were moderately beneficial (also see Figure 10.70).

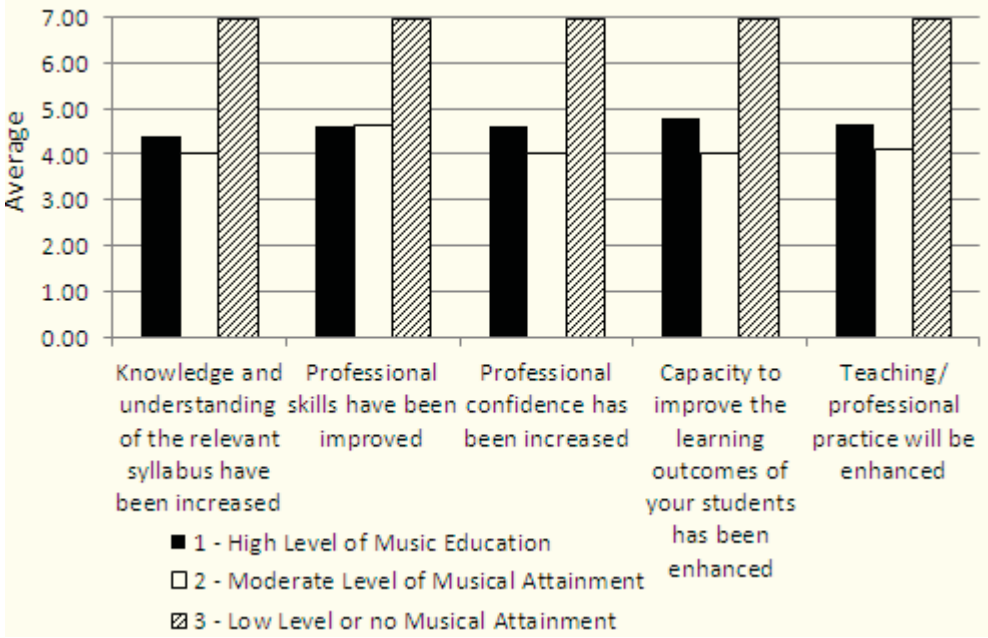
Table 10.114.

Qualification and Benefits of Participation in PD Workshops

Qualification	As a result of participating in the Music Professional Development Workshops, to what extent do you believe your														
	Knowledge and understanding of the relevant syllabus have been increased			Professional skills have been improved			Professional confidence has been increased			Capacity to improve the learning outcomes of your students has been			Teaching/ professional practice will be enhanced		
	Count1	Average1	Var1	Count2	Average2	Var2	Count3	Average3	Var3	Count4	Average4	Var4	Count5	Average5	Var5
1 - High Level of Music Education	122	4.37	2.7082	121	4.59	2.3416	122	4.61	2.6813	122	4.79	2.2988	121	4.65	2.1440
2 - Moderate Level of Musical Attainment	11	4.00	4.3636	11	4.64	2.9587	11	4.00	4.9091	11	4.00	4.0000	11	4.09	4.0826
3 - Low Level or no Musical Attainment	1	7.00	0.0000	1	7.00	0.0000	1	7.00	0.0000	1	7.00	0.0000	1	7.00	0.0000
Grand Total	**134**	**4.36**	**2.8866**	**133**	**4.61**	**2.4186**	**134**	**4.57**	**2.9161**	**134**	**4.74**	**2.5064**	**133**	**4.62**	**2.3549**

Figure 10.70.

Qualification and Benefits of Participation in PD Workshops



Relevance of PD workshops. Teachers rated their perceptions on a 7 point scale in response to Question D3 which stated "If it was a group workshop how much was it relevant to your…" teaching, students, and resources of your school. The anchors are from 1 (no relevance) to 7 (highly relevant).

Qualification. Respondents with a high level of music education perceived that group workshops were moderately relevant to their teaching and students. This was the case to a lesser extent with respect to their school resources (*M*= 4.55, *M*=4.56, and *M*=3.98) (see Table 10.115). Participants with a moderate level of musical attainment, however, felt that workshops were slightly less relevant to them (*M*=3.82, *M*=.4.27, and *M*=3.09) (also see Figure 10.71).

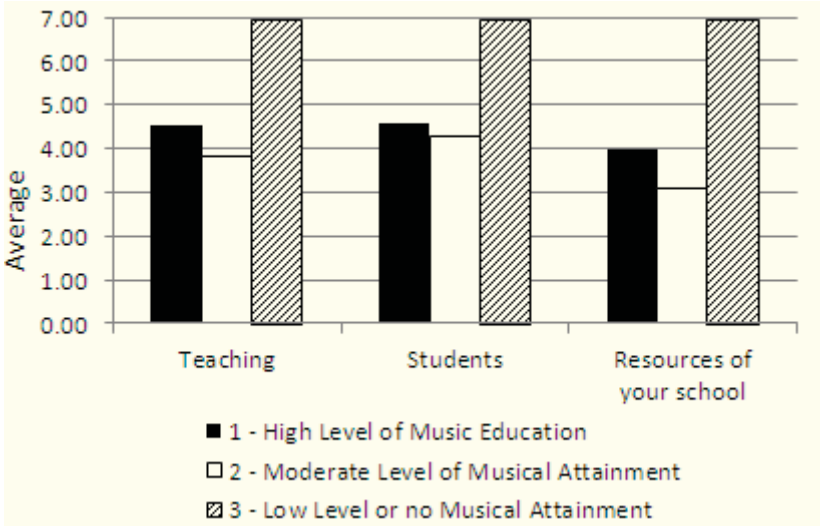
Table 10.115.

Qualification and Relevance of PD Workshops

Qualification	If it was a group workshop how much was it relevant to your Teaching			Students			Resources of your school		
	Count1	Average1	Var1	Count2	Average2	Var2	Count3	Average3	Var3
1 - High Level of Music Education	118	4.55	2.1288	114	4.56	2.5269	114	3.98	2.9997
2 - Moderate Level of Musical Attainment	11	3.82	4.1488	11	4.27	3.6529	11	3.09	3.1736
3 - Low Level or no Musical Attainment	1	7.00	0.0000	1	7.00	0.0000	1	7.00	0.0000
Grand Total	**130**	**4.51**	**2.3730**	**126**	**4.56**	**2.6596**	**126**	**3.93**	**3.1298**

Figure 10.71.

Qualification and Relevance of PD Workshops



Type of school. Overall, in regard to relevance of PD workshops, an analysis of the teachers' perceptions revealed that group workshops in music were most relevant to teachers from Catholic schools followed by teachers from independent and public schools (see Figure 10.72). Workshops in music were the least relevant to resources of public schools (M=3.71) (see Table 10.116). The highest mean of 4.72 indicates that group workshops were most relevant to students from Catholic schools.

Figure 10.72.

Type of School and Relevance of PD Workshops

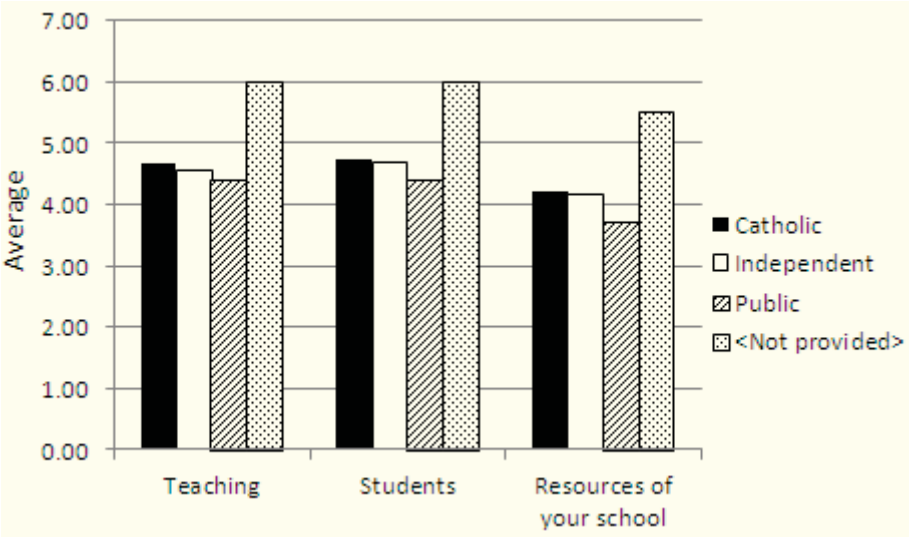


Table 10.116.

Type of School and Relevance of PD Workshops

School type	If it was a group workshop how much was it relevant to your								
	Teaching			Students			Resources of your school		
	Count1	Average1	Var1	Count2	Average2	Var2	Count3	Average3	Var3
Catholic	19	4.68	2.3392	18	**4.72**	2.3301	18	4.22	3.1242
Independent	35	4.54	2.1378	34	4.68	2.1649	33	4.15	3.6326
Public	74	4.41	2.5731	72	4.42	3.0634	73	**3.71**	2.9578
<Not provided>	2	6.00	0.0000	2	6.00	0.0000	2	5.50	0.5000
Grand Total	**130**	**4.51**	**2.3914**	**126**	**4.56**	**2.6809**	**126**	**3.93**	**3.1549**

Frequency of making contacts with music Advisers/Consultants. Teachers were asked to indicate how often they make contact with music Advisers/Consultants in Question D4. Overall, Table 10.117 indicates that 41.13% (n=58) of respondents never contacted music Advisers/Consultants. This question was also analysed against teachers' qualifications, age, and gender as well as by type of school and by state and territory.

Qualification. Across qualification categories, 40.00% (n=50) of respondents with a high level of music education and 53.85% (n=7) of teachers with a moderate level of musical attainment never made contact with music Advisers/Consultants. The table also reveals that

the preferred frequency of contacting was once a year as indicated by 21.28% of respondents (n=30).

Table 10.117.

Qualification and Frequency of Making Contacts With Music Advisers/Consultants

	How often do you make contact with music advisers/ consultants													
	Never		Once a month		Once a semester		Once a term		Once a week		Once a year		Total Count	Total %
Qualification	Count	%	Count	%	Count	%	Count	%	Count	%	Count	%		
1 - High Level of Music Education	50	40.00%	11	8.80%	16	12.80%	20	16.00%	3	2.40%	25	20.00%	125	100.00%
2 - Moderate Level of Musical Attainment	7	53.85%	1	7.69%		0.00%	1	7.69%		0.00%	4	30.77%	13	100.00%
3 - Low Level or no Musical Attainment	1	33.33%		0.00%		0.00%	1	33.33%		0.00%	1	33.33%	3	100.00%
Grand Total	58	41.13%	12	8.51%	16	11.35%	22	15.60%	3	2.13%	30	21.28%	141	100.00%

Age. In regard to frequency of making contacts with music Advisers/Consultants, Table 10.118 shows that the largest group of respondents who never contacted music advisers was from the 50+ year age range (47.22% (n=17); 36.11% (n=13) of these teachers have been making contacts once a year.

Table 10.118.

Age and Frequency of Making Contacts With Music Advisers/Consultants

	How often do you make contact with music advisers/ consultants													
	Never		Once a month		Once a semester		Once a term		Once a week		Once a year		Total Count	Total %
Age	Count	%	Count	%	Count	%	Count	%	Count	%	Count	%		
20-29	8	42.11%	1	5.26%	2	10.53%	4	21.05%	1	5.26%	3	15.79%	19	100.00%
30-39	17	39.53%	5	11.63%	7	16.28%	7	16.28%	1	2.33%	6	13.95%	43	100.00%
40-49	16	37.21%	5	11.63%	5	11.63%	8	18.60%	1	2.33%	8	18.60%	43	100.00%
50 or above	17	47.22%	1	2.78%	2	5.56%	3	8.33%		0.00%	13	36.11%	36	100.00%
Grand Total	58	41.13%	12	8.51%	16	11.35%	22	15.60%	3	2.13%	30	21.28%	141	100.00%

Gender. Table 10.119 shows that 50.88% (n=29) of female and 34.52% (n=29) of male respondents never sought advise in music. Making contacts once a year was most preferable among 25.00% (n=21) of female teachers; the once a term and once a year contacts were the preferred frequency for male respondents, (15.79% for both (n=9).

Table 10.119.

Gender and Frequency of Making Contacts With Music Advisers/Consultants

	How often do you make contact with music advisers/ consultants													
	Never		Once a month		Once a semester		Once a term		Once a week		Once a year		Total Count	Total %
Gender	Count	%	Count	%	Count	%	Count	%	Count	%	Count	%		
F	29	34.52%	8	9.52%	11	13.10%	13	15.48%	2	2.38%	21	25.00%	84	100.00%
M	29	50.88%	4	7.02%	5	8.77%	9	15.79%	1	1.75%	9	15.79%	57	100.00%
Grand Total	58	41.13%	12	8.51%	16	11.35%	22	15.60%	3	2.13%	30	21.28%	141	100.00%

Type of school. In regard to frequency of making contacts with music Advisers/Consultants across types of school, 55.00% (n=11) of teachers from Catholic schools never contacted a music adviser (see Table 10.120). Making a contact once a semester was most frequent among respondents from Catholic schools (15.00% (n=3)). While 40.00% (n=16) of participants from independent schools never contacted music advisers, the most frequent contacts of those who did were once a term and once a year, both at 17.50% (n=7). The smallest percentage (39.24% (n=31)) of teachers who never made a contact with music advisers was from public schools, but 25.32% (n=20) of respondents contacted music advisers only once a year.

Table 10.120.

Frequency of Making Contacts With Music Advisers/Consultants by Type of School

	How often do you make contact with music advisers/ consultants													
	Never		Once a month		Once a semester		Once a term		Once a week		Once a year		Total Count	Total %
School type	Count	%	Count	%	Count	%	Count	%	Count	%	Count	%		
Catholic	11	55.00%	1	5.00%	3	15.00%	2	10.00%	1	5.00%	2	10.00%	20	100.00%
Independent	16	40.00%	4	10.00%	6	15.00%	7	17.50%		0.00%	7	17.50%	40	100.00%
Public	31	39.24%	7	8.86%	7	8.86%	12	15.19%	2	2.53%	20	25.32%	79	100.00%
<Not provided>		0.00%		0.00%		0.00%	1	50.00%		0.00%	1	50.00%	2	100.00%
Grand Total	58	41.13%	12	8.51%	16	11.35%	22	15.60%	3	2.13%	30	21.28%	141	100.00%

State and territory. In connection to frequency of making contacts with music Advisers/Consultants by state and territory, 23.81% (n=5) of the QLD teachers constitute the smallest percentage of respondents who never contacted advisory services in music (see Table 10.121). A comparison of frequency reveals that 12.50% (n=1) of respondents from TAS contacted a music adviser once a week; 20.00% (n=1) of the ACT teachers made a contact once a month; 46.15% (n=6) of the SA participants contacted once a term; 20.00% (n=1) of the WA teachers made contact once a semester; and 37.50% (n=3) of respondents from TAS contacted once a year.

Table 10.121.

Frequency of Making Contacts With Music Advisers/Consultants by State and Territory

	How often do you make contact with music advisers/ consultants													
	Never		Once a month		Once a semester		Once a term		Once a week		Once a year		Total Count	Total %
State/Territory	Count	%	Count	%	Count	%	Count	%	Count	%	Count	%		
ACT	3	60.00%	1	**20.00%**		0.00%	1	20.00%		0.00%		0.00%	5	100.00%
NSW	25	44.64%	5	8.93%	6	10.71%	5	8.93%	1	1.79%	14	25.00%	56	100.00%
NT	1	100.00%		0.00%		0.00%		0.00%		0.00%		0.00%	1	100.00%
QLD	5	**23.81%**	3	14.29%	4	19.05%	2	9.52%		0.00%	7	33.33%	21	100.00%
SA	4	30.77%	1	7.69%	1	7.69%	6	**46.15%**		0.00%	1	7.69%	13	100.00%
TAS	3	37.50%		0.00%		0.00%	1	12.50%	1	**12.50%**	3	**37.50%**	8	100.00%
VIC	14	50.00%	2	7.14%	3	10.71%	5	17.86%		0.00%	4	14.29%	28	100.00%
WA	2	40.00%		0.00%	1	**20.00%**	1	20.00%		0.00%	1	20.00%	5	100.00%
<Not provided>	1	25.00%		0.00%	1	25.00%	1	25.00%	1	25.00%		0.00%	4	100.00%
Grand Total	**58**	**41.13%**	**12**	**8.51%**	**16**	**11.35%**	**22**	**15.60%**	**3**	**2.13%**	**30**	**21.28%**	**141**	**100.00%**

Adviser/Consultant school visits (Question D5). Participants were asked "Have you ever had the Music Adviser/Consultant visit your school?"

State and territory. None of the respondents from the ACT (n=5) and the NT (n=1) indicated that music a Adviser/Consultant had ever visited their school, followed by 83.33% (n=10) of teachers from SA, and 80.95% (n=17) of respondents from QLD, and 80.77% (n=21) of participants from VIC (see Table 10.122). Among those teacher whose schools were visited by a music advisers, the largest proportion of 60.00% (n=3) was from WA.

Table 10.122.

Adviser/Consultant School Visits by State and Territory

	Have you ever had the music adviser/ consultant visit your school?					
	N		Y		Total Count	Total %
State/Territory	Count	%	Count	%		
ACT	5	100.00%		0.00%	5	100.00%
NSW	37	66.07%	19	33.93%	56	100.00%
NT	1	100.00%		0.00%	1	100.00%
QLD	17	**80.95%**	4	19.05%	21	100.00%
SA	10	**83.33%**	2	16.67%	12	100.00%
TAS	4	57.14%	3	42.86%	7	100.00%
VIC	21	**80.77%**	5	19.23%	26	100.00%
WA	2	40.00%	3	**60.00%**	5	100.00%
<Not provided>	3	75.00%	1	25.00%	4	100.00%
Grand Total	**100**	**72.99%**	**37**	**27.01%**	**137**	**100.00%**

School Type. In regard to the question of music advisers ever having visited participants' schools, Table 10.123 reveals that 83.33% (n=15) of respondents from Catholic schools, 79.49% (n=31) of teachers from independent schools, and 67.95% (n=53) of teachers from public schools were never contacted by music advisers.

Table 10.123.

Adviser/Consultant School Visits by School Type

	Have you ever had the music adviser/ consultant visit your school?					
	N		Y		Total Count	Total %
School type	Count	%	Count	%		
Catholic	15	83.33%	3	16.67%	18	100.00%
Independent	31	79.49%	8	20.51%	39	100.00%
Public	53	67.95%	25	32.05%	78	100.00%
<Not provided>	1	50.00%	1	50.00%	2	100.00%
Grand Total	100	72.99%	37	27.01%	137	100.00%

Usefulness of music adviser visits (Question D6). Question D6 of the survey was "How useful was it having the Music in Schools Adviser visit your school?" An analysis of data taken using a seven-point scale with the anchors 1 (*not very much*) and 7 (*a lot*) reveals that those teachers (n=34) with a high level of music education and whose schools were visited by a music Adviser/Consultant indicated the visits to be moderately useful on average (*M*=4.47) (see Table 10.124). Although there were many teachers who believed that the visits of music advisers were not very useful (Var=4.1961), all respondents with a moderate level of musical attainment found the visits particularly useful (*M*=7.00, Var=0).

Table 10.124.

Usefulness of Music Adviser Visits

	How useful was it having the music in schools adviser visit your school?		
Qualification	Count	Average	Var
⊞1 - High Level of Music Education	34	4.47	4.1961
⊞2 - Moderate Level of Musical Attainment	2	7.00	0.0000
Grand Total	36	4.61	4.3016

Effects of the music adviser visits on teaching practice. In response to Question D7 "Do you think your teaching practice has changed as a result of this/these visits?," 87.50% (n=7) of respondents with both a high level of music education and a moderate level of musical attainment believed that their teaching practice has changed as a result of music advisers' visits (see Table 10.125). A number of teachers also commented on the adviser visits. In regard to classroom music provision, participants commented that as a result of music adviser visits, their school teachers improved skills in conducting (n=1) and skills in using Technology (n=4) and ordering curriculum documentation (n=1). Some participants

also indicated that they gained new repertoire ideas (n=1), confidence (n=1), access to recourses (n=3) and to changes in curriculum documentation (n=1), and gained help with musical instrument purchases (n=1). However, a few participants wrote that the consultants were not attending the school to assist with teaching classroom music. For example, a visit was concerned with other arts (n=1), and the advisers came for auditioning and testing after school events (n=2). One participant acknowledged the importance of connection with advisers in music but another participant wrote that "advisers are no help as they always seem to have been out of the classroom for too long." A number of participants indicated that there was a need for more help (n=2) and for beginning teachers in particular (n=1).

A number of respondents commented that they did not know that music consultants existed (n=1 from QLD, independent school, n=1 from QLD, public school, n=1 from NSW, public school, and n=1 from NSW, independent school). Some respondents wrote that there were no advisers but there was a network of teachers which supported teaching music (n=1) and that there were other teachers and outside musicians (n=2). One participant had some experience in marking HSC papers and, as a result, acted "in a quasi music consultant role" because he/she was contacted by other teachers (see Table 10e for full comments).

Table 10.125.

Effects of the Music Adviser Visits on Teaching Practice

	Do you think your teaching practice has changed as a result of music advisers' visits?					
	N		Y		Total Count	Total %
Qualification	Count	%	Count	%		
1 - High Level of Music Education	1	14.29%	6	85.71%	7	100.00%
2 - Moderate Level of Musical Attainment		0.00%	1	100.00%	1	100.00%
Grand Total	**1**	**12.50%**	**7**	**87.50%**	**8**	**100.00%**

Qualification and the effects of the music adviser visits on teachers' confidence.

Questions D8 of the survey asked secondary school music teachers: "Has your confidence in leading music or related lessons with your class changed as a result of this/these visits?" Overall, the data show that the music adviser visits did not increase confidence in teaching music at secondary school (*M*=2.70) (see Table 10.126).

Table 10.126.

Effects of the Music Adviser Visits on Teachers' Confidence

Qualification	Has your confidence in leading music or related lessons with your class changed as a result of music advisers' visits? Count	Average	Var
1 - High Level of Music Education	50	2.71	3.0000
2 - Moderate Level of Musical Attainment	5	2.60	5.3000
Grand Total	**55**	**2.70**	**3.1181**

Areas of teaching requiring improvement. Respondents were asked to indicate on a seven-point scale with the anchors were 1 (*not very much*) to 7 (*a lot*) what workshop would be beneficial for their teaching. The options were: development of your musical skills (instrument), development of your musicological knowledge, the process of planning the music program/units/lesson, implementing the music program, and assessing and evaluating the music programs.

Qualification. Across qualification categories, respondents with a low level or no musical attainment scored the highest means in four out of five items (see Figure 10.73). Even though the mean of 4.00 stands for not sure, the greatest variance of 9.0000 points out that there were respondents who believed that they would particularly benefit from development of their musical skills – performing musical instrument (see Table 10.127). They also consistently indicated that their teaching would benefit in particular from the development of their musicological knowledge (*M*=6.67, Var=0.3333); reasonable benefits would be gained from the workshop that focuses on the process of planning the music program/units/lessons (*M*=5.67, Var=1.3333) and implementing the music program (*M*=6.00, Var=1.0000). The highest means from teachers with a high level of music education and a moderate level of musical attainment (*M*=4.55 and *M*=5.55), were from respondents who believed that they would benefit from participation in a workshop that targets assessment and evaluation of the music programs.

Figure 10.73.

Areas of Teaching Requiring Improvement by Teacher Qualification

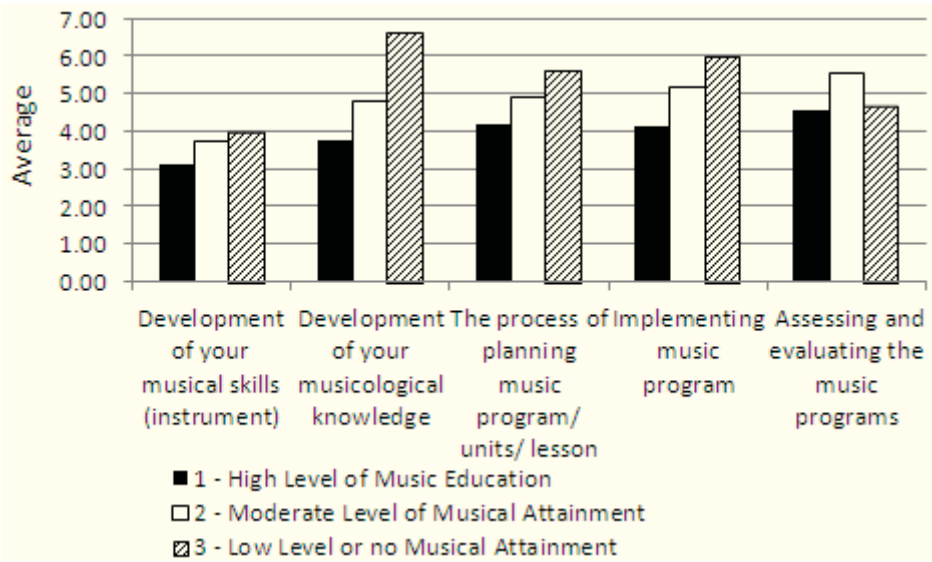


Table 10.127.

Areas of Teaching Requiring Improvement by Teacher Qualification

	What workshop do you think your teaching of music would benefit from														
	Development of your musical skills (instrument)			Development of your musicological knowledge			The process of planning music program/ units/ lesson			Implementing music program			Assessing and evaluating the music programs		
Qualification	Count1	Average1	Var1	Count2	Average2	Var2	Count3	Average3	Var3	Count4	Average4	Var4	Count5	Average5	Var5
1 - High Level of Music Education	110	3.10	3.9073	109	3.75	3.2251	111	4.19	3.7002	110	4.14	3.8253	110	**4.55**	2.7640
2 - Moderate Level of Musical Attainment	11	3.73	6.2182	11	4.82	2.9636	11	4.91	5.0909	11	5.18	3.5636	11	**5.55**	4.0727
3 - Low Level or no Musical Attainment	3	**4.00**	**9.0000**	3	**6.67**	**0.3333**	3	**5.67**	**1.3333**	3	**6.00**	**1.0000**	3	4.67	6.3333
Grand Total	**124**	**3.18**	**4.1634**	**123**	**3.92**	**3.3868**	**125**	**4.29**	**3.8035**	**124**	**4.27**	**3.8592**	**124**	**4.64**	**2.9648**

*Areas of teaching requiring improvement by state and territory***.** Table 10.128 shows that development of musical skills in performing a musical instrument was most advantageous for respondents from VIC (*M*=3.62) followed by teachers from the ACT (*M*=3.60). The need for development of musicological knowledge was pointed out by teachers from the ACT (*M*=5.60, Var=1.0400) and by respondents from WA (*M*=5.20, Var=0.5600). The process of planning the music program, units and lessons as a focus of a professional workshop was most and consistently needed in the ACT (*M*=5.80, Var=1.3600), followed by some teachers from QLD (*M*=4.47, Var=4.8374). A workshop in implementing music programs was consistently perceived as most beneficial in the ACT (*M*=5.60,

Var=1.4400) followed by SA (*M*=4.67, Var=4.3889). The ACT respondents also consistently indicated the need for a workshop in assessing and evaluating the music programs (*M*=5.60, Var=1.4400) followed by some respondents from TAS (*M*=5.00, Var=3.6667) (see also Figure 10.74).

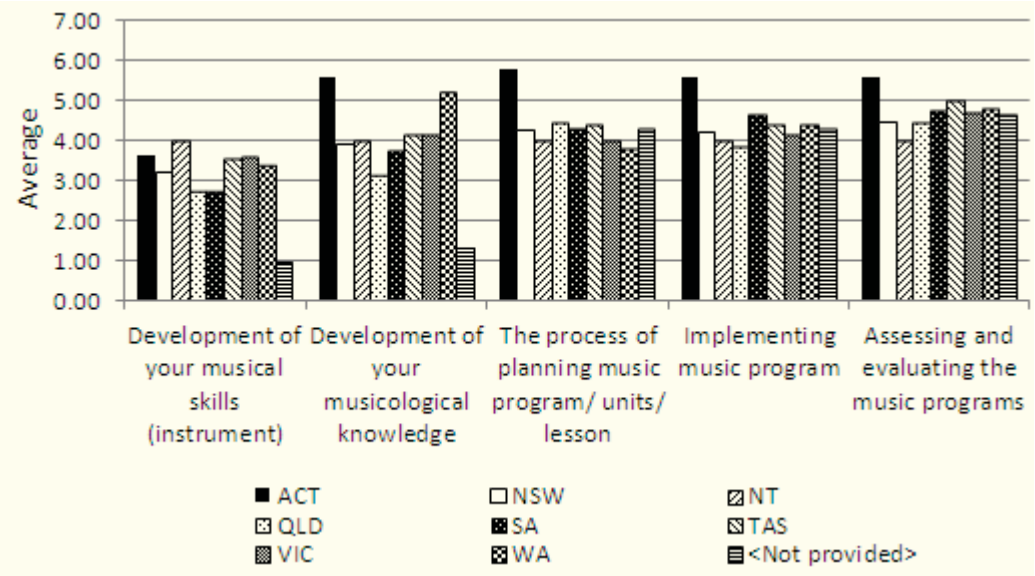
Table 10.128.

Areas of Teaching Requiring Improvement by State and Territory

	What workshop do you think your teaching of music would benefit from														
	Development of your musical skills (instrument)			Development of your musicological knowledge			The process of planning music program/ units/ lesson			Implementing music program			Assessing and evaluating the music programs		
State/Territory	Count1	Average1	Var1	Count2	Average2	Var2	Count3	Average3	Var3	Count4	Average4	Var4	Count5	Average5	Var5
ACT	5	**3.60**	4.6400	5	**5.60**	1.0400	5	**5.80**	1.3600	5	**5.60**	1.4400	5	**5.60**	1.4400
NSW	48	3.19	3.7773	48	3.92	2.4097	49	4.24	3.2870	48	4.21	2.7899	49	4.47	2.9021
NT	1	4.00	0.0000	1	4.00	0.0000	1	4.00	0.0000	1	4.00	0.0000	1	4.00	0.0000
QLD	17	2.76	2.8858	17	3.18	3.3218	17	**4.47**	4.8374	17	3.88	5.5156	17	4.47	3.6609
SA	12	2.75	3.8542	12	3.75	5.0208	12	4.33	3.8889	12	**4.67**	4.3889	12	4.75	3.8542
TAS	7	3.57	5.1020	6	4.17	4.4722	7	4.43	5.1020	7	4.43	5.1020	6	**5.00**	3.6667
VIC	26	**3.62**	5.1598	26	4.15	3.5148	26	4.00	3.5385	26	4.15	4.1302	26	4.73	2.3506
WA	5	3.40	3.0400	5	**5.20**	0.5600	5	3.80	2.9600	5	4.40	2.6400	5	4.80	0.9600
<Not provided>	3	1.00	0.0000	3	1.33	0.2222	3	4.33	5.5556	3	4.33	5.5556	3	4.67	3.5556
Grand Total	**124**	**3.18**	**4.1298**	**123**	**3.92**	**3.3592**	**125**	**4.29**	**3.7731**	**124**	**4.27**	**3.8280**	**124**	**4.64**	**2.9409**

Figure 10.74.

Areas of Teaching Requiring Improvement by State and Territory



Areas of teaching requiring improvement by type of school. Table 10.129 shows that assessing and evaluating the music programs scored the highest means across all school

types: Catholic schools (*M*=5.05), independent schools (*M*=4.68), and public schools (*M*=4.45) (see also Figure 10.75).

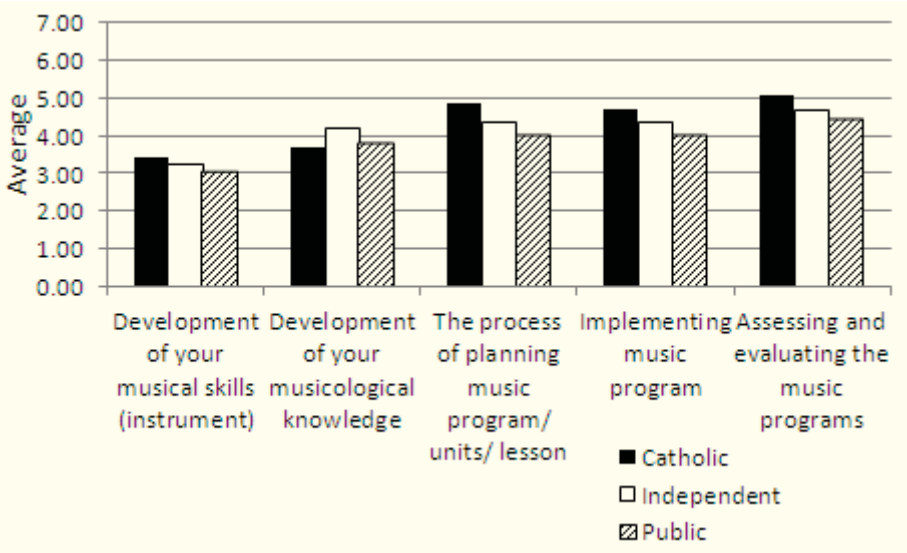
Table 10.129.

Areas of Teaching Requiring Improvement by Type of School

	What workshop do you think your teaching of music would benefit from														
	Development of your musical skills (instrument)			Development of your musicological knowledge			The process of planning music program/ units/ lesson			Implementing music program			Assessing and evaluating the music programs		
School type	Count1	Average1	Var1	Count2	Average2	Var2	Count3	Average3	Var3	Count4	Average4	Var4	Count5	Average5	Var5
Catholic	19	3.42	4.7701	18	3.67	3.8889	20	4.85	3.2275	20	4.70	3.4100	20	**5.05**	2.2475
Independent	37	3.22	3.7911	37	4.19	3.5047	37	4.35	4.7144	37	4.35	4.8225	37	**4.68**	3.5705
Public	66	3.08	4.0397	66	3.85	2.9770	66	4.05	3.3161	65	4.06	3.3501	65	**4.45**	2.7394
Grand Total	**122**	**3.17**	**4.0933**	**121**	**3.93**	**3.3085**	**123**	**4.27**	**3.8061**	**122**	**4.25**	**3.8617**	**122**	**4.61**	**2.9581**

Figure 10.75.

Areas of Teaching Requiring Improvement by Type of School



Perceived adequacy of staff meetings. Question C3 asked teachers how much they think staff meetings at their school can be helpful in fulfilling demands of the music curriculum.

Qualification. Participants with a moderate level of musical attainment consistently believed that staff meetings at their school were not helpful in fulfilling demands of the music curriculum (*M*=1.92) (see Table 10.130). The most diverse responses were from teachers with low or no musical attainment (Var=8.3333).

Table 10.130.

Qualification and Perceived Adequacy of Staff Meetings

Qualification	How much do you think Staff meetings at your school are helpful in fulfilling demands of the music curriculum		
	Count	Average	Var
1 - High Level of Music Education	123	2.36	2.8382
2 - Moderate Level of Musical Attainment	13	1.92	2.5769
3 - Low Level or no Musical Attainment	3	3.67	8.3333
Grand Total	139	2.35	2.9089

Age. As shown in Table 10.131, none of the age groups believed that staff meetings contributed to the music curriculum as perceived by participating teachers. Respondents from the 20-29 age range consistently indicated that staff meetings were not adequate (M=1.95, Var=1.9415). Teachers from the 50+ age range had more positive perceptions of staff meetings in connection with their contribution to the music curriculum (M=2.69, Var=3.4183).

Table 10.131.

Age and Perceived Adequacy of Staff Meetings

Age	How much do you think Staff meetings at your school can be helpful in fulfilling demands of the music curriculum		
	Count	Average	Var
20-29	19	1.95	1.9415
30-39	43	2.05	2.0930
40-49	41	2.54	3.6549
50 or above	36	2.69	3.4183
Grand Total	139	2.35	2.9089

Gender. Although there was almost no difference in responses to this question on average between females and males, the latter had more diverse perceptions in relation to adequacy of staff meetings (Var=2.6837 and Var=3.2807) (see Table 10.132).

Table 10.132.

Gender and Perceived Adequacy of Staff Meetings

Gender	How much do you think Staff meetings at your school can be helpful in fulfilling demands of the music curriculum		
	Count	Average	Var
F	82	2.30	2.6837
M	57	2.40	3.2807
Grand Total	139	2.35	2.9089

School teaching environment and demands of the music curriculum. For Question E4, respondents were asked to indicate on a seven-point scale their opinions regarding their schools. The question stated "How much do you think…" your school has sufficient teaching staff to meet the demands of the music curriculum, support staff with qualifications, and experience to meet the demands of the music curriculum, a combination of teachers, specializing in music, sufficient facilities for teaching music, and sufficient time for music in the timetable. The anchors used are from 1 (*not very much*) to 7 (*a lot*). Overall, respondents indicated that their schools had reasonably sufficient teaching staff to meet the demands of the music curriculum (*M*=4.56) (see Table 10.133).

State and territory. However, there was a great deal of variance in responses which suggests that there were some schools with insufficient staff and there were some who believed that their schools were particularly well staffed. There was only one response to this question from a teacher from the NT (*M*=7.00). This teacher indicated that the school had sufficient staff. Although there was a great deal of variance in responses, the highest mean of 5.14 came from TAS followed by the means for respondents from the ACT, QLD, and NSW where teachers believed that their schools had moderately sufficient staff on average. The most consistent mean came from SA where respondents perceived that their school is moderately well equipped with teaching staff (M=4.62, Var=2.8521). Participants from VIC and WA indicated that their schools had insufficient teaching staff.

Although there were very diverse responses, participants from the ACT, NSW, and QLD thought that their schools had reasonably sufficient time for music in the timetable on average (*M*=5.40, *M*=4.58, and *M*=4.57). Teachers from WA (M=1.80, Var=0.5600) consistently indicated that there was insufficient time for music in the table. Participants from

QLD and TAS indicated that their schools had a reasonable level of support staff with qualifications and experience (*M*=4.52, *M*=4.50). While the mean of 4.34 shows that secondary schools across Australia had a reasonably sufficient combination of teachers specialising in music, the table shows that there is a great deal of variance in responses. While the most consistent responses to this item were from TAS (Var=2.9167), the largest amount of variance was in the ACT (Var=7.8400). The mean of 3.74 and relatively small variance of 3.9005 showed that respondents across Australia believed that their schools did not have sufficient facilities for teaching music. The lowest mean was obtained for WA (*M*=2.60) (see also Figure 10.76).

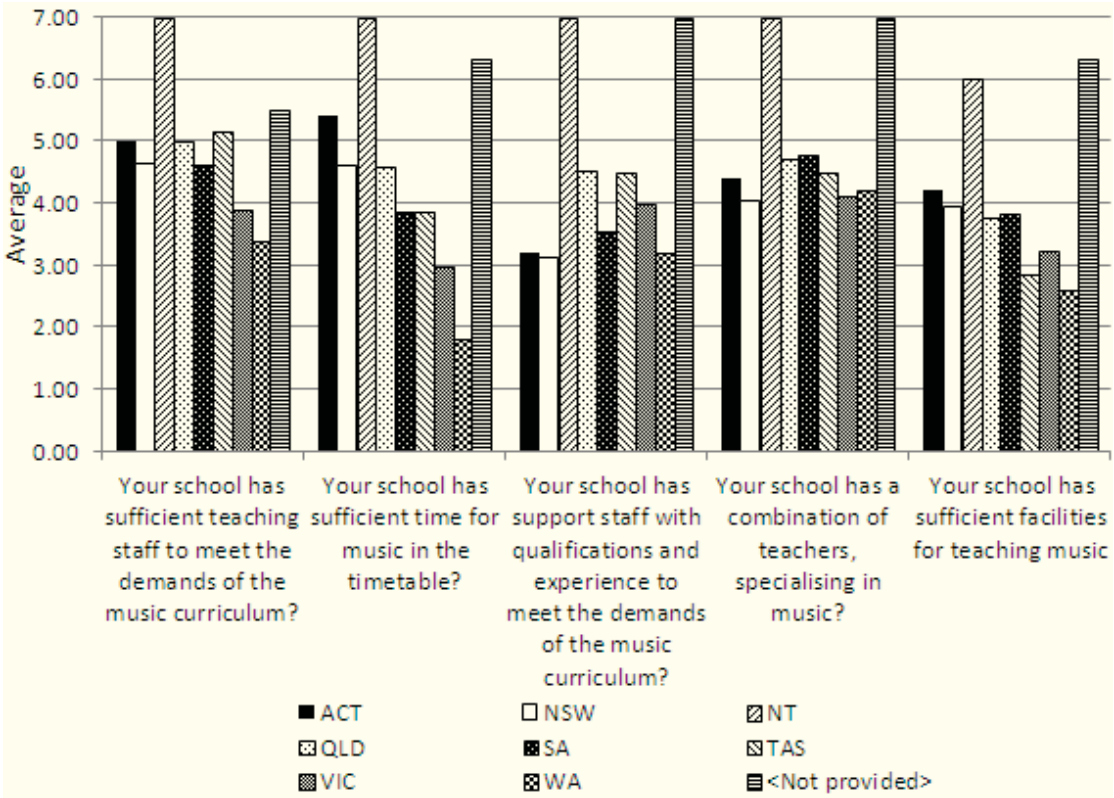
Table 10.133.

School Teaching Environment and Demands of Music Curriculum by State and Territory

	How much do you think														
	Your school has sufficient teaching staff to meet the demands of the music curriculum?			Your school has sufficient time for music in the timetable?			Your school has support staff with qualifications and experience to meet the demands of the music curriculum?			Your school has a combination of teachers, specialising in music?			Your school has sufficient facilities for teaching music		
State/Territory	Count1	Average1	Var1	Count2	Average2	Var2	Count3	Average3	Var3	Count4	Average4	Var4	Count5	Average5	Varp5
ACT	5	5.00	6.4000	5	**5.40**	5.0400	5	3.20	7.3600	5	4.40	**7.8400**	5	4.20	4.1600
NSW	56	4.63	3.9844	55	**4.58**	3.4797	56	3.13	4.4665	56	4.02	5.3033	56	3.95	3.6578
NT	1	7.00	0.0000	1	7.00	0.0000	1	7.00	0.0000	1	7.00	0.0000	1	6.00	0.0000
QLD	21	5.00	4.0952	21	**4.57**	4.6259	21	**4.52**	3.2971	21	4.71	3.6327	21	3.76	3.2290
SA	13	**4.62**	**2.8521**	13	3.85	2.2840	13	3.54	6.0947	13	4.77	6.0237	13	3.82	3.9669
TAS	7	**5.14**	3.2653	7	3.86	5.2653	6	**4.50**	4.9167	6	4.50	**2.9167**	6	2.83	4.1389
VIC	28	3.89	3.9528	28	2.96	3.8916	28	4.00	4.9286	28	4.11	5.4528	28	3.21	3.7398
WA	5	3.40	3.0400	5	**1.80**	**0.5600**	5	3.20	2.9600	5	4.20	2.9600	5	**2.60**	2.6400
<Not provided>	2	5.50	0.2500	3	6.33	0.8889	3	7.00	0.0000	3	7.00	0.0000	3	6.33	0.8889
Grand Total	**138**	**4.56**	**4.0727**	**138**	**4.13**	**4.4033**	**138**	**3.73**	**5.0948**	**138**	**4.34**	**5.1956**	**138**	**3.74**	**3.9005**

Figure 10.76.

School Teaching Environment and Demands of Music Curriculum by State and Territory



Type of school. A comparison of the means across school types reveals that respondents from public schools perceived that their schools had slightly more capable teaching staff (*M*=4.72). Participants from Catholic schools held slightly more positive views about the sufficiency of the amount of time reserved for music in the school timetables (*M*=4.45) (see Table 10.134). Respondents from independent schools believed that their schools had slightly better support staff, with qualifications and experience to meet the demands of the music curriculum (*M*=3.83). Teachers from Catholic schools scored a slightly higher mean in their responses to the question about having a combination of teachers specialising in music (*M*=4.50) and having sufficient facilities for teaching music (*M*=4.16). There was also a greater variance – above 4.5000 – in the responses to the questions about support staff and a combination of teachers specialising in music (see also Figure 10.77).

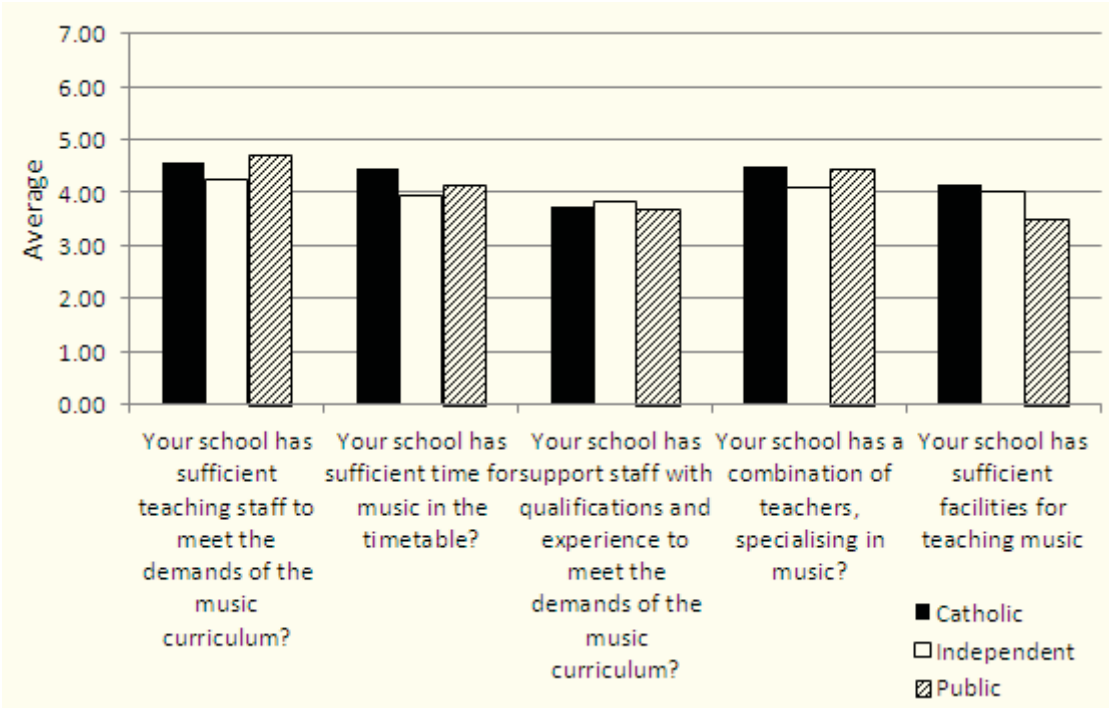
Table 10.134.

School Teaching Environment and Demands of the Music Curriculum by Type of School

	How much do you think														
	Your school has sufficient teaching staff to meet the demands of the music curriculum?			Your school has sufficient time for music in the timetable?			Your school has support staff with qualifications and experience to meet the demands of the music curriculum?			Your school has a combination of teachers, specialising in music?			Your school has sufficient facilities for teaching music		
School type	Count1	Average1	Var1	Count2	Average2	Var2	Count3	Average3	Var3	Count4	Average4	Var4	Count5	Average5	Varp5
Catholic	20	4.55	3.2475	20	**4.45**	4.4475	20	3.75	5.5875	20	**4.50**	4.4500	20	**4.16**	4.7645
Independent	40	4.25	4.8375	40	3.93	3.8194	40	**3.83**	4.5944	40	4.08	5.5194	40	4.03	3.4609
Public	78	**4.72**	3.8179	78	4.15	4.6430	78	3.68	5.2178	78	4.44	5.1690	78	3.49	3.7627
Grand Total	**138**	**4.56**	**4.0727**	**138**	**4.13**	**4.4033**	**138**	**3.73**	**5.0948**	**138**	**4.34**	**5.1956**	**138**	**3.74**	**3.9005**

Figure 10.77.

School Teaching Environment and Demands of Music Curriculum by Type of School



Resources for teaching music. Question E5 asks "How much do you think your school provides resources for teaching music based on…" computer software, video recordings, audio recordings, electronic instruments, traditional instruments, and books and written resources. Responses were measured on a seven-point scale where 1 is not very much and 7 is a lot.

State and territory. Table 10.135 shows that the highest means were in QLD schools where computer software (M=5.24, Var=2.8481), video recordings (M=4.90, Var=2.6900),

and traditional instruments (M=5.38, Var=2.4263) were provided consistently and reasonably sufficient. The highest mean for provision of audio recordings was indicated in TAS (M=5.57, Var=2.2449), for provision of electronic instruments in TAS (M=5.00, Var=2.8571) and VIC (M=5.00, Var=1.2857). Books and written resources were perceived as better provided in WA (M=5.20, Var=1.3600). There was a variance above 4.0000 in NSW, SA, TAS, and the ACT. Teachers' perceptions of the state of resources for teaching music at their schools are graphically shown in Figure 10.78.

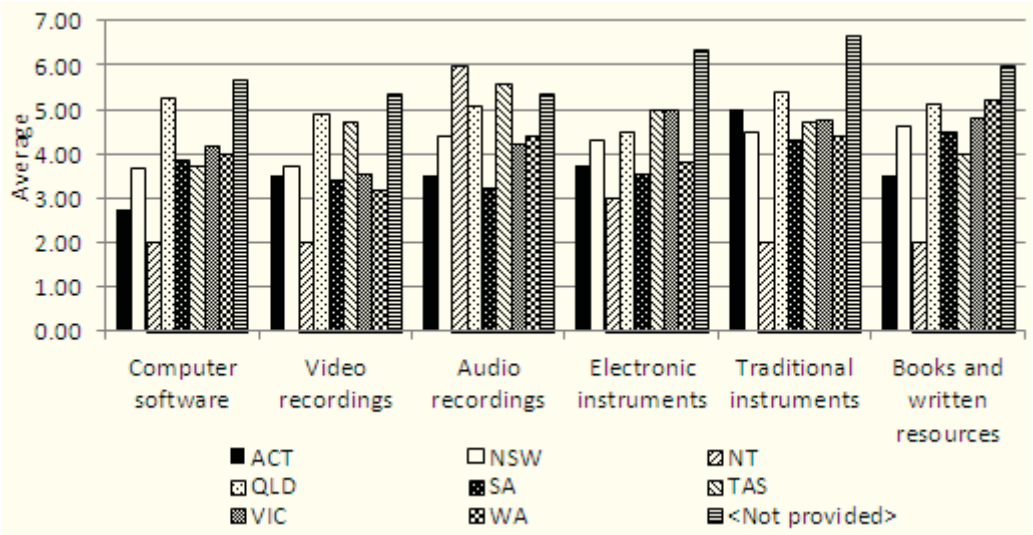
Table 10.135.

Resources for Teaching Music by State and Territory

	How much do you think your school provides resources for teaching music based on																	
	Computer software			Video recordings			Audio recordings			Electronic instruments			Traditional instruments			Books and written resources		
State/Territory	Count1	Average1	Var1	Count2	Average2	Var2	Count3	Average3	Var3	Count4	Average4	Var4	Count5	Average5	Var5	Count6	Average6	Var6
ACT	4	2.75	3.6875	4	3.50	6.7500	4	3.50	6.7500	4	3.75	5.6875	4	5.00	3.5000	4	3.50	4.2500
NSW	55	3.65	4.0443	56	3.70	3.6043	56	4.38	3.8415	54	4.30	3.0974	55	4.49	2.7954	56	4.63	2.4129
NT	1	2.00	0.0000	1	2.00	0.0000	1	6.00	0.0000	1	3.00	0.0000	1	2.00	0.0000	1	2.00	0.0000
QLD	21	**5.24**	**2.8481**	20	**4.90**	**2.6900**	21	5.10	2.6576	21	4.48	2.9161	21	**5.38**	**2.4263**	21	5.14	2.0272
SA	13	3.85	5.6686	13	3.38	3.6213	13	3.23	4.0237	13	3.54	4.8639	13	4.31	3.9053	12	4.50	4.4167
TAS	7	3.71	6.7755	7	4.71	3.6327	7	**5.57**	**2.2449**	7	**5.00**	**2.8571**	7	4.71	3.0612	7	4.00	2.2857
VIC	28	4.18	3.0038	28	3.54	3.0344	27	4.22	3.3580	28	**5.00**	**1.2857**	28	4.75	2.6875	28	4.82	1.5753
WA	5	4.00	4.0000	5	3.20	2.5600	5	4.40	2.6400	5	3.80	3.3600	5	4.40	2.2400	5	**5.20**	**1.3600**
<Not provided>	3	5.67	3.5556	3	5.33	2.8889	3	5.33	2.8889	3	6.33	0.2222	3	6.67	0.2222	3	6.00	0.6667
Grand Total	**137**	**4.04**	**4.3192**	**137**	**3.86**	**3.7107**	**137**	**4.42**	**3.8342**	**136**	**4.43**	**3.1427**	**137**	**4.72**	**3.0066**	**137**	**4.70**	**2.5163**

Figure 10.78.

Resources for Teaching Music by State and Territory



Type of school. In regard to resources for teaching music, respondents from public schools did not score the highest average in any of the types of resources (see Figure 10.79). Catholic schools had the highest mean of 4.80 for computer software although with a great deal of variance (4.4600); provision of electronic instruments was consistently indicated as being at a moderate adequate (M=5.20, Var=1.9600), with the highest mean for the provision of traditional instruments (M=4.85) (see Table 10.136). Although responses were diverse, independent schools had the highest means for provision of video and audio recordings (M=4.16, Var=3.6593; and M=4.68, Var=3.7950). Provision of books and written resources was also moderately adequate in many independent schools (M=5.00, Var=2.7692).

Figure 10.79.

Resources for Teaching Music by Type of School

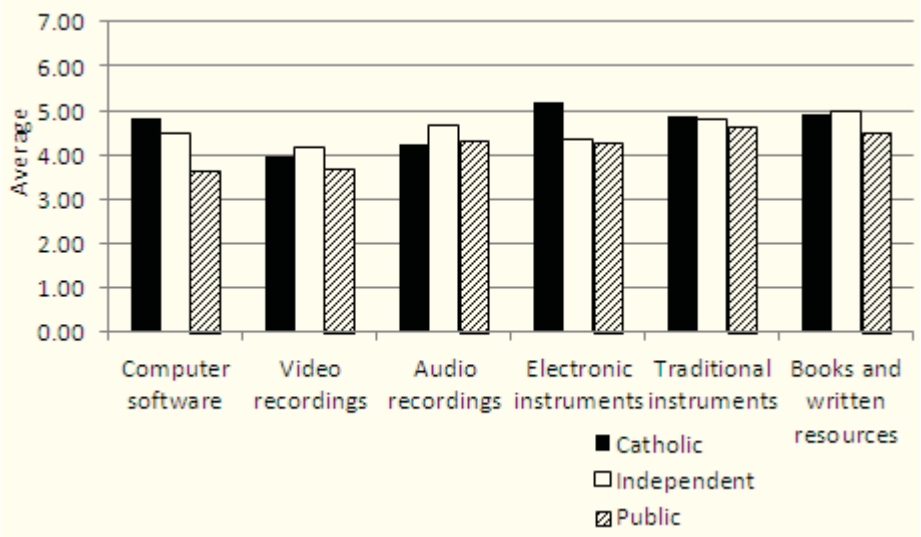


Table 10.136.

Resources for Teaching Music by Type of School

	How much do you think your school provides resources for teaching music based on																	
	Computer software			Video recordings			Audio recordings			Electronic instruments			Traditional instruments			Books and written resources		
School type	Count1	Average1	Var1	Count2	Average2	Var2	Count3	Average3	Var3	Count4	Average4	Var4	Count5	Average5	Var5	Count6	Average6	Var6
Catholic	20	**4.80**	**4.4600**	20	3.95	3.8475	20	4.25	3.5875	20	**5.20**	**1.9600**	20	**4.85**	3.0275	20	4.90	2.8900
Independent	38	4.50	4.3553	38	**4.16**	**3.6593**	38	**4.68**	**3.7950**	39	4.33	3.6581	39	4.79	2.8810	39	**5.00**	2.7692
Public	79	3.63	3.8526	79	3.70	3.6292	79	4.33	3.8664	77	4.29	3.0093	78	4.64	3.0506	78	4.50	2.1987
Grand Total	**137**	**4.04**	**4.3192**	**137**	**3.86**	**3.7107**	**137**	**4.42**	**3.8342**	**136**	**4.43**	**3.1427**	**137**	**4.72**	**3.0066**	**137**	**4.70**	**2.5163**

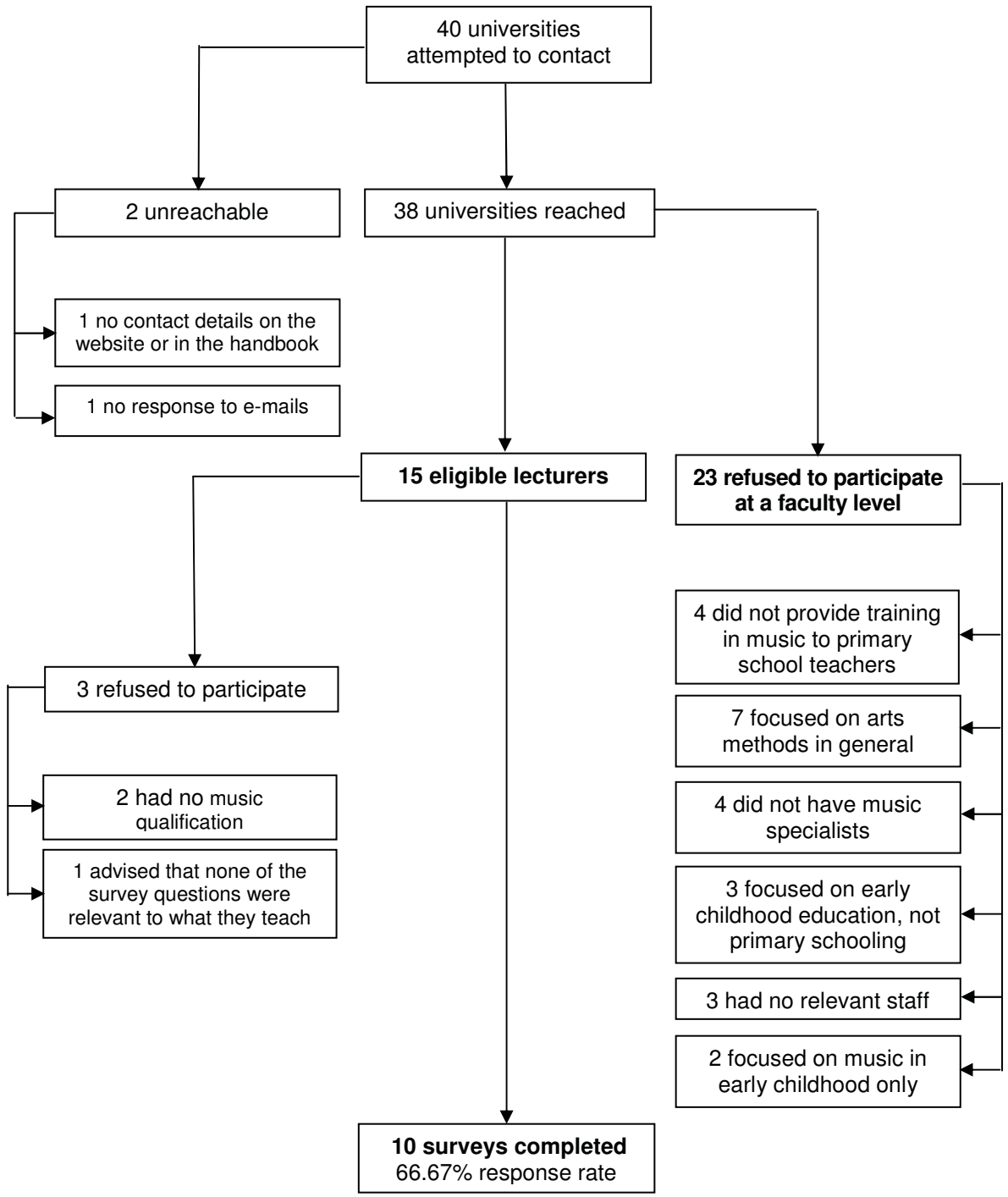
10.07 Study 3 – Primary School Teacher Educators in Australian Universities

Sampling procedures. This study involved lecturers at forty Australian universities which offer primary school teacher music education. One may expect that there must be over 100 university lecturers who deliver training in music to primary school teacher trainees across the whole system. However, as it was shown in Chapter 7, R. Stevens (2003) referred to specific universities and showed that they offered only a few courses with limited time allocated to music curriculum studies in teacher training. Hocking (2008), who surveyed the universities' handbooks, also showed that there were approximately 38 mandatory courses. While 35 courses offered training in integrated Arts there were only three courses that provided music-specific training. Walker (2011) also wrote that there were a lot of lecturers who taught primary music to students in the old Colleges of Advanced Education. But the Dawkins Review of Higher Education, effective during the 1990s, closed down all the colleges and moved all the lecturers to universities. Universities then began to change the education programs to fit into the research culture of university life. This effectively ended the careers of many lecturers, especially those who taught primary school education, and certainly those who taught primary music. The result was that by the year 2000 there were few lecturers left who taught primary music. Moreover, the Federal government began to insist on certain subjects being compulsory, in primary schools. As a result, music began to be pushed out. Universities found that they did not have the time to include music education to any great extent. Even though in many universities lecturers were asked to teach "the arts" – e.g., visual art, drama and music – music became mixed up with the other arts. As a result, music in primary education almost became extinct (personal communication, June 12, 2011). As a result of this few university lecturers provide training in music to future primary school generalist teachers. In spite of this, my study made an attempt to follow a systematic sampling plan and collect data from each of the Australian states and territories.

Sample size and participants. The aim was to approach all university lecturers who deliver arts or music education to future primary school teachers. My intention was to include 40 lecturers, at least one lecturer from each university. I contacted all faculties of education via e-mail in order to find a staff member who delivers arts and music training to primary school teachers in their initial professional training. Once I received contact details I contacted the lecturers directly via electronic mail or phone call depending on type of contact details provided.

The percentage of universities approached and percentage that participated. As shown in Figure 10.80, I attempted to contact 40 universities. Two universities were unreachable: one did not offer contact details on the university website and in the handbook, and another did not provide any contact phone numbers and did not respond to e-mails. There were 23 universities that refused to participate at the faculty level. Figure 10.80 also shows that 23 (60.53%) out of 38 universities that provided training for primary school generalist teachers excluded themselves from participation in the study for a number of reasons. For example, 4 universities (17.39%) did not provide training in music to primary school teachers, 7 universities (30.43%) focused on arts methods in general, 4 (17.39%) did not have music specialists on staff, 3 (13.04%) focused on early childhood education, not primary schooling, 3 (13.04%) had no relevant staff, and 2 (8.70%) focused on music in early childhood only. There were only 15 eligible primary school teacher educators across Australia, and 10 surveys were completed and returned, constituting a response rate of 66.67%. Therefore, the 10 lecturers participating can be considered a representative sample.

Figure 10.80. *Response Rate of Participants in the University Lecturer Survey*



Results: Study 3 – Primary School Teacher Educators in Australian Universities

Demographic characteristics. Question D1 of the survey asked participants to indicate the state or territory of their department (see Appendix 10C). Out of 10 participants, one was from the ACT, five were from NSW, two were from QLD, one was from VIC, and one was from WA. Question D2 was about the size of the course they teach (number of students). 40.00% (n=4) of participants in the survey had 200-299 student teachers. 20.00% (n=2) of participants taught 100-199 students and 20% (n=2) taught 500-599 student teachers. 10.00% (n=1) of music educators taught up to 99 student teachers per course and 10% (n=1) taught 400-499 student teachers.

Age and gender. Responses to Question A1 of the survey show that 30% (n=3) of respondents were in the 30-39 age-range, 10% (n=1) were aged 40-49, and 60% (n=6) were 50 or above years of age. There were five female and five male participants (Question A2).

Level of education (Question A3). Participants in this study were categorised into three levels: 1) 50% (n=5) of respondents had a PhD with music and/or music education 2) 10% (n=1) had a Master's Degree in music, or Master's Degree in Arts and a Bachelor's Degree with music and 3) 40% (n=4) had a Master's Degree in Arts or in Education with no music component.

Professional status (Question A4). 20.00% (n=2) of respondents held a position above senior lecturer, one (10%) respondent was a senior lecturer, 60.00% (n=6) were lecturers, and one (10%) was a lecturer and program coordinator.

Musical training prior to formal pre-service training. Question A5 queried respondent's degree of musical training prior to formal pre-service training. All participants indicated that they had musical training prior to their formal pre-service training (100% (n=10)). 80.00% (n=8) of participants took practical examinations at AMEB/Trinity/Royal Schools of Music or other music examination boards. Table 10.137 shows that 12.50% (n=1) achieved the highest grade, the Diploma in Music, and 12.50% (n=1) reached the 4th grade, which was the lowest grade reached by participants in the sample.

Table 10.137.

Musical Training Prior Pre-service Training

If you took any practical examinations at AMEB/ Trinity/ Royal Schools of Music or other music examination boards, what is the highest Grade you reached either by examination or learning the repertoire?	Number of observations	%
4th Grade	1	12.50%
6th Grade	1	12.50%
7th Grade	1	12.50%
8th Grade	2	25.00%
Associate AMUSA	1	12.50%
Licentiate LMUSA	1	12.50%
Diploma (e.g. LRAM, LTCG)	1	12.50%
Grand Total	**8**	**100.00%**

Performance on musical instrument(s). In Question A6 participants were asked if they played musical instrument/s. All respondents (n=10) indicated that they played at least one musical instrument. However, the majority of respondents (90.00%, n=9) played two or more musical instruments. Table 10.138 shows that seven participants played an instrument(s) from the keyboard group, six teachers played an instrument(s) from the string group, four from the brass and woodwind group, one from the percussion group, and five sung. In response to Question A7, all participants indicated that they have been playing their primary instrument for more than five years.

Table 10.138.

Performance on Musical Instrument(s)

Do you play any musical instrument from Keyboard group?	Number of observations	%
Piano	5	71.43%
Piano, Electronic keyboard	1	14.29%
Piano, Harpsichord, Organ	1	14.29%
Grand Total	**7**	**100.00%**

Do you play any musical instrument from String group?	Number of observations	%
Cello	1	16.67%
Guitar	2	33.33%
Guitar, Electric guitar, Bass guitar	1	16.67%
Violin, Guitar	1	16.67%
Violin, Viola, Guitar	1	16.67%
Grand Total	**6**	**100.00%**

Do you play any musical instrument from Brass & Woodwind group?	Number of observations	%
Clarinet	2	50.00%
Clarinet, Saxophone	1	25.00%
Flute	1	25.00%
Grand Total	**4**	**100.00%**

Do you play any musical instrument from Percussion group?	Number of observations	%
Orff percussion instr.	1	100.00%
Grand Total	**1**	**100.00%**

Do you sing?	Number of observations	%
Choir, Individual tuition	1	20.00%
Choir, Solo singing	2	40.00%
Choir, Solo singing, Individual tuition	1	20.00%
Solo singing, Individual tuition	1	20.00%
Grand Total	**5**	**100.00%**

Confidence in teaching music. Question A8 was "Do you feel confident teaching music to student teachers?" The clear majority of respondents (90.00%, n=9) indicated that they were confident teaching music to primary school student teachers. A number of participants provided further comment on their confidence. Knowledge and skills in music, and experience in teaching music at university and school levels were common reasons for being confident in teaching primary school student teachers:

> *My high level of musical knowledge and educational experience. (Survey ID 2)*
>
> *Musical skills combined with experience teaching children makes me feel I have things to offer. (Survey ID 3)*
>
> *Music knowledge, experience and performance work as well as music education/pedagogy training is a good base. (Survey ID 4)*

> Having taught for many years before teaching student teachers, I have experience in how to engage students in a classroom and knowledge about ways to pass that on to pre-service teachers. (Survey ID 9)
>
> I have been doing it for 30 years and enjoy seeing the students inspired and enthusiastic to teach the arts. (Survey ID 10)

A respondent who did not feel confident commented as follows:

> I have fractional appointees who provide the music focus. (Survey ID 6)

How likely teacher educators are to be engaged in teaching a variety of music-specific knowledge and skills. Question A9 concerned how likely teachers are to be engaged in 15 teaching activities. A seven-point rating scale with the anchors 1 (*not very much*) and 7 (*a lot*) was used. The scale assessed teacher educators' perception of a number of teaching activities. Overall, the analysis of data shows that teacher educators were likely to be engaged in all activities (see Figure 10.81). The highest mean of 6.70 was obtained for experimenting with sounds (see Table 10.139). However, performing pitched instruments showed the most diverse responses (Var=6.4444) followed by computer music (Var=5.3600), reading music (Var=4.6100) imitating sounds (Var=4.2900), making scores in staff notation (Var=4.1600), and singing (Var=3.5600) indicating that there were many teachers who preferred not to be involved in teaching these activities and many who were more likely engaged in them. The most consistent responses were shown for experimenting with sounds (Var=0.2100), listening (Var=0.6100), and teaching musical concepts (Var=1.6100).

Figure 10.81.

How Likely Teacher Educators are to be Engaged in Teaching a Variety of Music-Specific Knowledge and Skills?

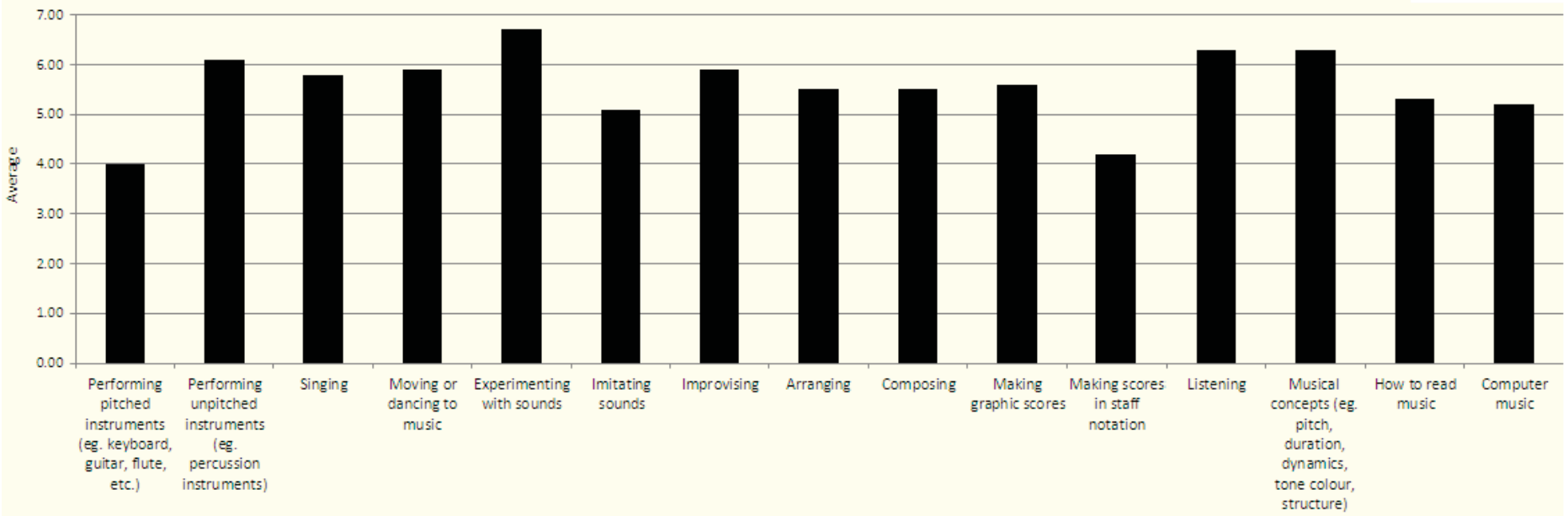


Table 10.139.

How Likely Teacher Educators are to be Engaged in Teaching a Variety of Music-Specific Knowledge and Skills?

How likely are you to be engaged in teaching student teachers how to teach																							
Performing pitched instruments (eg. keyboard, guitar, flute, etc.)			Performing unpitched instruments (eg. percussion instruments)			Singing			Moving or dancing to music			Experimenting with sounds			Imitating sounds			Improvising			Arranging		
Count1	Average1	Var1	Count2	Average2	Var2	Count3	Average3	Var3	Count4	Average4	Var4	Count5	Average5	Var5	Count6	Average6	Var6	Count7	Average7	Var7	Count8	Average8	Var8
9	4.00	**6.4444**	10	6.10	2.6900	10	5.80	**3.5600**	10	5.90	2.4900	10	6.70	**0.2100**	10	5.10	**4.2900**	10	5.90	2.2900	10	5.50	1.8500

Composing			Making graphic scores			Making scores in staff notation			Listening			Musical concepts (eg. pitch, duration, dynamics, tone colour, structure)			How to read music			Computer music		
Count9	Average9	Var9	Count10	Average10	Var10	Count11	Average11	Var11	Count12	Average12	Var12	Count13	Average13	Var13	Count14	Average14	Var14	Count15	Average15	Var15
10	5.50	2.0500	10	5.60	2.8400	10	4.20	**4.1600**	10	6.30	**0.6100**	10	6.30	**1.6100**	10	5.30	**4.6100**	10	5.20	**5.3600**

How long teacher educators have been teaching music at the university level (Question B1? Table 10.140 shows that 40.00% (n=4) of respondents have been teaching music for 1-5 years.

Table 10.140.

How Long Have Teacher Educators Been Teaching Music?

How long have you been teaching music to student teachers?	Number of observations	%
1-5 years	4	40.00%
6-10 years	2	20.00%
11-15 years	3	30.00%
16 or more	1	10.00%
Grand Total	**10**	**100.00%**

Do you have any experience as a school music teacher (Question B2)? Only 10.00% (n=1) of respondents indicated that they did not have any experience as a primary school music teacher (see Table 10.141).

Table 10.141.

Prior Experience at a School Level

Do you have any experience as a school music teacher?	Number of observations	%
⊟Y	10	100.00%
Primary and Secondary	6	60.00%
Primary only	3	30.00%
Secondary only	1	10.00%
Grand Total	10	100.00%

What music-specific content do teacher educators teach (QuestionB3)? An analysis of responses shows that 100% (n=10) of respondents taught practical teaching. The data also show that a high proportion of teacher educators conducted courses in pedagogy and methodology of teaching music to primary school students. 90.00% (n=9) of respondents taught knowledge of the subject area in terms of content curriculum documents e.g., syllabus, frameworks), and 80.00% (n=8) of participants taught methodology of teaching music to primary school students, music program planning, and the learning sequence: Kindergarten to Year 6, music lesson planning, and assessment and evaluation. However, only 50.00% (n=5) of respondents taught music lesson analysis, and 30.00% (n=3) of participants included familiarisation with secondary music.

A relatively high proportion of respondents focused on development of musical skills. 70.00% (n=7) taught performance and 60.00% (n=6) taught composition. There were fewer teacher educators who taught musicology and conducting (40.00% (n=4) and 30.00% (n=30) respectively).

50.00% (n=5) of respondents indicated that they taught the psychology of teaching and learning music for infants (students from 5 to 8 years old), 40.00% (n=4) taught psychology of teaching and learning music for primary school aged students (aged from 9 to 12 year old), 50.00% (n=5) taught patterns of child development and learning of infants (aged from 5 to 8 years old), 40.00% (n=4) taught patterns of child development and learning of primary school students (aged from 9 to 12 year old), and 30.00% (n=3) taught child physiology (e.g., voice).

What other subject(s) teacher educators teach (Question B4). Table 10.142 shows that four out of ten participants teach only music-related subjects. Other respondents indicated that they taught music with other primary subjects and/or various combinations of drama, dance and visual arts as listed in the table. One of the respondents also taught media-technologies. One of the participants indicated that the arts are not subjects but are incorporated into the courses (Survey ID 3).

Table 10.142.

What Other Subject(s) Do Teacher Educators Teach?

What other subjects do you teach?	Number of observations	%
Primary subjects	1	10.00%
Primary subjects, Drama	1	10.00%
Primary subjects, Drama, Dance	1	10.00%
Drama, Dance, Visual Arts	2	20.00%
Early Childhood Music	1	10.00%
None of the above	4	40.00%
Grand Total	**10**	**100.00%**

Question C1 asked participants to indicate on a seven-point scale how much they thought their students' training, as teachers, was adequate to enable them to teach music in primary schools. A seven-point scale with the anchors from 1 for low adequacy to 7 for high adequacy was used. Teacher educators consistently indicated that their teacher students' training was not adequate to enable them to teach classroom music at school (*M*=3.00, Var=1.800) (see Table 10.143).

Table 10.143.

Teacher Educators' Perceptions of Adequacy of Pre-service Training in Music

How much do you think your students' training, as teachers, is adequate to enable them to teach music?		
Count	Average	Var
10	3.00	1.8000

Question C2 concerned how much university lecturers thought their students' training, as teachers, contributed to development of their musical skills. Respondents were asked to indicate their perceptions on a seven-point scale where 1 is not very much and 7 is a lot. The options were musicianship, performing a musical instrument, knowledge of methodology of teaching music to primary school students, and knowledge of patterns of child development and learning. A number of diverse responses (Var= 3.4000) to the question about adequacy of training in development of knowledge and skills in musicianship resulted in an average of 4.00 (see Table 10.144). However, the underlying data revealed that there were respondents who held attitudes relating to the development of knowledge and skills in musicianship that

corresponded to the endpoints of the scale; that is, that development of musical knowledge and skills was either wholly insufficient or completely inadequate. Knowledge of methodology of teaching music to primary school students was consistently indicated by teacher educators to be reasonably adequate (*M*=5.44, Var=1.8025). On average, teacher educators also believed that their students' training, as teachers, adequately contributed to the development of their performance skills and to their knowledge of patterns of child development and learning (*M*=4.40 and *M*=4.80) (see also Figure 10.82).

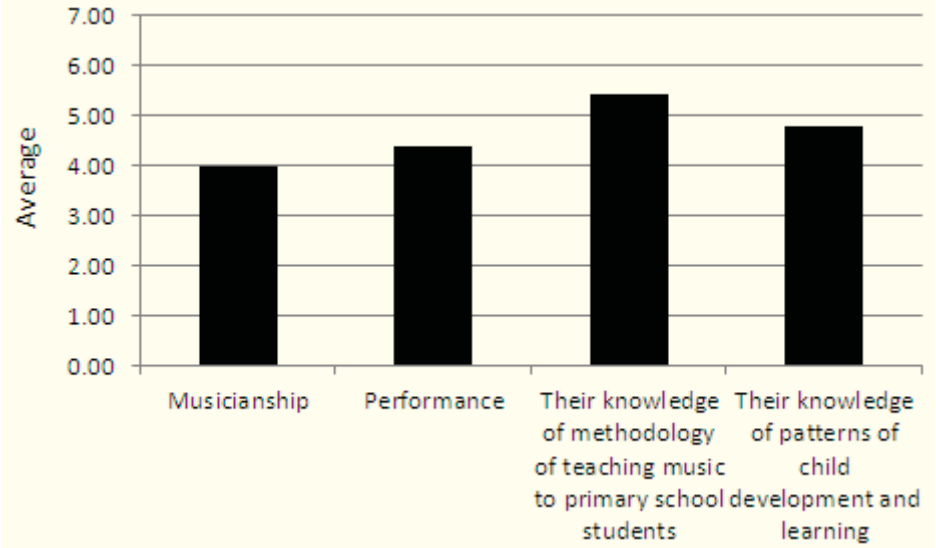
Table 10.144.

Teacher Educators' Perceptions of Music-Specific Aspects of Pre-service Training in Music

How much do you think your students' training, as teachers, contributed to development of their musical skills											
Musicianship			Performance			Their knowledge of methodology of teaching music to primary school students			Their knowledge of patterns of child development and learning		
Count1	**Average1**	**Var1**	**Count2**	**Average2**	**Var2**	**Count3**	**Average3**	**Var3**	**Count4**	**Average4**	**Var4**
10	4.00	3.4000	10	4.40	2.0400	10	5.44	1.8025	10	4.80	3.1600

Figure 10.82.

Teacher Educators' Perceptions of Music-Specific Aspects of Pre-service Training in Music



Question C3 concerned participant's perceptions of whether the universities' teaching staff are able to meet the demands of the primary music curriculum, whether there is

sufficient time for music in the timetable and support staff with qualifications and experience to meet the demands of the music curriculum. A scale where 1 is not at all sufficient and 7 is highly sufficient was used. Table 10.145 shows that there was a great deal of variability (6.2100) in response to the question about whether teacher educators thought their university had sufficient teaching staff to meet the demands of the primary school music curriculum. Teacher educators also indicated that their university had insufficient time for music in the timetable (*M*=1.80, Var=2.1600); underlying data to this question revealed that six out of ten participants assigned the lowest grade on a seven-point scale. Even though responses show that universities had sufficient support staff with qualifications and experience to meet the demands of the music curriculum on average (*M*=4.20), the variance of 3.1600 indicates a diversity of responses (see also Figure 10.83).

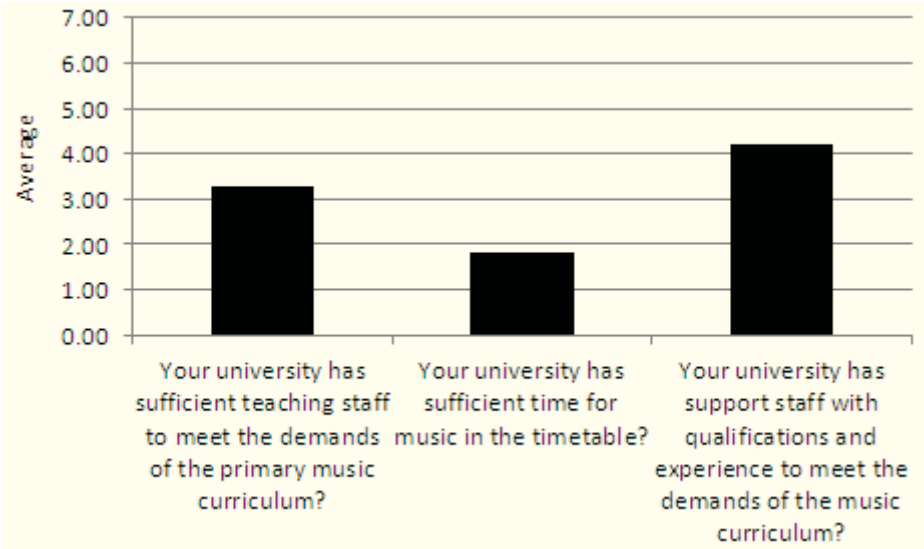
Table 10.145.

University Teaching Environment and Demands of Music Curriculum

How much do you think								
Your university has sufficient teaching staff to meet the demands of the primary music curriculum?			Your university has sufficient time for music in the timetable?			Your university has support staff with qualifications and experience to meet the demands of the music curriculum?		
Count1	**Average1**	**Var1**	**Count2**	**Average2**	**Var2**	**Count3**	**Average3**	**Var3**
10	3.30	6.2100	10	1.80	2.1600	10	4.20	3.1600

Figure 10.83.

University Teaching Environment and Demands of Music Curriculum



10.08 Study 4 – Music Advisers and Consultants

The state of teacher advisory services in music. The current state of music advisory services for school teachers at the Australian Departments of Education is indicated by state in Table 10.146. Out of 25 officers there are two music advisers (NSW and VIC), 13 regional arts coordinators of whom six provide advice in music (NSW), and nine music coordinators (QLD). In Western Australia the principal consultant for the Arts K–12 is not responsible for in-service teacher training which is currently provided by the Western Australian chapter of the Australian Society for Music Education (ASME). In other states and territories officers stressed that they have responsibilities other than providing consultancy and advice for classroom teachers in music. For example, the South Australian manager of the music program is not specifically a classroom manager but responsible for coordination of instrumental music and music festivals, although school teachers are welcomed if they have questions. In Tasmania the music performance programs officer is an arts adviser who does not focus on providing advice in music for classroom teachers.

Table 10.146.

Advisory Services in 2009

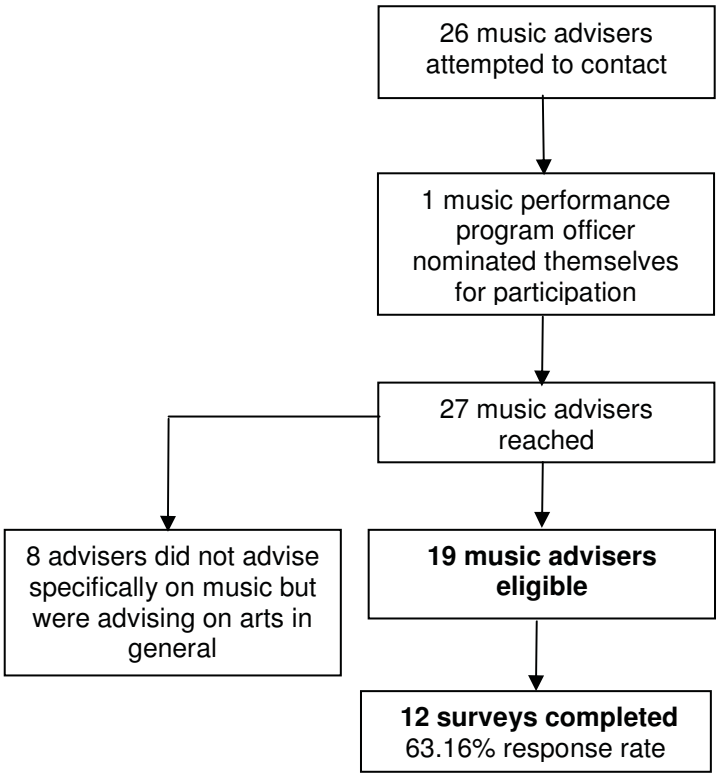
Location	Central Office	Regional Offices
ACT	1–Senior Curricular Adviser, Art	NA
NSW	1–Music Adviser	13 regions: 13 Regional Arts Coordinators–6 give advise in music
NT	Nil	NA
QLD	Nil	9 regions: 9 Music Coordinators
SA	Nil	NA
TAS	Nil	NA
VIC	1–Music Adviser	9 regions: Nil
WA	1–Principal Consultant for the Arts K–12	NA

Sampling procedures. This study involved music advisers and consultants at the Departments of Education and Training in all Australian states and territories. The plan was to systematically collect data from each of the Australian states and territories.

Sample size and participants. The aim was to approach 26 music advisers and consultants. The methodology for collecting data was similar that used for the study about university lecturers. I made contact via e-mail in order to find a staff member who consults and gives advice in relation to classroom music, to primary and secondary school teachers. Once contact details were obtained, I contacted the advisers and consultants directly via electronic mail or phone call to invite them to participate in the study. There was one participant who offered to participate on the behalf of a Tasmanian music adviser. Therefore the sample grew to 27 potential participants.

The percentage of the sample approached that participated. I reached 27 advisers (see Figure 10.84). Out of this number 8 advisers were advising in the arts in general rather than the music specifically and therefore were excluded from the study. Out of remaining 19 eligible music advisers and consultants approached 12 participated resulting in a 63.16% response rate. The number of participants obtained constitutes a representative sample as it covers practitioners in the states and territories offering music-specific advice rather than those providing consultancy services in the arts in general.

Figure 10.84. *Response Rate of Participants in the Music Adviser Survey*



Results: Study 4 – Music Advisers and Consultants

Demographic characteristics. One participant was from the ACT, six were from NSW, four were from QLD, and one was from TAS.

Age (Question A1). There was 1 respondent in the 30-39 age range, 5 were 40-49, and 6 were 50 or above years of age (see Appendix 10D).

Gender (Question A2). There were 8 female and 4 were male participants.

Level of education (Question A3). The highest level of education with a musical component among music advisers was a Graduate Diploma in Music Education. Therefore, all respondents in this study were categorised into three levels of education: 1) 4 participants held a Bachelor's Degree in Music or Graduate Diploma in Music Education, 2) 4 respondents held a Diploma in Music, Diploma of Associate in Music, Diploma of Licentiate in Music, or grade 6 or higher in instrumental training, and 3) 4 respondents held a Masters' Degree, Bachelor's Degree or Diploma in Education with no musical component.

Professional status (Question A4). 3 respondents were arts advisers and 2 were regional arts coordinators. There was also one arts consultant, one music adviser, one music consultant, one music supervisor, and a senior curriculum adviser for the arts. There was one participant who combined the roles of music supervisor, consultant and district coordinator, and one respondent who was a senior curriculum adviser, music supervisor and regional music coordinator.

The Senior Curricular Adviser, Art (ACT) provided further information: "I do run PD but not specifically for music content. If this was required I would have a music specialist deliver the PD." Nevertheless this person took part in the survey.

Musical training prior to formal pre-service training. Question A5 of the survey queried respondents' level of musical training prior to your formal pre-service training. Out of 12 participants in the survey, only one respondent, an arts adviser, did not have any musical training prior to formal pre-service training. Among the participants who took practical examinations at AMEB/Trinity/Royal Schools of Music or other music examination boards (n=10), 20.00% (n=2) achieved a Licentiate in Music, 20.00% (n=2) had an Associate in Music and 10.00% had a Diploma in Music and Teaching. Three participants achieved a development level, grades 6, 7 or 8, and two participants achieved a beginning level, grades 2 or 4 (see Table 10.147).

Table 10.147.

Musical Training Prior Pre-service Training

If you took any practical examinations at AMEB/ Trinity/ Royal Schools of Music or other music examination boards, what is the highest Grade you reached either by examination or learning the repertoire?	Number of observations	%
2nd Grade	1	10.00%
4th Grade	1	10.00%
6th Grade	1	10.00%
7th Grade	1	10.00%
8th Grade	1	10.00%
Associate AMUSA	2	20.00%
Diploma LTCL	1	10.00%
Licentiate LMUSA	2	20.00%
Grand Total	**10**	**100.00%**

Performance on musical instrument(s). In Question A6 participants were asked if they played musical instruments. All respondents (n=12) indicated that they played at least one musical instrument. However, the majority of respondents 75.00% (n=9) played two or

more musical instruments. Table 10.148 shows that eight participants played an instrument(s) from the keyboard group, five advisers played an instrument(s) from the string group, six from the brass and woodwind group, one from the percussion group, and eight sung.

Question A7 queried how long participants have been playing their major instrument or sung. All participants indicated that they have been playing their major instrument for more than five years; 91.67% (n=11) have been playing their major instrument for more than 5 years and 8.33% (n=1) have been playing for less than 1 year.

Table 10.148.

Performance on Musical Instrument(s)

Do you play any musical instrument from Keyboard group?	Number of observations	%
Piano	7	87.50%
Piano, Electronoc keyboard	1	12.50%
Grand Total	**8**	**100.00%**

Do you play any musical instrument from String group?	Number of observations	%
Guitar	3	60.00%
Violin	1	20.00%
Violin, Viola	1	20.00%
Grand Total	**5**	**100.00%**

Do you play any musical instrument from Brass & Woodwind group?	Number of observations	%
Clarinet, Trumpet, Flute, French horn, Saxophone	1	16.67%
Flute	3	50.00%
Flute, Recorder	1	16.67%
Trumpet	1	16.67%
Grand Total	**6**	**100.00%**

Do you play any musical instrument from Percussion group?	Number of observations	%
Untuned: Drums, Cymbals. Tuned: Timps, Chimes, Glock, Xylo	1	100.00%
Grand Total	**1**	**100.00%**

Do you sing?	Number of observations	%
Choir	4	50.00%
Choir, Solo singing	2	25.00%
Choir, Solo singing, Individual tuition	2	25.00%
Grand Total	**8**	**100.00%**

Qualification and confidence in giving advice in music and teaching music. In Question A8 advisers were asked if they felt confident giving advice/consulting in relation to the music curriculum. Table 10.149 shows that 25.00% (n=3) of advisers who did not feel

confident in providing advice in music were participants with no musical component in their degrees. A number of respondents who were not confident commented further as follows:

> [I am] not trained in music at the tertiary level. (Survey ID 3)
>
> [I have] limited qualifications. (Survey ID 5)
>
> My role is not to give specific music instruction or advice but to consult with musicians who have the expertise. I 'project manage' all arts K-12 and within each art context have experts from primary, secondary and tertiary backgrounds to advise me about policy. I wouldn't give any advice without prior consultation with music experts. (Survey ID 10)

Some participants who were confident also provided further comments:

> [I am] a K-6 curriculum specialist, NSW. (Survey ID 2)
>
> [I] helped write instrumental curriculum, [I was] involved in various primary and secondary curricular. [I] attended and delivered much in-service. (Survey ID 7)
>
> My own experience and requirements of my position. (Survey ID 8)
>
> Resources, training make and personal reference make me confident at this task. (Survey ID 9)
>
> I have worked in arts curriculum generally, and music curriculum in particular, for many years, and have been instrumental in developing the current curriculum and its support materials. (Survey ID 11)

Table 10.149.

Qualification and Confidence in Giving Advice in Music

Confidence giving advice/consultation about music curriculum - Qualification	Number of observations	%
⊟ N	3	25.00%
3 - Master's Degree, Bachelor's Degree with no Musical component	3	25.00%
⊟ Y	9	75.00%
1 - Graduate Diploma in Music or Bachelor's Degree in Music	4	33.33%
2 - Diploma in Music, Diploma of Associate in Music, Diploma of Licentiate in Music; or level 6 or higher in instumental training	4	33.33%
3 - Master's Degree, Bachelor's Degree with no Musical component	1	8.33%
Grand Total	12	100.00%

How likely advisers are to be engaged in giving advice or consulting in a variety of music-specific teaching activities. Question A9 asked participants to indicate on a seven-point rating scale with the anchors 1 (*not very much*) and 7 (*a lot*) how likely they are to be engaged in giving advice or consulting with respect to seventeen items relating to the content of music taught in schools. Overall, the means below 4.00 show that respondents did not see

themselves being involved in providing advice in a majority of issues (except discussions about music *M*=4.17) and in particular low means and relatively high consistency of responses was indicated for moving or dancing (*M*=2.33, Var=3.7222) followed by performing unpitched instruments (*M*=2.45, Var=3.5207) (see Table 10.150). The great diversity of responses to the remaining items that resulted in variances from 4.7431 (computer music) to 7.6388 (discussions about music) indicate that there were either many advisers who were particularly unlikely to be involved or very likely to be involved in providing advice regarding music-specific issues of teaching. One participant indicated that he or she was very likely to be engaged in giving advice in conducting (see also Figure 10.85).

Table 10.150.

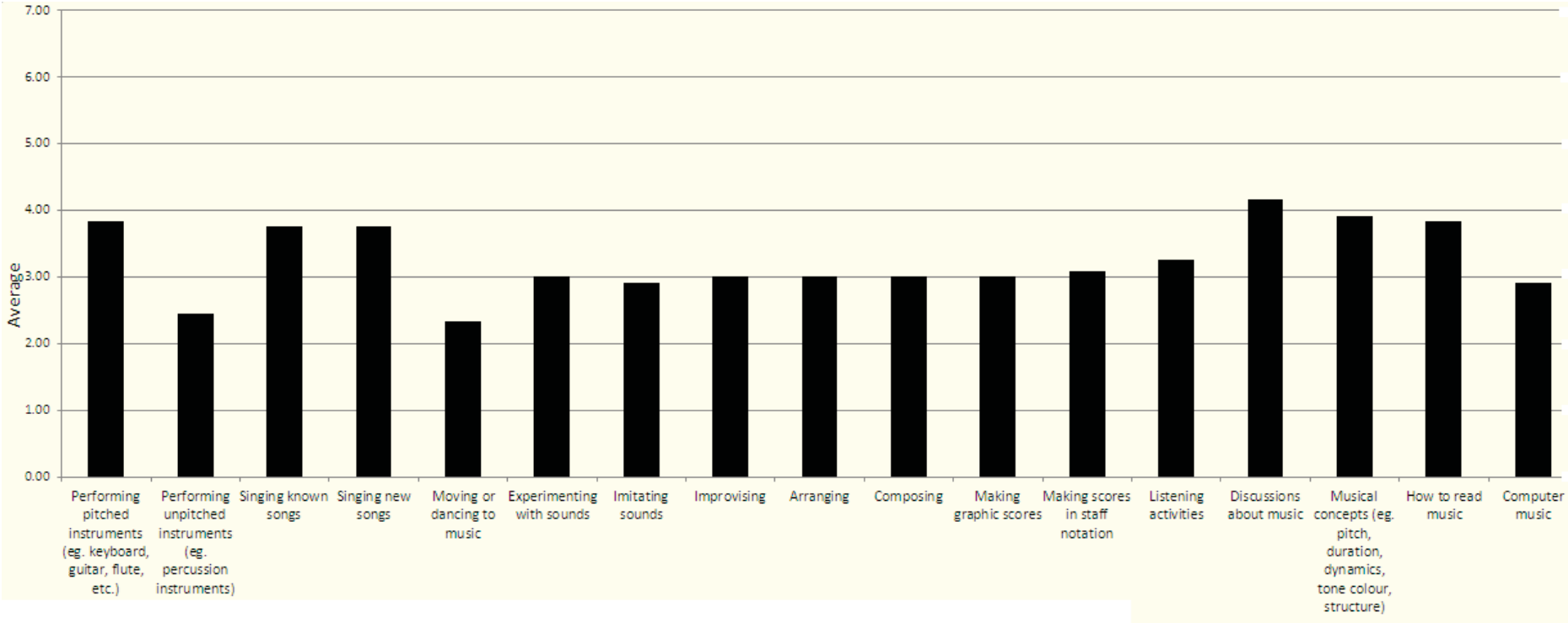
How Likely Advisers are to be Engaged in Giving Advice in Music?

How likely are you to be engaged in giving advice or consultation on how to teach																							
Performing pitched instruments (eg. keyboard, guitar, flute, etc.)			Performing unpitched instruments (eg. percussion instruments)			Singing known songs			Singing new songs			Moving or dancing to music			Experimenting with sounds			Imitating sounds			Improvising			Arranging		
Count1	**Average1**	**Var1**	**Count2**	**Average2**	**Var2**	**Count3**	**Average3**	**Var3**	**Count4**	**Average4**	**Var4**	**Count5**	**Average5**	**Var5**	**Count6**	**Average6**	**Var6**	**Count7**	**Average7**	**Var7**	**Count8**	**Average8**	**Var8**	**Count9**	**Average9**	**Var9**
12	3.83	6.8056	11	**2.45**	**3.5207**	12	3.75	6.5208	12	3.75	6.5208	12	**2.33**	**3.7222**	12	3.00	5.8333	12	2.92	5.4097	12	3.00	5.8333	12	3.00	5.3333

Composing			Making graphic scores			Making scores in staff notation			Listening activities			Discussions about music			Musical concepts (eg. pitch, duration, dynamics, tone colour, structure)			How to read music			Computer music		
Count10	**Average10**	**Var10**	**Count11**	**Average11**	**Var11**	**Count12**	**Average12**	**Var12**	**Count13**	**Average13**	**Var13**	**Count14**	**Average14**	**Var14**	**Count15**	**Average15**	**Var15**	**Count16**	**Average16**	**Var16**	**Count17**	**Average17**	**Var17**
12	3.00	5.6667	12	3.00	5.8333	12	3.08	5.5764	12	3.25	7.3542	12	**4.17**	7.6389	12	3.92	7.5764	12	3.83	7.1389	12	2.92	4.7431

Figure 10.85.

How Likely Advisers are to be Engaged in Giving Advice in Music?



How long advisers have been providing advice (Question B1?. 33.33% (n=4) of respondents indicated that they have been music/arts Advisers/Consultants for 16 or more years, 25.00% (n=3) for 1-5 years and 25% (n=3) for 6-10 years. 16.67% (n=2) of respondents have been working in curriculum advisory services for 11-15 years.

The role of music advisers. Question B2 asked respondents to indicate the extent that they thought their function was that of a consultant, demonstration teacher, workshop leader, organiser of teaching aids, or organiser of music festivals. The option "other" was also provided to allow participants to specify a role. A seven-point rating scale with the anchors 1 (*not very much*) and 7 (*a lot*) was used.

Respondents consistently indicated that they played the role of consultant (*M*=5.45, Var=2.7934) (see Table 10.151). The highest mean of 5.82 was scored for an organiser of music festivals and the lowest mean of 3.27 was for a demonstration teacher. There were large variances for the roles of demonstration teacher (Var=5.1074), workshop leader (Var=6.0661), organiser of teaching aids (Var=4.4298) and organiser of music festivals (Var=5.2397). A number of respondents also added that there function was very much that of a coordinator of activities, events, and programs (respondent 4), organiser of band camps (respondent 5), or staffer (respondent 7 was involved in staffing itineraries and advocacy and respondent 8 was involved in general staffing).

Table 10.151.

Role of Music Advisers

To what extent do you think your function is														
Consultant			Demonstration teacher			Workshop leader			Organiser of teaching aids			Organiser of music festivals		
Count1	Average1	Var1	Count2	Average2	Var2	Count3	Average3	Var3	Count4	Average4	Var4	Count5	Average5	Var5
11	5.45	2.7934	11	3.27	5.1074	11	4.45	6.0661	11	4.45	4.4298	11	5.82	5.2397

What other subject(s) did music/Arts advisers give advice on (Question B3)? Advice on primary and secondary music only was indicated by three (27.27%) of the 11 participants who responded to this question; the remaining eight participants provided advice on other primary subjects and/or on a combination of other Arts subjects (see Table 10.152). A relatively large proportion of respondents (36.36% (n=4)) provided advice on the subjects from the Arts Learning Area, drama, dance, and visual arts. One of the respondents also added organisational advice in general, on programs, events, and activities (Survey ID 4).

Table 10.152.

Music/Arts Advisers and Other School Subjects

What other subjects do you advise on?	Number of observations	%
Primary subjects	1	9.09%
Primary subjects, Drama, Dance, Visual Arts	2	18.18%
Drama, Dance, Visual Arts	4	36.36%
Drama, Visual Arts	1	9.09%
None of the above	3	27.27%
Grand Total	**11**	**100.00%**

The extents of dealing with primary and secondary schools teachers and school principals (Question B4). Respondents indicated their perceptions on a seven-point scale with the anchors from 1 (*not very much*) and 7 (*a lot*). Table 10.153 shows that advisers consistently indicated that they deal with secondary school teachers to a greater extent (*M*=6.08) than they do with school principals (*M*=5.75). Advisers spent the least amount of time with primary school teachers (M=5.58) (see also Figure 10.86).

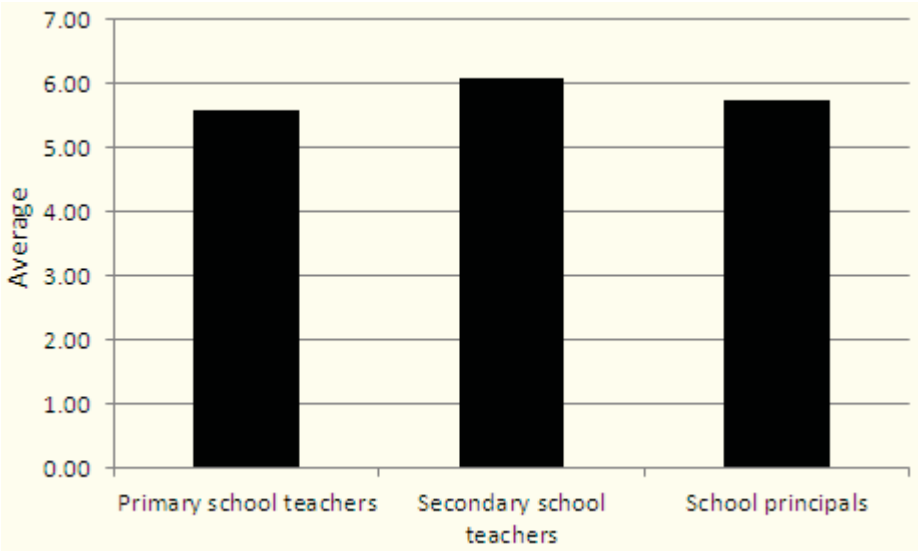
Table 10.153.

Advisers and Primary and Secondary School Teachers and Principals

To what extent you deal with								
Primary school teachers			Secondary school teachers			School principals		
Count1	**Average1**	**Var1**	**Count2**	**Average2**	**Var2**	**Count3**	**Average3**	**Var3**
12	5.58	3.2431	12	6.08	0.9097	12	5.75	1.3542

Figure 10.86.

Advisers and Primary and Secondary School Teachers and Principals



Benefits of PD workshops for teachers as perceived by advisers. Question B5 queried participants belief in the value of the Music Professional Development Workshops in enhancing a range of teacher abilities. There were five items for advisers to rate on a seven-point rating scale with the anchors 1 (*not very much*) and 7 (*a lot*): Knowledge and understanding of the relevant syllabus have been increased; professional skills have been improved; professional confidence has been increased; capacity to improve the learning outcomes of students has been enhanced; and teaching/professional practice has been enhanced. As shown in Table 10.154, the range for the means (5.20-5.40) and relatively small of variances show that participants believed that participation in professional workshops improved teachers' professional knowledge and skills (see also Figure 10.87).

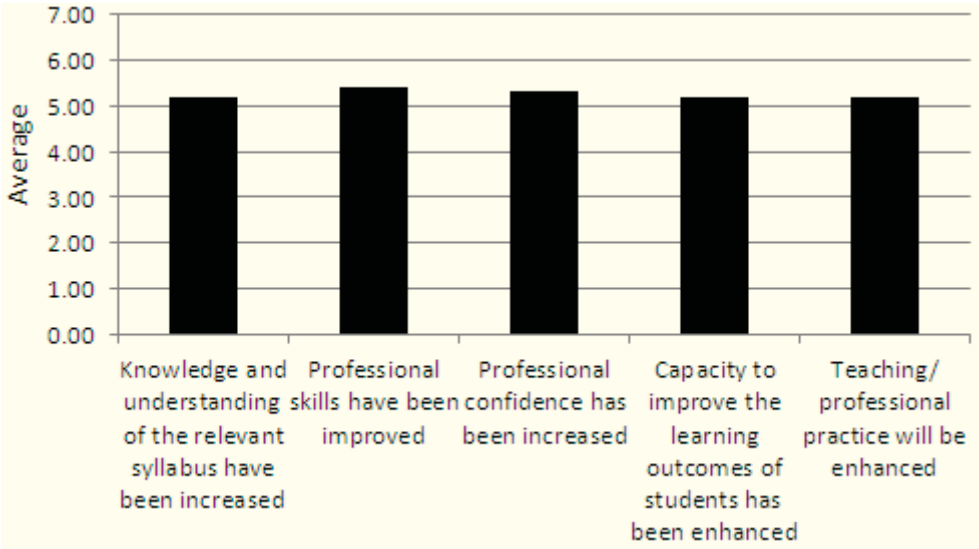
Table 10.154.

Benefits of PD Workshops for Teachers as Perceived by Advisers

As a result of conducting in the Music Professional Development Workshops, to what extent do you believe teachers'														
Knowledge and understanding of the relevant syllabus have been increased			Professional skills have been improved			Professional confidence has been increased			Capacity to improve the learning outcomes of students has been enhanced			Teaching/ professional practice will be enhanced		
Count1	Average1	Var1	Count2	Average2	Var2	Count3	Average3	Var3	Count4	Average4	Var4	Count5	Average5	Var5
10	5.20	2.9600	10	5.40	3.0400	10	5.30	2.8100	10	5.20	2.9600	10	5.20	2.9600

Figure 10.87.

Benefits of PD Workshops for Teachers as Perceived by Advisers



Professional needs of teachers as perceived by advisers. Question B6 asked participants what teachers express a need to develop. Participants rated their perceptions of four items on to rate on a seven-point rating scale with the anchors 1 (*not very much*) and 7 (*a lot*). The items included: musicianship, performing musical instrument, knowledge of music repertoire, and knowledge of methodology of teaching music to primary school students. Table 10.155 shows that respondents believed that knowledge of methodology of teaching music to primary school students was needed most (*M*=4.55), followed by knowledge of music repertoire (*M*=4.45), and development of performance skills (*M*=4.25). Knowledge of musicianship was considered as needed least (*M*=3.67) (see also Figure 10.88).

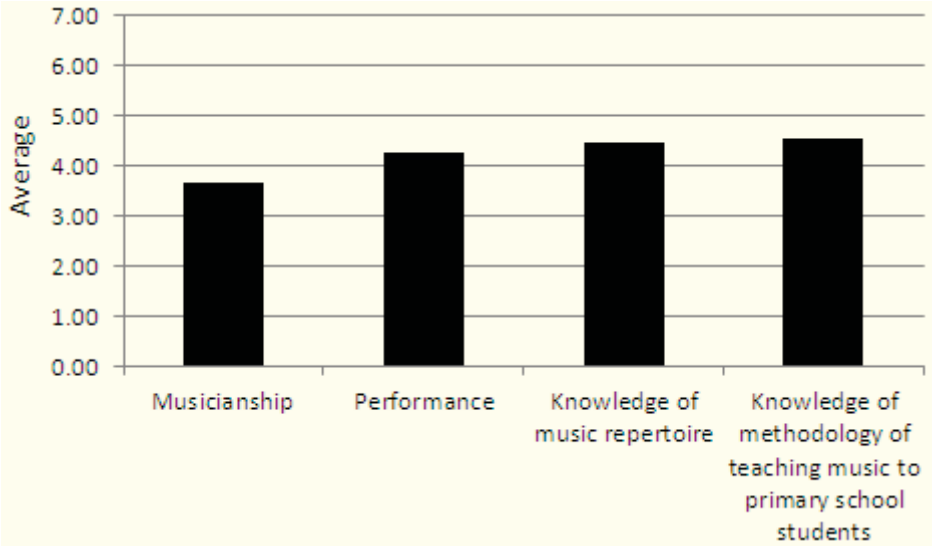
Table 10.155.

Professional Needs of Teachers as Perceived by Advisers

Which of the following do teachers express a need for them to develop											
Musicianship			Performance			Knowledge of music repertoire			Knowledge of methodology of teaching music to primary school students		
Count1	Average1	Var1	Count2	Average2	Var2	Count3	Average3	Var3	Count4	Average4	Var4
12	3.67	3.0556	12	4.25	3.3542	11	4.45	4.7934	11	4.55	4.2479

Figure 10.88.

Professional Needs of Teachers as Perceived by Advisers



Frequency of making contacts with primary and secondary teachers. In Question B7, participants were asked how often primary teachers made contact with them. According to Table 10.156, 8.33% (n=1) of respondents indicated that they were never contacted by primary school teachers; 50.00% (n=6) of advisers indicated that primary school teachers contacted them every day.

Question B8 asked advisers how often secondary teachers usually contact them. Table 10.157 shows that 33.33% (n=4) of advisers indicated that they were contacted by secondary school teachers every day and 33.33% (n=4) indicated that they were contacted once a week.

Table 10.156.

Frequency of Primary Teachers Contacting Advisers

How often do primary teachers make contact with you?	Number of observations	%
Every day	6	50.00%
Once a week	2	16.67%
Once a term	1	8.33%
Once a year	2	16.67%
Never	1	8.33%
Grand Total	**12**	**100.00%**

Table 10.157.

Frequency of Secondary Teachers Contacting Advisers

How often do secondary teachers make contact with you?	Number of observations	%
Every day	4	33.33%
Once a week	4	33.33%
Once a month	1	8.33%
Once a term	2	16.67%
Once a year	1	8.33%
Grand Total	**12**	**100.00%**

In-service courses. Questions B9-12 asked about the types and number of in-service courses participants conducted. Responses were measured on a seven-point scale where 1 is not very much and 7 is a lot. The most common type of in-service training advisers organised and/or conducted were workshops during school hours (*M*=5.55, Var=2.6116) followed by one-day workshops (*M*=5.10, Var=2.2900) (see Table 10.158). Advisers organised few in-service training sessions after school time and even fewer workshops were arranged for one morning or afternoon. According to responses, there were only some workshops for teachers that lasted for one week or more, a succession of weekly 1-on-1s in-services, and during summer vacation time. In regard to music in primary schools without music specialists, 83.33% (n=10) of advisers indicated that they never assisted generalist classroom teachers in their classrooms. Advisers (16.67% (n=2)) who did assisted classroom non-specialists in 1-on-1 sessions with a teacher. The data also indicates that 75.00% (n=9) of advisers have never been organisers or directors of any in-service professional development via the Internet or Intranet. There were also two comments:

> I do run PD but not specifically for music content. If this was required I would have a music specialist deliver the PD. (Survey ID 10)
>
> You have to realise that over 90% of primary schools in Tasmania have music specialists. This is not including instrumental tutors and many schools participate in these programs as well. The central curriculum team has recently been disbanded and

> it is not anticipated that there will be any provision of arts, let alone music, support for teachers in the foreseeable future. It will be up to schools to organise their own. (Survey ID 11)

Table 10.158.

In-Service Courses

How many in-service training courses have you conducted/ organised																				
During school hours			After school time			One morning or afternoon			One day only			One week or more			A succession of weekly 1-on-1s 'in-services'			During summer vacation time		
Count1	Average1	Var1	Count2	Average2	Var2	Count3	Average3	Var3	Count4	Average4	Var4	Count5	Average5	Var5	Count6	Average6	Var6	Count7	Average7	Var7
11	5.55	2.6116	10	5.20	4.7600	9	3.89	4.3210	10	5.10	2.2900	10	2.70	3.8100	10	2.60	4.2400	10	3.40	6.6400

Areas of teachers' knowledge and skills requiring improvement as perceived by advisers. Question B13 was "What workshop do you think primary school teachers of music would benefit from?" Advisers rated their perceptions of five items on a seven-point scale with the anchors from 1 (*not very much*) and 7 (*a lot*). The items were: development of musical skills (instrument), development of musicological knowledge, the process of planning music program/units/lesson, implementing the music program, and assessing and evaluating the programs. Implementing the music program scored the highest mean (6.10) and had a high variance (Var=0.8900) (see Table 10.159). This was followed by assessing and evaluating the programs and development of musicological knowledge, each with means of 5.70. The process of planning music program/units/lessons and development of teachers' musical skills, e.g., performing an instrument, was also indicated as moderately needed (see also Figure 10.89).

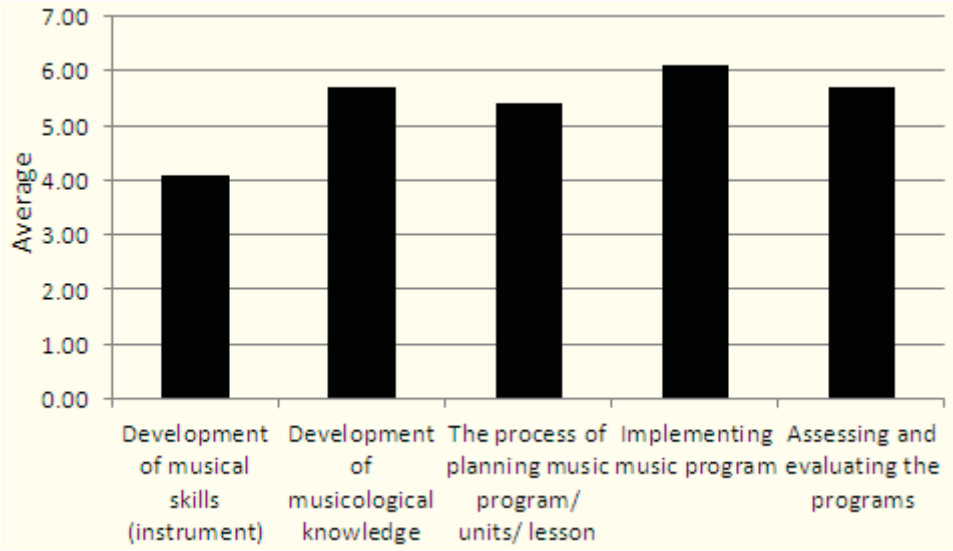
Table 10.159.

Areas of Teachers' Knowledge and Skills Requiring Improvement as Perceived by Advisers

What workshop do you think primary school teachers of music would benefit from														
Development of musical skills (instrument)			Development of musicological knowledge			The process of planning music program/ units/ lesson			Implementing music program			Assessing and evaluating the programs		
Count1	Average1	Var1	Count2	Average2	Var2	Count3	Average3	Var3	Count4	Average4	Var4	Count5	Average5	Var5
10	4.10	2.4900	10	5.70	1.4100	10	5.40	3.0400	10	6.10	0.8900	10	5.70	1.2100

Figure 10.89.

Areas of Teachers' Knowledge and Skills Requiring Improvement as Perceived by Advisers



Advisory service departments and demands of music curriculum. In question C2 participants were asked if their department has sufficient staff to meet the demands of the music curriculum in primary schools, sufficient staff to meet the demands of the music curriculum in secondary schools, and staff with music qualifications and experience to meet the demands of the teachers who teach music at schools. A seven-point scale where 1 is not at all sufficient and 7 is highly sufficient was used. Table 10.160 shows that respondents rated their departments as having insufficient staff to meet the demands of the music curriculum in primary schools (*M*=3.00) and in secondary schools (*M*=3.83). Advisers also indicated that their departments did not have staff with music qualifications and experience to meet the demands of the teachers who teach music at schools (M= 3.92) (see also Figure 10.90).

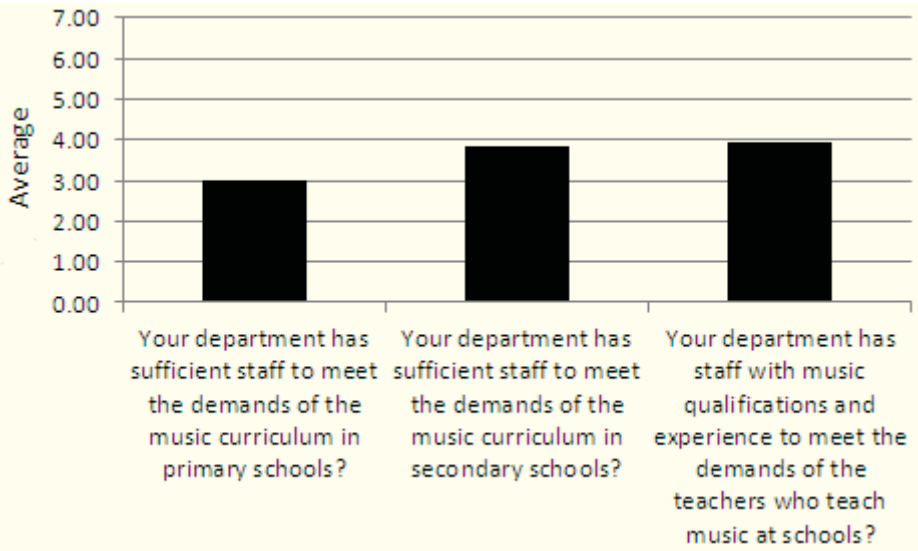
Table 10.160.

Advisory Service Departments and Demands of Music Curriculum

How much do you think								
Your department has sufficient staff to meet the demands of the music curriculum in primary schools?			Your department has sufficient staff to meet the demands of the music curriculum in secondary schools?			Your department has staff with music qualifications and experience to meet the demands of the teachers who teach music at schools?		
Count1	**Average1**	**Var1**	**Count2**	**Average2**	**Var2**	**Count3**	**Average3**	**Var3**
12	3.00	3.5000	12	3.83	3.3056	12	3.92	3.4097

Figure 10.90.

Advisory Service Departments and Demands of Music Curriculum



Chapter 11

Concluding Discussion and Issues for Further Research

This chapter evaluates and interprets the implications of the results of four empirical studies presented in Chapter 10. The analysis of data collected permits inferences to be made, and answers to the questions posed are put forward. The issues are organised into nine sections. At the beginning of each section similarities and differences between the historical and international data and the four studies are used to contextualise, confirm, and clarify the

conclusions. Where applicable my interpretation of the results takes into account sources of potential bias and the imprecision of measures. I also acknowledge the limitations and weakness of my research and address some alternative explanations of the results.

The Issues that Are Central to the Thesis

11.01 Student Access to Music in Australia

Primary schools. The findings of this thesis confirm the original assessment in regard to how many schools, especially primary schools, offer music across Australia. The *National Review*'s "worrying statistics" regarding 900 Australian schools that do not offer music were not accurate because the *National Review* did not use any specific method of banding or grouping by socio-economic status schools or districts, and contacted only a small number of schools. This thesis attempted to contact all schools and revealed more uncomfortable findings. The results may be interpreted in two ways: 1) There are at least 3,946 (62.74% of 6,284 primary schools reached) primary schools across Australia which do not have classroom music, and 2) there are only 2,338 (37.26%) schools offering music. Both of these interpretations show a deficit in music provision and lead one to a negative view of the state of affairs of music in Australia. The anecdotal evidence based on the information provided by school principals, principals' secretaries, assistants, or teachers which I gathered incidentally when undertaking the research project reveals that none of the special schools – vision impairment, disability, foreign languages, distance education, and students whose behaviour was defined as being a risk – that were contacted in Australia provide classroom music. Thus, it is reasonable to conclude that Australian primary school music education is in a state of crisis: There are simply too many primary schools without music. However, the historical data which provides much of the scholarly comment on the state of classroom music provision across Australia shows that crisis-like conditions have always been evident (see Chapter 2). Therefore, the findings may also be seen in a positive light: Regardless of being neglected for over 40 years, classroom music still exists in all Australian states and territories.

The evidence that music is taught by generalist teachers in schools where music education exists for all children, comes from the government sector, (the ACT, SA, WA and to greater extent in NSW) and from the Catholic sector (one school in the ACT, a few in WA and a number of schools NSW). There were also such teachers in one independent school in

South Australia. A rough comparison across the states and territories shows that Tasmania has better provision of classroom music compared to other states and territories.

My study found that in all primary schools with music, the subject is taught by one or two specialist teachers on staff in government schools in Victoria, Tasmania, Queensland, and the Northern Territory, in nearly all schools in South Australia and Western Australia, and in a half of New South Wales and the ACT schools. In regard to Catholic schools, overwhelming majority of schools with music was taught by music teachers in the Northern Territory, Queensland, Tasmania, South Australia and Victoria, to a slightly lesser extent in the ACT and Western Australia, and two thirds of schools in New South Wales. There were only specialist music teachers in independent schools with music (accept one school in SA).

Secondary schools. The analysis of the *National Review* showed that the data were not convincing nor complete. These data were based on information about Year 12 from a couple of states (Chapter 2). Moreover, the historical data were contradictory regarding student access to music education. Therefore, this thesis made an attempt to contact all secondary schools to learn how many secondary schools provide music across Australia. There were 833 secondary schools (33.78% of all secondary schools reached) which did not offer classroom music. These findings confirm that student participation in classroom music in primary schools is worse than in secondary schools.

The strengths of the findings are that, unlike the *National Review*, this thesis differentiates between primary and secondary schools, and between states and government, Catholic, and independent schools with respect to the comments and data supplied. This helps us to better understand the issue of a lack of provision of classroom music. A snapshot across states, school levels, and school types shows that the levels of provision of classroom music do not entirely depend on generalists marginalising it or specialists teaching it. In other words, the snapshot reveals that even in the states committed to having specialists in classrooms, music is not offered in all schools. This is also true for secondary schools where music is taught only by specialists. Although not all Catholic and independent schools offer classroom music education to their students, it is evident that the Catholic and independent schools are more committed to specialists when compared to government schools.

There are some limitations to the study. One limitation was in my reliance on information in many cases being provided by principals' representatives – secretaries, assistants and teachers. Another limitation is that this thesis is not able to provide the exact number and accurate percentages of schools offering music in each state. When contacting

schools I was focused on classroom music and trained my attention on the number of schools providing music by state and territory. However, I overlooked how many schools were without music as well as the exact number of unreachable schools by state and territory. As a result, it was impossible to report accurate numbers and estimate percentages of schools with or without music across the states.

The findings may also contribute to research studies in the field of music education. The data gathered before the implementation of the national curriculum may be compared later to see the effects of the national curriculum on the provision of classroom music.

The Issues that Are Secondary for the Thesis (Discussion of the Findings from the Surveys)

11.02 Who Are the Teachers Who Teach Music and What Are Their Musical Backgrounds?

The surveys for teachers were designed to investigate the proportion of music teachers that do not have qualifications in music. The findings that arose from the surveys of teachers confirm that while there are a large proportion of primary school teachers without music qualifications, or with no or little in the way of musical attainment, there are only a few such teachers in secondary schools. The impetus for the surveys arose from the fact that the *National Review* did not disclose teachers' qualifications but rather emphasized that commitment, dedication, and enthusiasm of teachers were the most consistent factors that contributed to excellence in music education. However, the historical and international data stressed that teachers' musical qualifications, proficiency, and competence cannot be substituted by any other personal qualities. The importance of teachers' music-specific knowledge, skills and abilities including performing musical instruments and other training in music, were pointed out by the literature (Chapter 5). This thesis also discussed who should teach classroom music. I came to the conclusion that the evidence suggests that school music is a specialist area of study at all levels of schooling (Chapter 5).

Primary school teachers. The gender of respondents reflects the female dominated nature of the workforce employed to teach classroom music. The demographic characteristics of age show the aging nature of the workforce. A significant number of teachers have been teaching music for 16 or more years. This suggests a high level of music teaching experience in the

profession. While a third of all respondents were employed to teach music only, the rest of the teachers taught other primary subjects and/or drama, dance, and visual arts. Only a small number of teachers indicated that they taught music and other subjects (e.g., history, geography, and languages other than English).

Female teachers were more qualified in music compared to male teachers. The older teachers were more educated in music compared to younger teachers, a fact which indicates that better musical training of primary teachers was more available in the past. While in most states and territories the majority of teachers that participated in the survey had a high level of music education – a Music Degree or Diploma, a Bachelor's Degree with music specialty, or a Master's Degree in Music, or a Master's in Music Education Degree – there were no respondents with similar qualification in the Northern Territory. New South Wales was the only state where almost half of the respondents indicated a low level of musical attainment or no musical attainment in terms of qualifications. Those with little or no musical attainment included respondents who had a Bachelor's Degree with no music component, and reported either a preliminary grade or having reached grades 1 to 4 on a musical instrument, or had no formal music education. Although teachers with a high level of music education dominated in Victoria and South Australia, there were also a large percentage of teachers who achieved a low level of musical attainment or none at all. The independent sector employed more highly qualified teachers and fewer teachers with a low little or no musical attainment in comparison to the Catholic and government sectors. The latter two employ approximately a third of teachers with a low level of musical attainment or no musical attainment.

Overall, out of all (n=258) respondents who participated in the survey of primary school teachers, 48.45% (n=125) fell under the high level of music education category, 22.48% (n=58) fell into the moderate level of musical attainment category, and 29.07% (n=75) fell under the low level of musical attainment or no musical attainment category. Out of those teachers who had achieved little or no musical attainment but had some musical training prior to formal pre-service training, more than half either completed a preliminary grade or had not completed any grades of the Australian Music Examination Board. The group of respondents with little or no musical attainment had the highest percentage of teachers who did not take music during their study at secondary school. This group also had the smallest number of teachers who took music from Year 7 to 12.

While the majority of respondents with a high level of music education and a moderate level of musical attainment played one or more musical instruments, almost one fifth of all respondents with little or no musical attainment did not play any musical instrument. The

moderate level of musical attainment included the respondents that had a Bachelor's Degree with no music component but reported a grade 5 or higher on performing musical instrument(s), or completed an Associate Diploma in Music.

There was a similar pattern across three levels of musical qualification for the largest groups of respondents for each of the instrumental groups. Half played piano, fewer than half played guitar, and a small percentage played flute, clarinet, or drum kit and *djembe*. More then a third of respondents who had a high level of music education and a low level of musical attainment, and more then half of respondents with a moderate level of musical attainment, played musical instruments and also sung in a choir. There were only a small percentage of respondents with little or no musical attainment that did not play any musical instruments but sung in a choir. The higher the teacher's level of qualification the longer they had been playing their major musical instrument or sung. However, a fifth of all respondents with little or no musical attainment who had been playing their major instrument or sung, did so for less than one year.

Secondary school teachers. In contrast to primary school teachers, a clear majority of respondents in the secondary school teacher survey had a high level of music education. Female teachers represented the largest percentage in each qualification category. A majority of teachers fell across two age groups: 30-39 and 40-49. Almost half of the teachers had been teaching music for 16 years or more. Three quarters of the teachers taught music only. While a few teachers taught music and one or more subjects from the art learning area, the most common subject was drama. In regard to other school subjects, religion was the most popular course that was taught.

A high level of music education was indicated by 88.65% (n=125) of all (n=141) respondents to the survey of secondary school teachers. A moderate level of musical attainment was indicated by 9.22% (n=13) of respondents, and a low level or no musical attainment was reported by 2.13% (n=3) of respondents. There were only a few teachers with little or no musical attainment in the ACT, South Australia, and Victoria. While there were no teachers with little or no musical attainment in government schools, there were a small number of such teachers in Catholic and independent schools. Only a small number of secondary school teachers did not have any musical training prior their formal pre-service training. Out of a clear majority who had musical training, more than a half of respondents completed a relatively high level of musical training prior their pre-service training (e.g., 8th grade or Diploma of Associate in Music of the AMEB). More than half of respondents in the

survey of secondary school teachers took music as a subject in all their years of study at secondary school. All respondents played one or more musical instruments or had vocal training, and almost all teachers had been playing their major musical instruments for more than five years. The most preferred instruments were from the keyboard group.

11.03 The Relationship of Qualifications in Music and Confidence in Teaching

As stated in Chapter 1, generalist teachers do not feel confident in teaching music because universities do not provide sufficient training. This section focuses on the lack of teacher confidence. The extrapolation of these findings confirmed the proposition stated as one of the questions for the study that musical qualifications and/or musical training may induce more positive views and confidence in teaching music. The lack of generalist teacher confidence in teaching music is well documented in the literature and the *National Review*. This served as a basis for the investigation (Chapter 5). The approach to the interpretation of results in this section in most cases was to find out who is more confident in teaching music. The alternative interpretation may involve focusing on those who are less confident in teaching music.

In regard to the secondary school music teachers, qualification was also seen as a major factor determining teacher confidence, although preferences remained. Female teachers preferred teaching music to Years 7-10, while male teachers were more confident in teaching Years 11-12. An examination of perceptions of secondary school music teachers towards their training and their qualifications in music contributes to the understanding that state of their training is best compared to primary school teachers training in music.

The findings of this thesis show that the major criterion that determines primary teachers' confidence is not their gender or age but their musical qualifications. The following interpretation of results clarifies this conclusion.

Primary school teachers. Nearly all the teachers with high and moderate levels of music education and attainment indicated that they were confident in teaching primary school music. In regard to the teachers with little or no musical attainment, almost a quarter indicated that they did not feel confident teaching music. At first it may seem as contradicting some of the research mentioned in Chapter 5 that showed that most primary school teachers have little confidence. However, further analysis reveals that the reason why almost three quarters of the teachers with little or no musical attainment were confident teaching music was their

experience of 16 and more years in teaching music. Therefore, in the absence of qualifications in music, experience in teaching music was a major factor that contributed to confidence among teachers. This was also confirmed by teachers' comments.

Male teachers were slightly more confident when teaching music than female teachers. Even though the most confident group of respondents were from the 50 years old or above bracket, very similar results were observed in other age groups surveyed. Therefore, it is reasonable to conclude that age and gender do not have a strong impact on confidence in teaching music.

Secondary school teachers. Almost all teachers who had a high level of music education were particularly confident in teaching music to Years 7 to 12. Respondents with a moderate level of musical attainment also felt particularly confident in teaching Years 7-10, but there were fewer of them who were very confident in teaching Years 11-12. While some teachers with a high level of music education were reasonably confident in teaching the tertiary entrance courses in music and music extension or equivalent some teachers with a moderate level of musical attainment were either very confident or not at all confident. This also suggests that a qualification in music is beneficial for teachers' confidence. While being moderately confident, younger teachers felt less confident in teaching music to Years 7-12 when compared to other age groups. The responses from younger teachers revealed that they were not confident in teaching music extension courses or equivalent to Year 12. The greatest variance in confidence in teaching Year 12 tertiary entrance and extension points not only to a diversity of confidence but also that there may be other factors influencing confidence other than age. The fact that 30-39 year old teachers felt most confident in teaching music to Years 7 to 9 but 40-49 year old teachers were most confident in delivery of music programs to Year 10-12 students, suggests that a further study may be required to uncover the factors that influence teacher's confidence (e.g., teachers may hold higher levels of proficiency in music, more years of experience in teaching, and specific in-service training). Male teachers were more confident teaching music to senior years of schooling, including Year 12 tertiary entrance and music extension, compared to female teachers who were more confident in teaching Years 7-10.

11.04 What Content of Music the Curricula Teachers Found the Most Difficult to Teach

This section continues the exploration of the problem that universities do not provide sufficient training to generalist teachers. The findings show the relationships between primary and secondary teachers' qualifications, gender, and age, and their perceptions of difficulties in teaching essential music-specific content of music programs (e.g., performing, composing, listening etc.) and in implementing essential elements of the methodology of teaching music (e.g., planning music lessons, making repertoire suggestions, and assessing/evaluating students' progress etc.). The findings confirm that the higher the qualification, the less difficulty teachers have in teaching the content. This becomes evident especially when primary school generalist teacher perceptions are compared with secondary school music teachers. The contexts for examining the levels of difficulties in teaching music specific content as perceived by primary and secondary school teachers, arose from the review of the literature about confusion within the profession – what and how to teach (see Chapter 4). In practice, the findings of what is perceived the most difficult may be considered as an impetus for the strengthening of the content of pre-service and in-service training.

When interpreting the results, it was revealed that there was one imprecise measure: A few teachers were confused by the word "challenging" in Question A9 of the survey of primary teachers – whether it means "difficult" or "stimulating." However, this did not affect the data analysis because these teachers chose to understand the word as meaning "difficult."

Primary school teachers. The effects of having a qualification were clear for the questions concerning how difficult teachers perceived teaching essential music-specific content to be. Overall, respondents with a high level of music education did not find all items of the questionnaire challenging on average. Respondents with a moderate level of musical attainment found the items more challenging and respondents with a low level or no musical attainment found the items the most challenging when compared to participants with the higher levels of qualifications or attainment in music. Teachers at all qualification levels found teaching composition the most challenging, followed by teaching performance. There seems to be no plausible suggestion for why older teachers' find it more difficult to teach some of the categories – teaching performance, composition, assessing/evaluating students' progress – compared to their younger counterparts. Further research into whether this reflects respondent error, the perceptions of younger teachers regarding the difficulty of teaching, or the irrelevance of experience as to how challenging teachers find certain tasks, is required.

While composition was found the most challenging by both female and male teachers, with a greater consistency in male responses, the findings suggest that there is no consistent pattern between gender and degree of challenge in teaching performance, or when it comes to listening, planning music lessons, making performing and listening repertoire suggestions, and assessing/evaluating students' progress.

Secondary school teachers. In regard to teaching Years 7-8, participants did not find any of the teaching concepts in music, composition, performance, and listening, challenging. Neither did they find it difficult to plan music lessons, and make performing and listening repertoire suggestions. Further research is needed to find out why teaching performance was more challenging. The reasons for this may include: a lack of resources, equipment and facilities, noise level, large numbers of students in a class, lack of teachers' skills in performing a particular instrument, or other reasons. Among teachers with a moderate level of musical attainment, there were some teachers who found teaching concepts of music and making listening repertoire suggestions very challenging. This suggests that a list of musical repertoire with analysis of musical concepts may be beneficial for teachers with a moderate level of musical attainment. The data showed that teachers' age was not a factor influencing teachers' perceptions of difficulties in teaching selected content or planning lessons and making performing and listening repertoire suggestions. While teaching performance was slightly more challenging for younger teachers, for some teachers aged 50 or above, teaching concepts in music, composition, and listening, as well as planning music lessons and making performing repertoire suggestions were marginally more challenging. Although male and female participants did not find teaching selected content to Years 7-8 challenging on average, many male teachers indicated that it was reasonably or very challenging for them.

Respondents with a high level of music education and a moderate level of musical attainment did not find teaching selected content to Years 9-10 challenging, but respondents with little or no musical attainment indicated that teaching music to these years of schooling was difficult for them. The higher the level of music education teachers had, the less challenging they found teaching selected content to Years 9-10. Teaching performance and composition using computer-based technology was slightly more difficult for respondents with a high level of music education compared to teachers with a moderate level of musical attainment. This may suggest the strengthening of the pre-service and in-service teacher training content in the use of computers for teaching performance and composition. Teachers from the 50 and above age range felt it was slightly more difficult teaching the majority of the

content to Years 9-10. Female teachers felt teaching content of music slightly more challenging, with improvisation being the most difficult subject to teach.

In connection to teaching Years 11 and 12, teaching different types of performance activities was indicated as not being challenging by participants with qualifications in all categories on average. However, there were some teachers with a high level of music education and a moderate level of musical attainment who found teaching performance of students' compositions, arrangements and improvisations, and teaching performance with different types of technology, moderately challenging. Teaching different types of performance was found to be slightly more challenging by teachers from the 50 or above age range. Teaching performance using different types of technology was found challenging by females and some male teachers. Improvising was the most challenging among the composing activities for the majority of age groups. There were no clear gender effects on how challenging teachers found teaching the activities related to composing. Surprisingly, teaching musicology and analysis of music through musical concepts (e.g., duration, pitch, texture etc.) in particular was found more challenging by teachers with a high level of music education when compared to respondents with a moderate level of musical attainment. This suggests that analysis of music through musical concepts may be beneficial for the current secondary school music programs if included in pre-service formal musical training of teachers or in-service courses. Across different age groups, participants from the 50 or above age group found most of the musicological activities slightly more challenging. This suggests that the older teachers may need to strengthen their knowledge of musicology in in-service training. Teaching musicology was not perceived as challenging for both female and male teaches. The fact that participants with a high level of music education found teaching a majority of the aural activities slightly less challenging than those who had a moderate level of musical attainment proves that qualifications in music are beneficial. In regard to the effects of age on teaching, teachers from the 50 or above age group perceived teaching aural activities more challenging than respondents from different age groups.

11.05 What Content of Music Curricula Teachers Are More Likely Inclined to Teach?

This thesis concluded that a detailed analysis of the musical content taught to children was deficient in the *National Review*. The findings from the surveys support my suggestion that qualifications in music influence teachers' likelihood to be engaged in teaching music-specific content. The motivation for examining teachers' inclinations towards teaching certain items in

the content of the curriculum was provoked by the revision and evaluation of some curriculum documentation about what teachers ought to teach (Chapter 3). In the analysed literature the content of school music programs was related to the quality of classroom music. While the *National Review* did not point out any new and unique problems about the quality of provision, this thesis emphasised the importance of musical repertoire. The content of the musical repertoire is not well articulated in the curriculum documentation (Chapter 3). Since examination of the musical content was not in the scope of the empirical studies of this thesis, the following is suggested: A comparison of a wide range of teaching materials involves reflecting upon and developing an understanding of the role that music plays in the world, and assists students in the role of performer and listener. An examination of the models of the curriculum for classical, rock, ethnic and World Music repertoire will help to identify material which meets the needs and interests of students. Since my thesis engaged the intended content and teachers' perceptions of the music curriculum, further research involving third party observations is recommended in order to see what is actually being taught in schools in terms of musical activities and repertoire.

The following section discusses the findings in regard to the current state of the primary school teachers' attitudes towards teaching classroom music. What musical activities are more likely or less likely to be taught? The findings directly point to implications for the content of teacher training institutions and in-service training courses.

Primary school teachers. The seventeen items related to the likelihood of teachers' engagement in a variety of music-specific teaching activities showed the benefits of having a music qualification: The lower the level of musical qualification or attainment, the less likely the teachers are to be engaged in music-specific teaching activities. The respondents with a low level of musical attainment or no musical attainment indicated that they are unlikely to be engaged in a majority of teaching activities apart from singing, moving, and dancing. This suggests that students' experiences may be limited to singing, moving, and dancing when taught by teachers with little or no musical attainment. Consequently, students may potentially miss out on the development of a greater variety of musical skills and knowledge. Further research into whether teaching computer music suffers from a lack of teacher training, a lack of access to equipment or other reasons, may be required. The results show that younger teachers are more likely to be engaged in a variety of teaching activities when compared with their older colleagues. However, further research is required to understand whether their perception is based on their training, or a tendency for younger teachers to explore a greater

variety of teaching activities, or other reasons. Significantly, responses to questions on the teaching of performance on pitched instruments are the most inconsistent across all age groups. This suggests that students may not receive the same quality of instruction in performing on pitched instruments. Further research may also be required to investigate the reasons for the preference of male teachers to be engaged in improvisation, arranging, composition, and computer music, in comparison to female teachers.

11.06 Pre-service Teacher Training

Primary school music may be taught by generalist or by specialist teachers. The generalist teachers are not provided with sufficient training in music and therefore avoid teaching music to their students. There is also the inequity in provision of music education in schools and confusion across the system of teacher professional recognition. Music specialists at a primary level of schooling are professionally recognised in Queensland, Western Australia, Victoria and Tasmania as they are in England and Russia. However, the NSW Institute of Teachers does not formally acknowledge the category of specialist primary school music teacher. Some music specialists are employed in a few government primary schools, and many more Catholic and Independent schools employ specialists in their primary schools.

The motivation for researching pre-service teacher training arose from the historical and international literature which stressed the importance of teacher training and argued that teacher education and training in music or lack thereof, are factors contributing to or hindering quality teaching (Chapter 6). The *National Review* was also deficient in a detailed analysis of initial teacher training. My research investigates the areas which the *National Review* did not address; in particular the gaps between what teachers are trained to teach and what the official government curricula say teachers ought to teach. The questions on the surveys are shaped by what the historical and international literature said has been taught, what should be taught to primary school teachers in relation to music education, and what the official government documents say teachers ought to teach. The quality of university lecturers was also pointed out as an important aspect in ensuring adequate and sufficient provision of music specialists in primary schools (Chapter 6). However, the literature did not provide much qualitative evidence about who teaches music to teachers. My study investigated the musical backgrounds of primary school teacher educators in Australian universities and the content of pre-service teacher training as perceived by the university

lecturers (Chapter 6). Consequently, this thesis investigates pre-service training as perceived by primary and secondary school teachers, and by university lecturers (primary education).

In order to acknowledge the importance of research findings regarding the deficiencies in pre-service teacher training, this thesis suggests further development of teacher training courses and provides direction and structure to this end. For example, the historical data pointed out that that the quality of entrants who wished to teach music in secondary school was higher when compared to entrants to primary school faculties of education, as they had musical training prior their matriculation studies. This thesis confirms that almost all secondary school teachers had musical training prior to their formal study and obtained musical qualifications (Chapter 6). The findings of this thesis show that a big proportion of primary school teachers had a very limited musical background prior to their pre-service training. Therefore, suggestions are made in regard to the entry standards for selection to teacher education courses, that is, the subjects that applicants must have taken in Year 12 or equivalent and the minimum grades they must have achieved in their musical studies.

This thesis also researched how much time is given for primary teacher education. I arrived at the conclusion that there was not sufficient time to equip future teachers with knowledge and skills in music necessary for teaching music. Since the *National Review* did not separate its data into comments about primary and secondary levels of schooling, the impression was that hours of teacher training of both primary and secondary teacher training were diminishing. However, the historical literature argued specifically about reducing the amount of university music curriculum studies for primary school teachers (Chapter 6). Having said that, it is my suggestion to structure the system of teacher training so that the subject content of teacher education courses include sufficient amounts of musical training and training in musical pedagogy with the expected levels of practical classroom teaching of music so that the expected skills and attributes of course graduates reflect the school music syllabi.

As it was pointed out by the literature, the content of school music programs is inseparable from quality of teaching and professional standards. The comparison of the professional standards for teachers showed that the degree of prescriptiveness and the level of detail are low in Australia compared to England and Russia. There are national frameworks for professional standards for teachers in Australia. However, the states and territories follow it to a different degree (see Chapter 8). While standards for teachers are very generic in

Australia, music-specific subject content is explicitly addressed in Russian standards (see Chapter 8).

The original intention of the study was to learn about teachers' perceptions of the quality of their pre-service training. A number of questions were put to teachers so that they might reveal their perceptions in relation to their familiarity with the music program and their knowledge and skills in music, child psychology, psychology of teaching and learning music to children, and methods of teaching classroom music gained in their initial teacher training. The data did not allow for relating what teachers are trained to teach to what curriculum documentation say teachers ought to teach, because of limitations in the data with respect to identifiable standards of teacher training courses. Another issue to examine was the state of primary school teachers training in music; if it is worse or better compared to training of secondary school music teachers as perceived by respondents. The following presents the interpretation of results of what has been learned about pre-service teacher training.

Primary school teachers. Half of respondents received their pre-service teacher training at an Australian university and a third of teachers at an Australian teaching college. An analysis of responses revealed that there was approximately a quarter of respondents who received their teacher training in every decade (except the 1960s).

Based on teachers' perception of the adequacy of their pre-service teacher training in enabling them to teach classroom music, it is suggested that there is a need for changing or strengthening pre-service and/or in-service training for some teachers with a high level of music education, and for all teachers with little or no musical attainment. Across all age groups, younger teachers felt that their training was the most adequate to enable them to teach classroom music. One of the suggestions to remedy this situation is to provide more in-service training for teachers in the 30-39 and above age groups. Female teachers' perceptions of their pre-service teacher training were more negative than those of male teachers. However, further research is required to understand the reasons for these differences. This study suggests that there is a need for changing or strengthening pre-service and in-service training for all teachers with little or no musical attainment in music performance, and knowledge of musicianship and music repertoire. While some teachers with a high level of music education may benefit from in-service courses that focus on developing skills in performing recorder, development of skills in performing other pitched instruments during pre-service training may be of assistance for many teachers with a moderate level of musical attainment.

Responses to a number of music-specific questions about the content of pre-service training revealed that a majority of respondents with little or no musical attainment perceived their training as insufficient because it did not contribute to the development of their performance skills, knowledge of musicianship, music repertoire, and knowledge of methodology of teaching music. The data also suggest that choral conducting in in-servicing for existing teachers and in pre-service training for future teachers will be beneficial for some teachers with a high level of music education, and for all teachers with a moderate and low level of musical attainment. Memorisation of songs, singing, games, dances, movements and rhymes in the content of pre-service training may be advantageous for some teachers with a high level of music education and moderate level of musical attainment, and for a majority of teachers who have little or no musical attainment. Teachers with all levels of qualification and attainment in music may benefit from strengthening their knowledge of child physiology (e.g., voice) in their pre-service training. My study also points out that only some teachers are familiar with the secondary music program. This suggests that pre-service teacher training in music does not enable teachers to contribute to continuity and progression in the musical development of children going from primary through to secondary school. Therefore, I recommend that this aspect of teacher training is included or strengthened in pre-service teacher training. The analysis of statistics also suggests that some respondents with a high level of music education may benefit from changes in pre-service training entailing a focus on learning how to play recorder. The analysis of responses to the survey of primary teachers reveals that teaching practicum was perceived as contributing most to teacher's knowledge of the methodology of teaching music, as indicated by teachers of all levels of qualification.

Secondary school teachers. The majority of participants in the survey received their teacher training at Australian universities. Others – approximately a fifth of all participating teachers– were trained as teachers at colleges only; a very small number were trained overseas. More than a quarter of respondents received their teacher training in the 1980s and almost a third of teachers completed their initial teachers training in the 1990s. While the majority of the teachers believed that their pre-service teacher training was inadequate to enable them to teach classroom music, on average some teachers with a high level of music education viewed their training more positively compared to those who had moderate and low levels of musical attainment. When compared to participants with other qualification levels, teachers with a high level of music education held more positive views on how their pre-service training contributed to the development of their knowledge and skills in music and music education.

However, the study suggests that strengthening knowledge of the subject area in terms of content (e.g., curriculum documentation including syllabus, frameworks etc.) and practical teaching, will be beneficial for formal training of secondary school music specialists. Consolidation of pre-service training by developing stronger skills in performing musical instruments will be advantageous for teachers who gain a moderate level of musical attainment. Across age groups, only teachers from the 30-39 age range indicated that their pre-service training was reasonably adequate to enable them to teach classroom music training. There were no differences in how male and female teachers perceived the adequacy of their teacher training.

Primary school teacher educators. All respondents in the survey of primary school teacher educators in Australian universities had musical training prior to their formal pre-service training. While the 4th grade of the music examination board was the highest grade reached by one participant (representing the lowest grade achieved in the sample) half of respondents achieved grade 8 or above. All participants have played at least one musical instrument for more than five years. The absolute majority of teacher educators felt confident teaching music to student teachers. A participant who did not have confidence in teaching music commented that he or she was engaging music specialists to do music-specific teaching tasks when issues arose. Respondents consistently indicated a high level of likelihood of their involvement in teaching experimentation with sounds, listening, and musical concepts. Even though teacher educators were more likely to be engaged in a variety of teaching activities on average, there were respondents who did not see themselves as being involved in teaching performance on pitched instruments, computer music, music literacy, imitation of sounds, and singing. A relatively high proportion of participants taught music to student teachers for 1 to 5 years. The clear majority of respondents indicated that they had experience as a primary school music teacher.

In regard to the content of university courses, practical teaching was the only component that was taught by all respondents. An analysis revealed that the focus of primary school teacher training in music was set on pedagogy and methodology of teaching music to primary school students rather than on the development of knowledge and skills in music. Teachers' music-specific skills in performance on musical instruments and composition, for example, were taught by fewer respondents. Moreover, the development of music-specific knowledge (musicology) and conducting skills were represented by an even smaller proportion of respondents. Psychology of teaching and learning music was taught by only half

of respondents. Patterns of child development and learning, and child physiology were taught by less than half of respondents.

While four respondents taught music only, six teacher educators also taught other primary subjects and/or drama, dance and visual arts that were incorporated into the courses. On average, teacher educators believed that their students' training, as teachers, adequately contributed to the development of knowledge and skills in performance, methodology of teaching music to primary school students, and patterns of child development and learning. All teacher educators indicated in particular, that time for music in their university timetables was insufficient. Many teacher educators also felt that their university had insufficient teaching staff to meet the demands of the primary music curriculum. There were also some teacher educators who thought that their universities had support staff with insufficient qualifications and experience.

11.07 In-service Teacher Training in Music

The importance of in-service training in music was stressed in the literature, which proved that deficiencies in pre-service training were fixed during in-service professional development (PD) courses (see Chapter 7). The historical data did not allow for a comprehensive picture of the efficiency of in-service teacher training due to limitations in the data and lack of research. Nevertheless, the data showed that in some cases the content of in-service training courses in music was not relevant to generalist teachers. Therefore, the present thesis draws on what has been said in Chapter 7 and further investigates teachers' perceptions and a number of other issues related to in-service training in music. One of the objectives of the surveys was to gain a picture of in-service teacher training. Of particular interest was adequacy of in-service training received by teachers with little or no musical attainment, compared to respondents with high levels of musical qualification and moderate levels of musical attainment. This study focused on the provision of in-service training in terms of teacher attendance, types and hours of workshops, benefits, and relevance of topics as perceived by primary and secondary school teachers, and music advisers. Overall, the results confirm the original question that teachers with little or no musical attainment indicated lower levels of attendance, and found workshops less beneficial and relevant to them than their counterparts with higher levels of music education and attainment in music.

This study suggests further investigations into what music-specific in-service training courses exist at the moment that address the following issues:

- Did the training have a significant and demonstrable influence on classroom practice, and, what was the impact of long or short-time courses?
- Did training support teachers help in raising the quality of music programs?
- Did training support teachers help in raising student learning outcomes in music?

The *National Review* pointed out that the Orff and Kodaly approaches to teaching music in primary schools were influential and widespread in Australia. The historical evidence also showed the ineffectiveness of these approaches and also provides some evidence that these methods were widespread. Nevertheless, a number of participants in the primary school survey indicated that they took part in the Orff and Kodaly courses. Therefore, one of the limitations of this study is that it did not enquire into how much training in Orff and Kodály methods teachers who teach music at schools have at present.

The research findings regarding deficiencies in in-service teacher training also suggest a number of further developments for teacher training courses, outlined below.

Primary school teachers. More than a half of respondents who did not attend any professional development (PD) workshops in music were teachers with little or no musical attainment. The statistics also showed that respondents who have been working less than five years were the largest group who did not attend any music professional development workshops in music. Surprisingly, a third of teachers who did not attend any music PDs were teachers who have been teaching music for 16 or more years. The evidence provided by respondents indicates that most professional workshops in music were conducted out of school hours. Even though there were a variety of music PD workshops in terms of length, the one-day sessions were most frequently mentioned. The analysis of data across levels of qualification, and age and gender revealed that these categories did not effect teachers' perceptions of their in-service training which was recognised as inadequate by the majority of respondents. Teachers indicated an improvement in knowledge and understanding of the relevant syllabus, professional skills and confidence, and enhancement of capacity to improve the learning outcomes of students and teaching practice as a result of participation in PD workshops. On average, respondents believed that in-service training in music was moderately beneficial. Even though teachers with a high level of music education ranked the benefits of participation in the music PD workshops higher than teachers with moderate and little or no musical attainment, it is not clear whether this may be attributed to the level of their proficiency in music, whether contents of workshops were not adjusted to the abilities

and needs of teachers with lower levels of proficiency in music, or because of other reasons. Teachers with little or no musical attainment perceived the content of professional workshops in music as less beneficial compared to teachers with qualifications in music and a moderate level of musical attainment. Teachers with a high level of music education were more positive in indicating the relevance of PD workshops to their teaching, students, and resources. While PD workshops for teachers working in Catholic and independent schools were consistently and reasonably relevant to their teaching, students, and resources, many teachers from public schools indicated that the workshops were less relevant to them on average.

Participation in PD via the Internet or Intranet may be suggested as possible alternative for teachers in rural or isolated schools. However, at present only a small number of teachers, the majority of whom are from the public sector, took part in in-service training via the Internet or Intranet. The area most urgently in need of improvement during in-service training as perceived by teachers holding all levels of qualification, is assessing and evaluating the music programs. A number of teachers with little or no musical attainment believed that they would benefit from developing musical skills and musicological knowledge. Analysis of areas of teaching requiring improvement as perceived by respondents suggests that there is a need for in-servicing to focus on different areas of teaching in different States and Territories and across Catholic, independent, and public schools. This suggests that some tailored in-service courses need to be developed according to the needs of teachers.

Secondary school teachers. While a clear majority of teachers attended music professional development, almost a third of respondents who did not attend any music professional development were teachers with a moderate level of musical attainment, and twenty percent of teachers had little or no musical attainment. None of the respondents believed that their in-service training was adequate. The most consistent responses came from teachers with a moderate level of musical attainment. In addition, some teachers with a high level of music education believed that it was reasonably adequate, and many participants who had little or no musical attainment indicated that their professional development in music was inadequate. While in-service training in music was considered inadequate on average, the youngest and the oldest teachers held more positive views about the adequacy of in-service training when compared to the 30 to 49 year old teachers. Male and female participants perceived the adequacy of in-servicing similarly. A clear majority of teachers attended music professional

development and half of them were respondents who had been teaching music for more than 16 years. There was a higher proportion of teachers from Catholic schools who attended music professional development workshops followed by teachers from public and independent schools.

Respondents with a high level of music education mostly believed that the workshops were beneficial, whereas teachers with a moderate level of music attainment were unsure of the benefits of professional workshops on average. Overall, respondents with a high level of music education felt that group workshops were reasonably relevant to them compared to participants with a moderate level of musical attainment. Participants indicated that group workshops were more relevant to their teaching and students than to the resources of their schools. There was inconsistency across school types with the most relevance to teachers from Catholic schools, less relevance to independent schools, and the least relevance to teachers from public schools. This suggests that group workshops may need to be tailored to the needs of the particular type of school.

Across qualification categories, respondents with a high level of music education and a moderate level of musical attainment indicated that a workshop in assessing and evaluating the music program would be most beneficial for them. Areas of teaching that require improvement as indicated by teachers with little or no musical attainment, were development of musical skills in performing an instrument, musicological knowledge, planning and implementing the music program, units of work, and lessons. Across states and territories, responses from the ACT had higher means and the smallest variances. This indicates that development of musicological knowledge, process of planning and implementing the music program, units and lessons, and assessing and evaluating the music programs are the areas most in need of improvement relative to other states and territories. The responses from other states and territories were mixed, suggesting a differentiation of the in-servicing according to the needs of teachers. Assessing and evaluating the music programs was consistently highlighted by responses from all catholic, independent, and public schools.

11.08 Support of Music Advisers

The historical data are contradictory regarding the state of advisory services: There was a decline in staff in New South Wales, the Northern Territory, South Australia, Victoria, and Western Australia in the 1990s and at the beginning of 2000, but the state was satisfactory in Queensland and there was improvement in the Northern Territory at the end of the 1990s.

The *National Review* pointed erosion of the system of curriculum support services which compounded the problems related to confidence and competence of generalist teachers in teaching music. The *National Review* and other historical data do not provide details or examples of withdrawn curriculum support and how effective and sufficient these were. It was also highlighted that advisory services became less music-specific and more rooted in general arts (see Chapter 7). Therefore, in this thesis I researched the current state of advisory services including the number of advisers and their functions, musical backgrounds and qualifications in music, and their confidence in providing advisory services to teachers. This study also investigated primary and secondary school teachers' perceptions of their past experiences with the curriculum advisory services. The original question – primary school generalist teachers make fewer contacts than music specialists – was confirmed by the findings.

Music Advisers. Out of 12 respondents, there was only one adviser who did not have any musical training prior to formal pre-service training, and two participants who achieved only a beginning level of practical examination. A quarter of all music advisers did not feel confident in giving advice in music to school teachers. The data show that qualifications in music or a level of musical attainment were important factors that contributed to confidence in providing advice in music. Training and experience, development and delivery of in-service training courses, current curriculum documents and support materials as well as the level of resources and personal contacts, were the reasons for being confident in giving advice.

Overall, music advisers did not see themselves providing advice on a variety of issues related to the content taught in schools. In particular, advisers did not tend to advise on moving or dancing, and performing unpitched instruments. The data also show very uneven distributions of responses across all items regarding content of music taught in schools. There were almost equal proportions of advisers who were very experienced, and who had less experience and who were new to the profession. While the consulting roles were the most common for all respondents, the role of demonstration teacher was the job of some participants. An analysis of responses also show that duties of advisers and consultants varied. Many organised festivals and teaching aids, and were workshop leaders, while others were responsible for staffing itineraries and involved in music advocacy. Only a third of respondents provided advice relating exclusively to primary and secondary music. Commonly, advisers provided advice on the other subjects from the arts learning area, and to

a lesser extent on other primary subjects. Advisers dealt more with secondary school teachers and school principals than with primary school teachers.

Advisers believed that teachers' knowledge and understanding of the relevant syllabus, professional skills, confidence and practice, and capacity to improve learning outcomes may be enhanced as a result of the music professional development workshops. Advisers indicated that knowledge of the methodology of teaching music to primary school students was the most needed focus of professional development. This was followed by knowledge of music repertoire and development of performance skills. While one of the advisers was never contacted by primary school teachers, a half of advisers indicated that primary teachers made contact with them every day. A third of advisors indicated that secondary school teachers contacted them every day, and another third of advisors were contacted once a week. According to the respondents, the most common types of in-service training were sessions during school hours and one-day-only workshops. While a large proportion of advisers never assisted generalist classroom teachers, a very small number of advisers indicated that they assisted non-specialists in 1-on-1 sessions in their classrooms. Only a quarter of advisers were organisers or directors of professional development courses via the Internet or Intranet. Advisers believed that teachers would benefit the most from workshops dedicated to implementing music programs, assessing and evaluating the programs, and development of their musicological knowledge. To a lesser extent advisors believed that teachers would benefit from the process of planning music program/units/lessons and development of teachers' musical skills. Generally, advisers rated their departments as being insufficient in meeting the demands of teachers who teach music and the demands of the school music curriculum, particularly at the primary level.

Primary school teachers. Although more than a half of respondents have never contacted music advisers/consultants, the preferred frequency for those who did was once a term. Approximately three quarters of teachers with little or no musical attainment never sought advice in music. Therefore, this seems to be a missed opportunity not only to receive professional advice but also to increase the confidence level in teaching music. It is not clear why these teachers did not contact music advisers/consultants, whether the reasons can be attributed to a lack of knowledge about advisory services, whether they seek support from elsewhere, or if they choose not to seek support. In contrast, approximately a fifth of teachers with a high level of music education and a moderate level of musical attainment were still making contacts with music advisers and requesting professional advice. While there was no

difference between male and female teachers in seeking professional advice, younger teachers contacted music advisers more frequently than their older counterparts. The highest percentage of teachers who never contacted music advisers/consultants was from independent schools. A significant percentage of teachers from Catholic schools regularly – once a term – contacted music advisers. While the largest percentage of teachers who never contacted a music adviser/consultant came from Victoria, the preferred frequency of contact was once a term with the most evidence coming from Queensland.

Across Australia only a fifth of teachers indicated that a music adviser ever visited their school. There was a similar percentage of respondents from Catholic, independent, and public schools. Inconsistency of responses to the question of whether the music adviser visits were useful for teachers, possibly points to either the difference in quality of services provided by different advisers or how teachers perceived the value of these visits. The lower the level of musical attainment the teacher had, the more useful they found the music adviser visiting their school to be. Out of those teachers whose school was visited by music advisers, half of the teachers believed that their teaching practice did not change after the visits. Interestingly, the majority of respondents who had a high level of music education stated that the visits did not effect their teaching practice. In contrast, the majority of teachers with little or no musical attainment believed that the visits influenced their teaching practice. This suggests that there were clear benefits of music adviser visits for teachers with little or no musical attainment.

Secondary school teachers. Almost half of respondents, a majority of whom were teachers with a high level of music education, never contacted music advisers/consultants. Although this may be attributed to teachers' proficiency in music and music education, further study is required to uncover the reasons why they never made contact with advisory services. Among those who contacted advisory services, the preferred frequency of contact was once a year. More than half of teachers from Catholic schools never contacted a music adviser. In public schools there were fewer teachers who never contacted music advisory services, but those who did make contact did so less frequently. Across the state and territories the largest proportion of respondents who contacted music advisory services was from Queensland, while the most frequent contacts were made by respondents from South Australia. Across age groups, older teachers from the 50 or above age range were the largest group who contacted music advisory services. Making contact once a year was most frequent among older respondents. Approximately a third of female teachers never contacted music advisers and

half of male respondents never sought advice in music. Teachers' responses from the ACT and Northern Territory have confirmed the fact that there were no music advisers in these Territories. While a large proportion of respondents from South Australia, Queensland, and Victoria also indicated that music advisers never visited their schools. However, more than a half of participants from Western Australia stated that a music adviser visited their school. Across school types, public schools were contacted by music advisers/consultants the most, followed by independent and Catholic schools.

Respondents with a moderate level of musical attainment held more positive views about music adviser visits indicating that the visits were particularly useful. There were a diversity of responses from teachers with a high level of music education, with some stating that the visits were not useful and some indicating that the visits were very useful. Therefore, teachers' qualifications do not appear to be the single factor determining the usefulness of the music adviser visits. The quality of advisory services may be a relevant factor but this is not in the scope of this study. Although only a small number of participants responded to the question, the majority of teachers thought that their teaching practice had changed as a result of music advisers' visits. On average, teachers indicated that the music adviser visits did not increase confidence in teaching music.

11.09 Hours Devoted to Music Lessons and the Levels of Resourcing and Support for Teaching Classroom Music

The historical and international data emphasised the importance and necessity of music-specific resources, facilities and equipment for raising status of music in schools (see Chapter 6), and effective teaching (see Chapter 9). However, a lack of resources, and equipment and facilities for teaching classroom music has been an issue for music education in Australia for years (based on data about government schools of SA, VIC, WA, the NT and QLD). The *National Review* also pointed to significant differences in the provision of music between different public schools, but did not refer to any specific Australian state or territory, or whether there was a lack of music provision at the secondary or primary school level or both, and whether there was a difference between government, Catholic, and independent schools. The questionnaires for primary teachers were designed to investigate how many hours per week were devoted to music in primary schools. The questionnaires also were to define levels of resourcing for teaching music in schools provided by different sectors – government, Catholic, and independent – in the different states and territories of Australia.

Hours devoted to music lessons in primary schools. *T*he *National Review* found that "across Australia there is an inconsistent approach to the time for music education in schools. In some states time is mandated for government schools. In most states and territories time for music is at the discretion of schools" (p. 132). The *National Review* did not specify who mandated the time for music and in what states and territories. This thesis reports time for music as specified by respondents to the primary school teacher survey by state and territory and by type of school. The distribution of time devoted to musical activities varied from state to state with a third of teachers across Australia indicating that they devote 45 minutes a week to musical activities. However, the lessons tend to be longer – 1 hour in New South Wales, Victoria and Western Australia. The Queensland respondents indicated that 30 minute lessons are most common. While the public education system has the highest percentage of schools where music lessons were not set on a regular basis, time for music lessons tended to be fifteen minutes longer in a third of public schools compared to Catholic and independent schools.

Primary school teachers. Teachers' perceptions of how their school fulfilled the demands of the music curriculum vary significantly across Australian states and territories. Many teachers across Australia indicated that the practice of having support staff with qualifications in music and combinations of teachers specialising in one or two art forms, supporting classroom teachers, was insufficient. Therefore, compared to issues pertaining to availability of teaching staff and time and facilities for teaching, support for teachers who teach music was perceived as the least adequate of all the issues. While the difference between states and territories was noticeable there was no difference in teachers' perceptions of the adequacy of the provision of staff, time, support, and facilities for teaching music across all Catholic, independent, and public schools. As consistently indicated by male and female teachers across all levels of qualifications and age groups, staff meetings at their schools also were not very helpful in fulfilling the demands of the music curriculum. Teachers responses to the questions about resources show a great diversity of provision across Australian states and territories. The key resources highlighted by respondents from all states and territories that were perceived as inadequate were computer software, video recordings, and electronic instruments. This suggests that teachers are not able to fulfil the demands of the curriculum in regard to inclusion of Information and Communication Technology (ICT) while delivering music programs. While inconsistent, the provision of all resources – computer software, video and audio recordings, electronic and traditional

instruments, and books and written resources – were slightly better in independent schools when compared to Catholic and public schools.

Secondary school teachers. Participants from all qualification categories indicated that staff meetings at their schools did not fulfil demands of the music curriculum and many teachers believed that staff meetings were not helpful at all. Younger teachers held less positive views about the contribution of staff meetings to the music curriculum when compared to their older counterparts, although in the latter case there was more diversity in responses. Although male teachers' responses were more varied to the question about adequacy of staff meetings, there was no difference in responses between genders on average. Although there was diversity in responses, respondents from Victoria and Western Australia indicated that their schools did not have sufficient teaching staff to meet the demands of the music curriculum on average; respondents from South Australia, Tasmania, Victoria, and Western Australia indicated that their schools did not have sufficient time for music in school timetables; participants from the ACT, New South Wales, South Australia, Victoria and Western Australia indicated that their school did not have support staff with qualifications and experience. Even though the average of responses indicated that across Australia there was a reasonably sufficient combination of teachers specialising in music, a diversity of responses suggests that there were a number of schools in the ACT, New South Wales, South Australia and Victoria with an insufficient combination of such teachers. As perceived by many teachers across Australia, schools did not have adequate facilities for teaching music. There was only a slight difference in teachers' perceptions of sufficiency in the provision of staff, time, support, and facilities for teaching music across all Catholic, independent, and public schools. Nevertheless, teachers from Catholic schools held more positive views about time allocation, the combination of teachers specialising in music, and music-specific facilities. Across all school types there was also a great diversity of responses to the questions about support staff with qualifications and experience, and combinations of teachers, suggesting that schools vary in meeting the demands of the music curriculum.

A comparison of responses across states and territories shows different levels of provision not only between states but also within states. The most diverse responses were from the ACT, New South Wales, South Australia, and Tasmania. Respondents consistently indicated a reasonable level of provision of computer software, video recordings, and traditional instruments in Queensland, audio recordings in Tasmania, electronic instruments in Tasmania and Victoria, and books and written resources in Western Australia. Although there was variability in responses, the provision of resources for teaching music including

computer software, video recordings, electronic and traditional instruments, and books and written resources (except audio recordings) were slightly better in independent and Catholic schools when compared to public schools as perceived by teachers.

Thus, the issue of a "crisis" in the delivery of classroom music education, and the issue of student access to classroom music remain unresolved. This thesis exposes the apparent reluctance of the relevant agencies to address the problems in the provision of quality classroom music education. As defined by the historical literature, the expected quality of provision is captured in the following statement: Music education to all Australian children should be delivered by music specialists. The outcomes of this study predict that the "vicious circle" in music education will continue. The basis for these interpretations is rooted in a number of deficiencies inherent in pre-service primary school teacher training in music.

It is important to address the issue now when mechanisms for the implementation of two recent national initiatives – the School National Curriculum and the National Professional Standards for Teachers – are being established. However, the analysis of historical and international literature and findings of four studies contribute to the understanding that the forthcoming school National Curriculum is not a panacea. Curriculum development in England, for example, shows that while there is the national curriculum in place there is still no music in schools. The National Professional Standards for Teachers will not resolve the problems of music education as they are also not an end in themselves, but they may help to break down the issue of the vicious circle. The historical data from Russia, for instance, show that the government does not rely only on specialists in the provision of music education, but also train generalist teachers so that they may fulfil the constitutional right of every child to access a quality education when specialists are unavailable. In Australia there is a need for changes in teacher training in music at a tertiary level in terms of content of study and hours devoted to music, especially for primary school generalist teachers. As the national government initiatives will not happen immediately, the findings of this thesis may be taken into consideration by the educational authorities. It is suggested that the content of pre-service teacher training, professional standards for teachers, and content of the school music curriculum should be tightly bound. This arrangement should include collaboration with teacher education institutions, teacher registration, and institutions and educational policy makers. In other words, it is suggested that the content of teacher preparation courses, standards of teacher accreditation and registration, and content of school syllabi are measured against similar benchmarks. The change needs to start sooner rather than

later as the voice from the educational field calls on behalf of others that “Classroom music needs all the help it can muster before it dies completely. Cheers” (a comment in the survey by a music teacher, primary school, QLD, July 15, 2009).

What Makes Good Music Programs in Schools? A Study of School Music Across Australia and a Comparison With England and Russia.

Book 2 – Appendices

A thesis submitted in fulfilment of the requirements of the degree of PhD

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2012

Appendix 1A

National Review of School Music Education: Augmenting the Diminished (DEST, 2005): General Comments, Scope and Response Rate

General Comments. The *National Review* was announced by the Hon. Dr Brendan Nelson MP, who was Australian Government Minister for Education, Science and Training, in March 2004. In his biography, posted on his website, music is mentioned among his personal interests ("Biographical notes. The Hon. Dr Brendan Nelson MP. Minister for Defence," n.d.). The *National Review* was funded under the Quality Outcomes Program by the Australian Government Department of Education, Science and Training. The Centre for Learning, Change and Development at Murdoch University conducted the *National Review* on behalf of the Australian Government. The *National Review* was chaired by Margaret Seares AO Deputy Vice Chancellor of the University of Western Australia with a steering committee of eight. The report is known as the "Seares Report." Throughout this thesis it will be referred to as the *National Review*. In February 2005, public submissions to this review were invited. The final date for lodgement of submissions was April 30, 2005. The final report of the *National Review* was issued in 2005.

The *National Review* Scope. The *National Review* reported on how effective Australian schools are in providing music education (p. 1). One issue is the decline in music education in schools during the past two decades. This was attributed to the crowded curriculum, curriculum reform, lack of teacher training, erosion of system support, lack of funding, and high cost of music education. Music was also seen as an extracurricular subject. A number of differing philosophies of what constitutes an "appropriate music education" were also among the factors that contributed to the decline (pp.106-107). There were three key areas for the *National Review*:

- The current quality and status of music education in Australian schools;
- Examples of effective or best practice in both Australia and overseas; and
- Key recommendations, priorities and principles arising from the first two aspects. (p. ix)

There are six parts in the *National Review* followed by appendices.

Part 1 introduces the *National Review* and provides a rationale for the study. This part consists of three areas: The first is the current quality and status of music education in Australian schools; the second provides examples of effective practice in both Australia and

overseas; and the last establishes key recommendations, priorities, and principles arising from the first two areas (p. 1). Music is classified as one of the arts which comprises dance, drama, media, music, and visual arts (p. 6). The *National Review* states that the delivery of music in the primary schools is usually the responsibility of generalist teachers whereas in secondary schools it is the job of music specialists (p. 12).

Part 2 is the literature review.

Part 3 provides a picture of the current situation of music in schools as revealed by public submissions and surveys. This part reported on the state of provision of music education, and student participation levels. 66% of schools offered music to all students, 16% to certain year levels, 24% as a music elective, and 6% to gifted students. 9.4% of the sampled schools did not have a music program at all which translates into an estimated 900 schools around Australia (p. 64).

The quality and status of music education are also addressed in this part of the report. The *National Review* found a "stark variation in the quality and status of music education in this country" (p. 63). The quality of music programs was described as variable according to 50% of respondents with 21% believing it was high, 13% satisfactory, and 16% poor (p. 55). It was also revealed that the low status of music in schools was hindering the quality of music education.

Quality of teacher education, teacher issues, resources, opportunities for professional development, community support, and a sequential and balanced curriculum were the factors influencing the status of music in schools (p. 63).

Teacher training and pre-service education had suffered from a time of budget cuts and program trimming. There was a perception that the quality of music teachers was poor and "linked to a prevalent perception that teacher training in music education is inadequate at present" (p. 60). The qualifications of teachers are discussed in the report for the schools sampled. It was found that 59% of music teachers had music education qualifications, 75% had music educations, and 79% had teaching qualifications. However, 13% had no teaching qualifications, while 20% had no music qualifications (p. 66).

Part 4 introduces the guidelines of effective music education developed by the committee. There were two key questions which the guidelines were designed to answer:

1. How will we know if and how students are learning music?
2. How will we know if Australian schools are maximising that music learning? (p.81)

From this, a series of guidelines were designed under five categories. These are: student learning, inputs to music education, teachers and classrooms, the broader community supporting music in schools, and a discussion. They are "intended to blueprint the future of music education in Australian schools rather than be used in looking back over the shoulder at the past" (p. 104).

Part 5 provides issues, challenges, and recommendations. The recommendations are grouped under the following areas: status, access and equity leading to participation and engagement, teacher education, curriculum policy, support services, partnerships, facilitation of effective music in schools, and accountability (p. 105).

In Part 6, the conclusion, the *National Review* states that music in schools has dwindled, suffered a loss of identity, and diminished in status (p. 138). The solution to this situation was "to give increased attention to music in schools; focus on quality (as identified by the work of the *National Review*); build and re-build the place of music in the school curriculum; and, as a result, raise the status of music in schools" (p. 138).

How Representative the *National Review* Is. Letts (2007), the Music Council of Australia's executive director, wrote in regard to the *National Review*'s response rate:

> The result was nearly 6,000 responses. This was by a factor of nearly 4, the greatest number of responses ever received to any study initiated by the Federal government. It let the pollies know that the issue is of interest to more than just a few self-interested school teachers. (Letts, 2007, p. 41)

The *National Review* received a total of 5,936 submissions (open and structured) from members of the general public. However, only 1,170 separate submissions received from a broad range of interested individuals and groups were analysed in the "Summary of trends from the submissions" (p. 105). The *National Review* also invited 672 schools to participate in "the national survey of schools" (p. 64). However, only 159 schools participated. The *National Review* authors warned that the findings "need to be treated with caution" because not all sections of the survey were completed (p. ix). Some members of the *National Review* panel visited an additional 20 school sites across Australia.

The number of submissions and total population of Australia. In order to get a clearer picture of the response rate, the number of submissions (5,936) was compared with the total population of Australia, the total number of secondary school teachers, and the total number of primary school teachers. According to the Australian Bureau of Statistics (ABS), as of December 31, 2005, the resident population of Australia was estimated to be 20,558,900

persons ("Australian Demographic Statistic," n.d.). Compared to the total population of the country, the response rate equals 0.0288%. Although the general public was invited to send in responses, it is perhaps unrealistic to expect much from this total. However, a more revealing comparison is between the response rate and the music education community in schools.

The number of schools participating compared with the total number of Australian schools. According to the *National Review*, there was a total number of 9,632 schools in Australia in 2005. Findings from the National Survey of Schools show that out of 672 contacted schools, 159 participated in the survey (p. 64). However, out of a potential total of 9,932 schools, the response rate drops to a meagre 1.75%.

The response rate to the open and structured submissions compared with the number of possible music teachers. The total number of secondary and primary music teachers may be estimated by using the data from a summary entitled "Schools" (Australian Bureau of Statistics (ABS), 2011). In August 2006, there were 9,612 schools in Australia, of which 6,902 (71.8%) were government schools and 2,710 (28.2%) were non-government schools. Taking into consideration the fact that the number of music teachers varies from school to school, and making the generous assumption that the *National Review's* data is good, one can estimate that on average there may be two music teachers in each secondary school and one music teacher in each primary school. The ABS also shows that in 2006, 71.2% of all non-special schools were primary only, 16.0% were secondary only and 12.8% were combined primary and secondary schools.

In 2005, across Australia, there were 6,858 primary schools (one music teacher per school), 1,541 secondary schools (two music teachers per school), and 1,233 combined primary and secondary schools (three music teachers per school) in Australia. There might be approximately 6,858 teachers who teach music in primary schools, 3,082 secondary school music teachers, and 3,699 teachers who teach music in combined primary and secondary schools. Therefore, the total number of possible primary school music teachers and/or teachers who teach music at a primary level is 8,091, and the total number of possible secondary school music teachers is 13,639.

However, not every primary school in Australia provides classroom music as per the *National Review*. In NSW, for example, all generalist teachers are expected to teach music in their classrooms. Therefore, it can be estimated that the actual number of teachers who teach primary music is somewhere below 8,091 teachers.

Response rate of all music teachers. There was a total of 270 music teachers who participated in the National Survey, consisting of 162 primary and 108 secondary school music teachers. When comparing this with the total number of possible music teachers (n=13,639), the response rate of music teachers becomes a tiny 1.97%. In view of these small numbers, I conducted my own surveys which involved larger numbers of participants across Australia.

Appendix 1B

Political Reaction to the National Review's Findings

According to Westwood (2005), Brendan Nelson asserted that "state governments had starved schools of funds for arts and sport" and that "he would present the report to state and territory education ministers and write to every school principal" (p. 3). The article concluded with a statement about how a "national summit on music education next year would discuss the report's recommendations" (p. 3). In S. Green's (November 22, 2005) article, Nelson commented about access to music education. He said that access to music education should not depend on "where you live, your circumstances or the economic means of your family" (para. 6). A music summit was planned to be convened in the first half on the next (2006) year but the opposition education spokeswoman Jenny Macklin urged Nelson "to act now rather than wait until next year" (as cited in S. Lierse, 2005). However, in January 2006, Nelson was sworn in as the Minister for Defence before he could make any minor or significant changes in music education. His departure together with many of his support staff involved in the *National Review* has had a detrimental effect on the implementation of reform.

On January 27, 2006, Julie Bishop was appointed to the Cabinet as Minister for Education, Science, and Training, following an appointment as Aged Care Minister. A follow up of the *National Review* does not appear to be in the Prime Minister's plans, nor is it mentioned in Julie Bishop's biography ("Biographical notes. Julie Bishop MP. Minister for Education, Science and Training," n.d.). It is evident that the *National Review* is faced with the same circumstances as previous reports. For example, B. Smith et al. (1992) described the fate of a report in a brief article devoted to music education in Victoria:

> As a result of the election of a Liberal Government many of the initiatives taken by the previous Labour Government are under a cloud, while newly elected Ministers of various departments decide which policies, recommendations and initiatives will continue. One committee which is wondering about its future is the state-wide Music Education committee which was formed in response to recommendations made in the *Ray Report* of 1989, an imitative of the then Minister of Education and former Premier, Mrs. Joan Kirner. (p. 73)

In November 2007, the new Labour Government was elected. The Hon Julia Gillard MP was appointed Minister for Education, Minister for Employment and Workplace

Relations, and Minister for Social Inclusion. Compared to Dr Nelson, who was appointed to education with only one portfolio, Julia Gillard had at least three as well as the post of Deputy Prime Minister. Is music education in favour with the current a Minister for Education? The Hon. Verity Firth, BA, LLB MP was appointed as the Minister for Education and Training on September 8, 2008. The portfolio includes responsibility for schools, TAFE, state training services, adult, community and migrant education, and higher education. Therefore, the *National Review*'s initiatives are put in the rhetorical language of reform.

Appendix 1C

The Publications

The following list gives some idea of the increase in the number of publications.

The United Kingdom. There are the *British Journal of Music Education* (new); *Psychology of Music*; *Music Education Research* (new); *Music Teacher*; and *The Times Educational Supplement*.

Australia. There are *Research Studies in Music Education* (new); the *Australian Journal of Music Education*; the *Australian Educational Researcher*; and the Journal of the *Centre for Research and Education in the Arts* (CREARTA), published by the University of Technology, Sydney.

International. The International Society for Music Education (ISME); every two years the World Conference produces a publication of all papers read at the conference; the *International Journal of Music Education*, originally a single journal but changed 10 years ago to be in three different editions: Research, Showcase, and Practice. ISME also has several "Commissions" each of which holds a conference immediately prior to the World Conference every two years. These also publish the papers read at their conference. Most important are the Research Commission papers published by the *Bulletin of the Council for Research in Music Education* (USA).

Asia-Pacific. There are also the *Asia-Pacific Society for Research in Music Education* (APSMER), and the *Asia-Pacific Journal of Arts Education* published in Hong Kong and Biennial Conferences on Research in Music Education first held in Seoul, Korea in 1997 and held every two years since. They publish all papers in their own journal. European Society for the Cognitive Sciences of Music publishes a journal and also holds regional conferences across the world, each publishing a journal of papers read at conferences.

USA. There are the *Journal of Research in Music Education*; various publications of the Music Educators National Conference (MENC); *Philosophy of Music Education Review*; and *Journal of the History of Music Education*.

Australians are heavily involved in the above international conferences and journals – in fact, Australians began APSMER conferences.

Appendix 2A

Benefits and Values Raised in the National Review

The *National Review* purports to make the case that music constitutes a valuable learning experience for students. However, the case had already been made many years earlier. For example, Hoermann (1988)[1055] analysed music documents from different states and territories of Australia. She concluded that despite the variety of statements, there was "uniformity in the underlying philosophy of these documents, for each argues the unique contribution that music makes to the development of the child" (p. 86) (see Table 2a for full citations). According to Tolstaya (1986)[1056], Belinsky[1057] said that the influence of music on all children is beneficial; the earlier they are exposed to it the better (p.220).

Similarly to the *National Review*, music learning was also seen as making a unique contribution to the emotional development of primary school students by Schafer (1973)[1058] and Swanwick[1059] (1979)[1060], and of secondary school students by Sarah (1978)[1061]; and of both primary and secondary by A. Lierse (1998)[1062]. In England, the emotional value of music learning was pointed out in the 1960s by D. M. Smith (1969c)[1063], in the 1970s by Swanwick (1979)[1064], and more recently by Tobin (1997)[1065], Walmsley (2003a)[1066], and Quinn (2007)[1067]; and in Russia, by an unknown author ("Искусство в школе [The Arts in school]," 1983)[1068], Tarasov (1983)[1069], Deulenko (1986)[1070], and Nelubina (1986)[1071].

In Australia, the concept mentioned in the *National Review*, that music contributes to the primary school student's physical development, was also pointed out by Schafer (1973)[1072], and to children of all school ages by A. Lierse (1998)[1073]; in England, by D. M.

[1055] Table 2a, row 14.
[1056] Table 2a, row 48.
[1057] Vissarion Grigoryevich Belinsky (Russian: Виссарио́н Григо́рьевич Бели́нский) (1811 – 1848) was a Russian literary critic.
[1058] Table 2a, row 1.
[1059] Keith Swanwick is from England but he wrote in *AJME*. He referred to both English and Australian music education. Therefore he is referenced for both countries.
[1060] Table 2a, row 6.
[1061] Table 2a, row 7.
[1062] Table 2a, row 17.
[1063] Table 2a, row 30.
[1064] Table 2a, row 7.
[1065] Table 2a, row 33.
[1066] Table 2a, row 28
[1067] Table 2a, row 27.
[1068] Table 2a, row 42.
[1069] Table 2a, row 39.
[1070] Table 2a, row 49.
[1071] Table 2a, row 47.
[1072] Table 2a, row 1.

Smith (1969c)[1074], Tobin (1997)[1075], and Miliband (2004)[1076] for primary and secondary school children, and Quinn (2007)[1077] for primary students only.

The unique contribution of music to the child's social development is found in the *AJME* articles by Schafer (1973)[1078] (primary level) and A. Lierse (1998)[1079] (all school levels). There are also more recent statements in *Music Teacher* written about primary school children by Morgan (2000)[1080], and Lamont (2003)[1081], and about both primary and secondary school students by C. Stevens (1998)[1082] and Clarke (2002c)[1083]. There is also a relevant statement in *Music in School* made by Tarasov (1983)[1084].

Similarly to the *National Review*, the concept that music in schools contributes to the child's cognitive and intellectual development appeared in a number of Australian articles written by Schafer (1973)[1085] about primary school students, about secondary school students by Sarah (1978)[1086], and about both primary and secondary school students by A. Lierse (1998)[1087]. Contribution to cognitive and intellectual development is also stressed in English articles written by Addison (1989)[1088], Dibb (2002)[1089], and Quinn (2007)[1090] about primary school children; and by Tobin (1997)[1091], Scharf (1999)[1092], Miliband (2004)[1093], and Clarke (2002c)[1094] about both primary and secondary school students; and by Tarasov (1983)[1095] in one Russian article.

It is commonly known that a key part of the content of the music syllabus and a central activity in many music lessons across Australia is singing, joined by other activities including listening, movement, firsthand experience with instruments, and creative music

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[1073] Table 2a, row 17.
[1074] Table 2a, row 30.
[1075] Table 2a, row 33.
[1076] Table 2a, row 38.
[1077] Table 2a, row 27.
[1078] Table 2a, row 1.
[1079] Table 2a, row 17.
[1080] Table 2a, row 24.
[1081] Table 2a, row 26.
[1082] Table 2a, row 35.
[1083] Table 2a, row 37.
[1084] Table 2a, row 40.
[1085] Table 2a, row 1.
[1086] Table 2a, row 7.
[1087] Table 2a, row 17.
[1088] Table 2a, row 22.
[1089] Table 2a, row 25.
[1090] Table 2a, row 27.
[1091] Table 2a, row 33.
[1092] Table 2a, row 36.
[1093] Table 2a, row 38.
[1094] Table 2a, row 37.
[1095] Table 2a, row 40.

making (R. Stevens, 2001, p. 21). Despite this fact, the *National Review* points out that music contributes only to instrumental learning rather than the child's musical development. None of the *AJME* articles refer to the benefits a child may receive through instrumental learning in a classroom setting. Nevertheless, Scharf (1999)[1096] (England) and Balyasnaya (1983)[1097] (Russia) pointed out that music in the classroom enables children to achieve high standards in performing musical instruments. However, they also listed a number of other necessary components, which include a child's psychological, cognitive, and social development.

The *National Review* also found that music in schools contributes to aesthetic learning outcomes (p. v). The aesthetic role of music for primary school children was also pointed out by Purcell (1974)[1098] (Australia) and Addison (1989)[1099] (England), and for secondary school students by A. Lierse (1998)[1100] and R. Stevens (2001)[1101] (both from Australia).

Music as a transmission of cultural heritage and values was mentioned in a number of articles in *AJME*. Schafer (1973)[1102] wrote about primary schools, Sarah (1978)[1103] referred to secondary schools, and Nketia (1977)[1104], Aspin[1105] (1991)[1106] and R. Stevens (2001)[1107] acknowledged this in both primary and secondary schools. Bourne (1988)[1108] also cited Kefala who referred to the statements from the Australia council's policy for a multicultural program. In England, from the early 1900s music education was centred on folk and national songs which were the means of transmission of cultural heritage and values. In regard to moral principles, there are two citations in the Russian journal *Music in School* , the first is of an unknown author ("Искусство в школе [The Arts in school]," 1983)[1109] and the second is of an article by Chernousova (1985a)[1110].

Similarly to the *National Review*, Sarah (1978)[1111] stressed the contribution of music learning to the development of creativity in secondary school students while A. Lierse

[1096] Table 2a, row 36.
[1097] Table 2a, row 41.
[1098] Table 2a, row 3.
[1099] Table 2a, row 22.
[1100] Table 2a, row 17.
[1101] Table 2a, row 18.
[1102] Table 2a, row 1.
[1103] Table 2a, row 7.
[1104] Table 2a, row 9.
[1105] The article was in *AJME* but the author is from the UK.
[1106] Table 2a, row 16.
[1107] Table 2a, row 18.
[1108] Table 2a, row 12.
[1109] Table 2a, row 42.
[1110] Table 2a, row 45.
[1111] Table 2a, row 7.

(1998)[1112] acknowledges this at both primary and secondary levels. In England, Tobin (1997)[1113] wrote about creativity in secondary and primary schools, as did Morgan (2000)[1114] and Dibb (2002)[1115], who examined primary schools only. In Russia, an unknown author also mentioned the important contribution that music makes to a child's creativity ("Искусство в школе [The Arts in school]," 1983)[1116].

Nketia's (1977)[1117] (Australia, primary and secondary), C. Evans' (1988)[1118] (England, primary), and Tarasov's (1983)[1119] (Russia, primary and secondary) arguments were centred on the role of music in the development of identity. Chernousova (1985a)[1120] demonstrated the capacity of music for self-expression. The capacity for satisfaction discovered by the *National Review* was expressed previously in Australia by Aspin (1991)[1121], and in England by Tillman (1976)[1122] and Scharf (1999)[1123] for both primary and secondary school students.

[1112] Table 2a, row 17.
[1113] Table 2a, row 33.
[1114] Table 2a, row 24.
[1115] Table 2a, row 25.
[1116] Table 2a, row 42.
[1117] Table 2a, row 9.
[1118] Table 2a, row 21.
[1119] Table 2a, row 40.
[1120] Table 2a, row 45.
[1121] Table 2a, row 15.
[1122] Table 2a, row 31.
[1123] Table 2a, row 36.

Appendix 2B

Benefits and Values of Music that Are Not Raised in the National Review

In regard to the psychological development of primary school students, Paynter (1972a)[1124] and Nelubina (1986)[1125] stressed that the arts and music in particular play a vital part in the development of awareness and perception. Quinn (2007)[1126] wrote that music contributes to students' concentration and relaxation. For Lamont (2003)[1127], music significantly influences their motivation. Dibb (2002)[1128] reported that special needs students in primary schools also benefit from participating in music lessons. For instance, music contributes to their enjoyment, confidence, motivation, and attitude. The psychological development of both primary and secondary school students is also enhanced by music lessons. For example, Scharf (1999)[1129] pointed out that music contributed to the strengthening of students' self-esteem, Clarke (2002c)[1130] to confidence, and Chernousova (1985a)[1131] to positive attitudes and interest in learning.

A number of articles from *Music Teacher* and *Music in School* also show how music contributes to the students' musical development. For example, C. Evans (1988)[1132] believed that music covers the basis or core of the universal musical needs of primary school students. When considering both primary and secondary school levels, Scharf (1999)[1133], for instance, pointed out that music at school plays a vital role in enabling children to achieve in composition; Clarke (2002c)[1134], Balyasnaya (1983)[1135], Tarasov (1983)[1136], and Nelubina (1986)[1137] stressed that music contributes to the development of listening skills; and Tarasov (1983)[1138] wrote about enhancement of ear and voice coordination and singing in pitch.

Miliband (2004)[1139] wrote that music enhances general learning. For example, music contributes to listening skills essential for learning a foreign language. The fact that music

[1124] Table 2a, row 20.
[1125] Table 2a, row 47.
[1126] Table 2a, row 27.
[1127] Table 2a, row 26.
[1128] Table 2a, row 25.
[1129] Table 2a, row 36.
[1130] Table 2a, row 37.
[1131] Table 2a, row 45.
[1132] Table 2a, row 21.
[1133] Table 2a, row 36.
[1134] Table 2a, row 37.
[1135] Table 2a, row 41.
[1136] Table 2a, row 39.
[1137] Table 2a, row 47.
[1138] Table 2a, row 39.
[1139] Table 2a, row 38.

lessons positively influence primary school students' behaviour and discipline was pointed out by Dibb (2002)[1140], and at all school levels by Chernousova (1985a)[1141] and Trushin (1985)[1142]. Moreover, Bagreeva (1983)[1143] pointed out that music affects students with behavioural problems, in particular their concentration, emotional and intellectual growth, and social adjustments. In addition, music helps them to establish and develop comradeship.

Furthermore, as part of an ongoing longitudinal study on the effects of music training on the brain, and behavioral and cognitive development in young children, Norton et al. (2005), Schlaug, Norton, Overy, and Winner (2005), and Hyde et al. (2009), recently investigated the structural brain changes in relation to behavioral changes in young children who received 15 months of instrumental musical training. The findings of the study by Hyde et al. (2009) show for the first time that learning music for a period of only 15 months in early childhood leads to structural brain changes on a physical level (p. 3024), providing physical evidence unlike Steel, Brown, and Stoecker (1999), who made the controversial claims that musical training can cause improvements in the areas of verbal, spatial, mathematical, and intelligence quotient (IQ) performance (Rauscher, Shaw, and Ky, 1993; Rauscher et al., 1997; and Rauscher, Robinson, and Jens, 1998; Chan, Ho, and Cheung, 1998; Ho, Cheung, and Chan, 2003; Schellenberg, 2004; Forgeard, Winner, Norton, and Schlaug, 2008). Hyde et al. (2009) showed that children who underwent musical training showed greater improvements in motor ability in both hands and in auditory melodic and rhythmic skills (p.3022). Furthermore, Hyde et al. (2009) demonstrated that the fact that there were no structural brain discrepancies between the groups of children before musical training, shows that the differences in brain development that diverge from typical brain development are caused by music learning rather than any preexisting biological factors (p. 3024). Thus, more recent research supports the latest findings in the neurological sciences, which proves that the child's brain cells are affected by learning music at a physical level.

[1140] Table 2a, row 25.
[1141] Table 2a, row 45.
[1142] Table 2a, row 44.
[1143] Table 2a, row 43.

Appendix 2C

Music Education is Essential

The *National Review* professes to make the case that music education is essential for Australian students. However, music as an important and essential element of the education of children of all age groups, was mentioned in *AJME* by an unknown author ("Music and the young (A report from Great Britain)," 1968)[1144] in the late 1960s. Music education was also considered as very valuable, essential, and important for the primary school children by Covell[1145] (1974)[1146] and Lepherd (1975)[1147] in the 1970s. Sarah (1978)[1148] pointed out that music education is important for adolescents. Bonham et al. (1977b)[1149], Bonham (1977a)[1150], May et al. (1987)[1151], and A. Lierse (1998)[1152] stressed that music is vital for both primary and secondary school students. From the international perspective, the vital need for studying music during childhood was pointed out by Addison (1989)[1153] (England) and Chernousova (1985a)[1154] (Russia).

[1144] Table 2a, row 29.
[1145] Roger Covell was a Professor of Music at the University of New South Wales (Kensington) in the 1970s.
[1146] Table 2a, row 2.
[1147] Table 2a, row 4.
[1148] Table 2a, row 7.
[1149] Table 2a, row 5.
[1150] Table 2a, row 8.
[1151] Table 2a, row 11.
[1152] Table 2a, row 17.
[1153] Table 2a, row 22.
[1154] Table 2a, row 45.

Appendix 2D

Music Education is for All School Students

The *National Review* clams to make the case that music education is for all Australian students. However, the concept of music education being for everyone had been pointed out in Australia as one of the developments in education, in the 1970s. This has been reiterated continuously in relation to primary school students by Lepherd (1975)[1155], Bonham (1977a)[1156], Bonham et al. (1977b)[1157], and Swanwick (1979)[1158]; about secondary school students by Sarah (1978)[1159]; and about both primary and secondary school students by May et al. (1987)[1160], May et al. (1987)[1161], Carroll (1988)[1162], Hoermann (1988)[1163], and Forrest[1164] (1995)[1165]. At the end of the 1980s, May et al. (1987)[1166], May et al. (1987)[1167], Carroll (1988)[1168], and Hoermann (1988)[1169] pointed out that the provision of relevant and continuous music education programmes for all children was articulated in a number of government policy documents, ranging from general statements, intended to provide frameworks for school-based curriculum development, to more detailed syllabi across Australia. All statements stressed the principles of access and equity. However, the international research in the area of importance of music for all children is represented in the *National Review* by merely one study (Fiske, 1999) from the USA. When considering this assumption from a broader international perspective, the concept of music education for everyone was noted in England by Tillman (1976)[1170], Swanwick (1979)[1171], Shield (1990)[1172], Kelley (1998)[1173], Lougheed (1995)[1174], and Scharf (1999)[1175]; and in Russia by Tarasov (1983)[1176], Chernousova (1985a)[1177], and Kabalevsky (1988)[1178].

[1155] Table 2a, row 4.
[1156] Table 2a, row 8.
[1157] Table 2a, row 5.
[1158] Table 2a, row 6.
[1159] Table 2a, row 7.
[1160] Table 2a, row 10.
[1161] Table 2a, row 11.
[1162] Table 2a, row 13.
[1163] Table 2a, row 14.
[1164] David Forrest is from Victoria, Australia but a translation of his article was in the Russian journal *The Arts in School*.
[1165] Table 2a, row 51.
[1166] Table 2a, row 10.
[1167] Table 2a, row 11.
[1168] Table 2a, row 13.
[1169] Table 2a, row 14.
[1170] Table 2a, row 31.
[1171] Table 2a, row 6.
[1172] Table 2a, row 32.
[1173] Table 2a, row 34.
[1174] Table 2a, row 23.
[1175] Table 2a, row 36.

Appendix 2E

The State of Australian Music Education as per the National Review: Is it in a State of Crisis?

It is important to stress that the *National Review* was produced, not by a bunch of bureaucrats who did not know the position of music education in curriculum in detail, but rather it was the collective effort of music education academics. Therefore, in order to get the issues clear in outlining this position, a semantic method is used in order to classify and examine the meaning of the term crisis.

While the *National Review* largely fails to make clear what the nature of this crisis is, the word crisis does appear in the executive summary:

> The *Review* was funded under the Australian Government Quality Outcomes Programme and was prompted by a widespread recognition that music is an important part of every child's education and a general perception that Australian school music education is approaching a state of crisis. (ix)

This statement served as a starting point for the national research to be undertaken. This statement represents two main reasons for Australian Government to become engaged in funding the *National Review*. The first part of this statement "a widespread recognition that music is an important part of every child's education" is convincing and clear. However, the second part "a general perception that Australian school music education is approaching a state of crisis" does not sound obvious and logical. That the *National Review* was performed on the basis of a "general perception," is not believable. According to *Merriam-Webster's Collegiate Dictionary* (2009), "general" means "common to the most, prevalent and usual" (para. 1). But there is only one study by A. Lierse (1998) mentioned in the *National Review*, that uses the term crisis earlier. Thus, the weight of the evidence provided by the *National Review* in support of the expression "general perception… of crisis" is considered as unconvincing.

Furthermore, in discussing whether Australian school music education is "approaching a state of crisis" or is at a "crisis stage," it is worth considering the findings from Part 2 – the quality of school music education. The authors of the *National Review* referred to A. Lierse's study (1998) who stated that "the provision of music education was at crisis stage (as cited in DEST, 2005, p. 10). In order to support this statement, the *National*

[1176] Table 2a, row 39.
[1177] Table 2a, row 45.
[1178] Table 2a, row 50.

Review describes the circumstances surrounding music education at secondary schools in the 1990s. According to the *National Review*, A. Lierse found that most of the secondary schools and the community in Victoria, in general, valued music education. However, music programs did not reflect this and music was the subject most likely to be removed from the curriculum if there were changes made to education policy (p. 10). What about other states and territories? For example, Luke Sayer of Tasmania's largest-circulating daily newspaper "The Mercury" reported in the article "Music hits sour note" that

> Tasmania's Education Minister has defended the state's music teachers who came under fire from two Federal ministers yesterday. Paula Wriedt said Tasmania had a long and proven history of significant and sustained support for music education. But Federal Arts Minister Rod Kemp described the state of music nationally as a crisis. … But Ms Wriedt said in Tasmania 95 per cent of government schools, from kindergarten to Year 12, supported their music programs with specialist teachers as well as facilities and resources. "Music is well supported within the Essential Learnings curriculum," Ms Wriedt said. "In 2009 all students in Government schools from kinder to Year 10 will be assessed against the key element of Being Arts Literate, with music being an integral part of this element." (Sayer, November 22, 2005)

Yet, the *National Review* does not provide any data about the rest of Australia.
Following this, a study by Hutchinson (1996, "Abstract") is used by the *National Review* to sketch the crisis-like circumstances around music education at the middle of the 1990s. Among the characteristics of the crisis, there were problems of limited space, lack of equipment, and the constraints of the timetable or subject choices, and the relative low status of music in participating schools (p. 10). Yet, around ten years later, the *National Review* revealed that there was "a general perception that Australian school music education is approaching a state of crisis" (p. ix). This means that those circumstances that were described by A. Lierse and Hutchinson were either not crisis-like at all, or they have been improved, or there is still a crisis and nothing has been done about it over the last ten years.

Next, the *National Review* states that "there has been considerable debate about the seriousness of the current situation" (p. 34). However, the authors of the *National Review* mentioned that "some on the Steering Committee argued for using the term *crisis*" (p. xxvii). As a result, the *National Review* team has decided to avoid "the connotations of such language, but notes that the evidence points to this being a time when action must be taken, a critical turning point" (p. xxvii). Yet, the *National Review* chose to use "a critical turning

point" instead of crisis. However, a "turning point" is the first definition for crisis as given by *Merriam-Webster's Collegiate Dictionary*, 2009. They say crisis is "a stage in a sequence of events at which the trend of all future events, especially for better or for worse, is determined; a turning point" (para. 1). The dictionary gives the definitions of "critical" as "being in or approaching a state of crisis" and "pertaining to or of the nature of a crisis" (para. 1). It seems that by the avoiding the use of the term crisis (perhaps for its negative connotation) the seriousness of the current situation is purposely diminished. But these two terms – a crisis and a critical turning point – mean the same thing. Thus, why avoid using the word "crisis"? Even after saying that crisis will be avoided, nevertheless, it is used four times altogether in the executive summary (pp. 9, xxvii), Part 1 (p.3), Part 5 (p.104), and Part 6 (p.138).

The use of the term in Part 6 deserves special emphasis. It appears in inverted commas in the following extract:

> … in general terms there is a lack of consistent quality in music education and a lack of consistency in the provision of music education. For some students, no formal music education is provided; for others, music education is fragmentary, delivered non-continuously and lacking the sequential development that is so critical for a solid grounding in music. It is sometimes taught by teachers who are ill prepared to do so. In general, feedback to the *National Review* suggested that school systems and sectors seem to give low priority and status to music in schools. This, in turn, demonstrates a need for leadership and action in response to what some have described as "a crisis" for Australian school music education. (p. 104)

There is no explanation provided by the *National Review* panel regarding the reason why the term crisis in the presence of "the seriousness of the current situation" is avoided. The use of "crisis" in the inverted commas gives the term a sarcastic character. They diminish the concern and seriousness of the situation about music education in Australia when avoiding the negative connotation. Additionally, a synonym to the term crisis is an "emergency" ("Crisis," 2009). However, the sense of emergency is also deliberately avoided by the *National Review*. The extract roughly describes the state of music education in Australia. It reveals that there was a deficiency or an absence of quality, consistency, and continuity in the provision of formal music education. This is aggravated by the fact that to some extent, which was not researched by the *National Review*, music is taught by unprepared teachers. Does it sound serious enough to qualify the state of music education as crisis-like? The confusion that surrounds the term crisis raises more questions than answers: What are the essential qualities

or characteristics by which the crisis in Australian music education is recognised? Is it the particular combination of qualities that distinguish a crisis from a certain condition of instability, which would less likely lead to a decisive change?

Appendix 2F

The Importance of the Historical Data

What is the value of knowing about the history of Australian music education?

Silsbury (1974) provides a useful response to this question with the following assertion:

> Needless to say, we have to understand the character and origin of these institutions [primary and/or secondary schools] in order to have any hope of changing them. (p. 81)

Bonham (1977a) also states that:

> a scholarly study of the past is an essential element for the process of renewal, in education as in other fields of human endeavour. (p.18)

Aldrich (1996) observed that:

> Whilst knowledge of history cannot enable us to predict the future with any certainty, it provides invaluable data for choosing between different courses of action. Historical study provides an interaction with a much wider range of human experience than is possible simply by reference to the contemporary work. Those who deliberately ignore the mistakes of the past are not likely to repeat them. (p. 3)

Appendix 2G

What Sources the Reveiew Used to Support its Findings?

According to Seares, data that support the statement derived from the *National Review's* submissions and surveys. In the foreword to the *National Review*, she wrote:

> …while the submissions and surveys revealed some fine examples of school music programmes, they also reveal cycles of neglect and inequity which impacts to the detriment of too many young Australians, particularly those in geographically and socially disadvantaged areas. The research has revealed patchiness in opportunities for participation in music…(p. iii)

It was also admitted that it was "not possible to give a complete and accurate portrait of student participation and achievement in music across Australian schools" (p. 50). The *National Review* also found that states and territories described music curricula in different ways, and it was not always easy to collate or compare the data that were available. According to the *National Review*, there was no information on students studying music K-10 because the states and territories did not aggregate it. Nevertheless, in relation to classroom music, the *National Review* uses two main sources to support their statement. The first source is about Years 3, 7, and 10 in South and Western Australia, and the second is about Year12 student participation in music subjects. It is worth mentioning that the *National Review* does not include any information about studying music by Kindergarten students and students in Years 1, 2, 4, 5, 6, 8, 9, and 11.

In regard to the first source, for example, the *National Review* cites the *National Report on Australian Schooling 1998* (Ministerial Council on Education, 1998). According to the *National Review*, the *1998 Annual Report* noted variations between states in enrolments in the arts subjects: A relatively high number of enrolments in music subjects were indicated in Tasmania (DEST, 2005, p. 50). The *National Review* also includes additional information on displaying and measuring achievement in the arts. It reports a collection of data from government schools in the *South Australian* and *Western Australian Monitoring Standards in Education report* based on 1996 testing of students in Years 3, 7 and 10 and published in 1998. The report found that:

> approximately 8% of the Year 10 student population studied music. This compared with 11.5% studying dance; 20.4% studying drama; 11.3 % media; and, 33.9% visual arts. Over 80% of Year 3 students demonstrated skills associated with Level 2 of the Student Outcome Statements for music; over 55% of Year 7 students demonstrated

> Level 3 skills in music; and, over 80% of students in the Year 10 sample demonstrated skills in music associated with Level 4. At all year levels, girls significantly outperformed boys in music. Students who had tuition outside of school performed significantly better than those who did not have private lessons. Students who learnt music from a visiting teacher provided by the School of Instrumental Music performed significantly better than those who did not. (p. 50)

However, it is only one report, and is only based on one year of testing of Year 3, 7, and 10 students from two Australian states. Thus, the *National Review*'s data are not complete. Strangely, the *National Review* undertook a comparison of classroom teaching student outcomes with private individual tutoring musical outcomes.

In regard to the second source, the evidence provided by the *National Review* to underpin its finding is not convincing. For example, it states that "within the limits of the information available, the *National Review* commented on the relative lack of growth in numbers of students completing Year 12 music"; and concluded that "participation in music in schools has, at best, remained unchanged at Year 12" (p. 50). The data are not precise enough to take into account small changes and variations. For example, the *National Review* collected some information from the Department of Education, Science and Training (DEST, 2005) about Year 12 participation in music and other arts in a period from 1991 to 2004. There were 7,731 participants in Year 12 Music in 1991 and 11,140 participants in 2004. This results in 30.60% increase in Year 12 Music participation over 14 years. However, the *National Review* commented that:

> Within the limits of this data, participation in Year 12 music enrolments has grown approximately 3% over this time span (discounting the anomalous music enrolment data for 2000). By comparison, there has been approximately 66% growth in performing arts and media and a steady 19% increase in visual arts enrolments. (p. 50)

While comparing music with other subjects, the *National Review* fails to mention the significant increase.

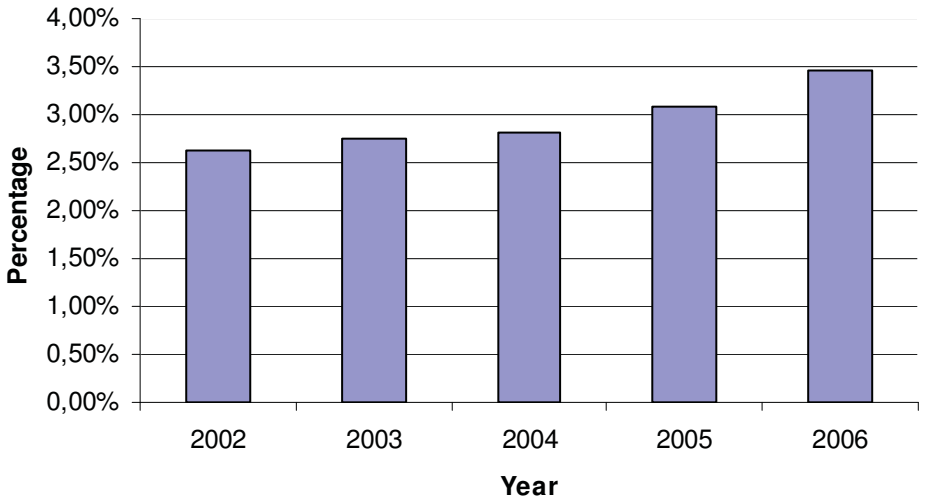
Appendix 2H

Year 12 Student Participation Data, WA

Rounding up to the whole numbers does not reflect the growth because of the relatively small number of students. In order to obtain more sensitive data, which adequately represents the trend over short a period of time, I chose to round up to two decimal places. Figure 2H.1 represents music candidature as a percentage of the total candidature for Year 12 students. The growth from 2.62% to 3.46% over five years does not support the *National Review*'s statement that students miss out on effective music education or their numbers remain unchanged.

Figure 2H.1.

Percentage of Music Candidates in Year 12 (WA) from 2002 to 2006 as a Percentage of the Total Candidature



Appendix 2l

Year 12 Participation in Music: Data Profile Across Australia

Does missing out on effective music education for Year 12 mean that students are not provided with the music courses or they do not choose to enrol in the music courses provided? This thesis provides evidence that Year 12 students were always offered a wide variety of music courses across Australia. In contrast to the *National Review*, this thesis also examines Year 12 participation in music across Australia over a number of years, to see if there is any increase or decrease in the trend. The evidence is based on three main sources of data. The first source is the *National Report on Trends in School Music Education Provision in Australia* which was conducted by R. Stevens (2003). This thesis takes into account R. Stevens' findings on the number of students who sat for examinations or undertook other forms of assessment in music subjects at the end of their secondary education. R. Stevens' findings cover the period from 1979 to 2001. The second source is the state and territory government websites which also provide some music-specific data. The third source is the Australian Bureau of Statistics' (ABS, 2011) publication entitled *Schools*, which provides some data in relation to the total number of students enrolled for end-of-Year 12 examinations.

In order to ensure consistency in any data comparison between states and territories, the "number of students" is represented by the total number of entries in all available music courses or units taken at the end of Year 12. A comparison identifying national trends utilises only the data from end of Year 12 entries in one or more music courses or units. In other words, Year 12 subject preferences (number of music entries) is shown as a percentage of total number of Year 12 students. The percentages are calculated only for the years when the state or territory government educational authorities or the ABS estimated the total number of students undertaking Year 12. For each Australian state and territory, there is a statement which provides a brief course description, and a chart which shows the general trend in Year 12 subject preferences (number of music entries). It was impossible to obtain the syllabi and frameworks for the courses or units which were replaced or terminated, in order to find out the eligibility or prerequisites for enrolments into the specific courses or units. Thus, the brief course descriptions were taken from the frameworks and syllabi for existing music courses only.

Tables 2c-j Students' participation in Year 12 music across Australia since 1979 to 2009 show the Year 12 music data profiles. The data were not available for all years in all

states and territories. While the empty cells which occur before the music entries mean that the data were not found or was inaccessible, the empty cells which appear after the number of music entries may mean that the course or courses are no longer offered and/or are replaced according to the students' needs at that particular time. The rows and columns indicate the subject preferences (number of music entries) as a percentage of the total number of Year 12 students. All the data from the tables need to be interpreted carefully because of the number of statistical discrepancies which appear in the data provided by R. Stevens (2003), the official government websites, and the ABS. All statistical anomalies are indicated at the bottom of the tables.

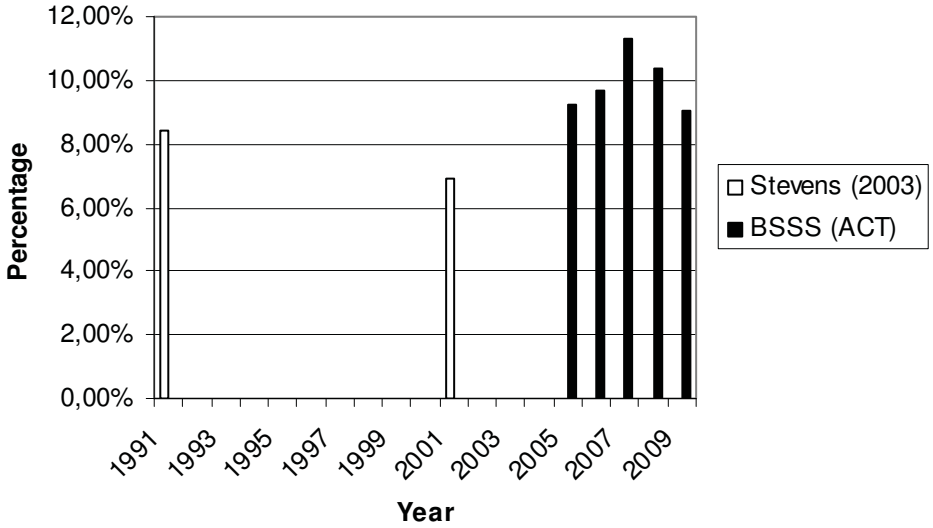
ACT. Table 2c shows that since 2005 there were a number of music courses which catered to both beginner and professional levels. For example, an A-unit and course is one that the ACT Board of Senior Secondary Studies (BSSS, n.d.) has deemed appropriate for studies at the Year 11 and Year 12 levels ("Course accreditation"). This course caters to students with little or no prior knowledge of musical notation and performance skills and who will pursue music as an interest at a non-tertiary level. A T-unit and course is one that the ACT has deemed suitable as a preparation for tertiary studies. This course assumes students have a formal knowledge of musical notation, developed literacy and performance skills, and a general knowledge and understanding of some musical styles. This course will allow students to continue the study of music at a tertiary institution. Music Extension T course assumes that students have a highly developed knowledge and skills base in notation, literacy, performance, composition, and appraisal. This course will allow for a high degree of specialisation in performance, composition, and musicology. This course will also allow students to continue the study of music at a tertiary institution. A C-unit and course are accredited by ACT BSSS and provide vocational education and training programs appropriate for students in Years 11 and 12. These are delivered and assessed by the Registered Training Organisations. At present, there are three courses Music A/T, Holistic Music A/T, and Music Industry C (BSSS, n.d.).

Figure 2I.1 includes both R. Stevens' (2003) and ACT Board of Senior Secondary Studies (BSSS) data. The figure shows subject preference (number of music entries) as a percentage of total number of Year 12 students. R. Stevens revealed that in the ACT, there has been a small decline in the participation rate for Year 12 students in music subjects at the end-of-secondary-school assessment from 1991 to 2001 (p. 103). However, a closer look at courses completed by students in the period from 2005 to 2009, shows that the student

participation rate was uneven, reaching a peak of 11.28% in 2007 subsequent decline towards 2009. Nevertheless, the longer trend shows that there has been a slight increase from 8.39% in 1991 to 9.05% in 2009.

Figure 2I.1.

Percentage of Students Completing a Music Course towards Year 12 Certificate in the ACT, 1991, 2001, and 2005-2009

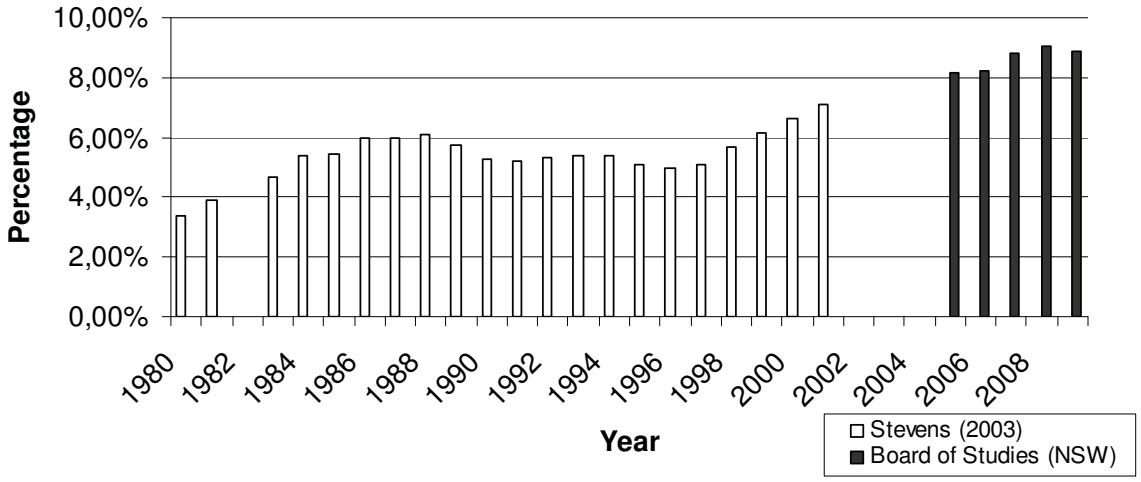


NSW. Table 2d shows that there was always a variety of music courses for Year 12 students in NSW. For example, from 1983, the Board of Studies (BOS, 1996) offered *Music Syllabus,* 2 Unit (Related) and 3 Unit courses for Years 11 and 12. From 1994, these courses were replaced with 2 Unit HSC Course 1, 2 Unit (Common), and 3 Unit. Since 1999, three courses in music at High School Certificate (HSC) level - Music 1, Music 2, and Music Extension - have been introduced. While Music 1 caters to the beginner level, Music 2 is adapted for students with advanced proficiency in music. In Music Extension students gain more advanced knowledge and develop skills in music proficiency. This course may only be taken in conjunction with Music 2. As indicated in Figure 2I.2, R. Stevens' (2003) data reveal that in NSW, there has been an increase in the percentage of students' taking Music courses offered by the Board of Studies at the end of Year 12 in NSW from 1980 to 2001 (p. 103). The analysis of data taken from the NSW BOS (2009) also shows that the students' preferences grew. Overall, there has been a significant increase over the past three decades – from 3.36% in 1980 to 8.87% in 2009. In 2009, enrolments in music courses increased by

about 23% since 2004, with music being the fifteenth most popular subject for the year, with a total of 5711 students. Music held the fourteenth position in the year before.

Figure 2I.2.

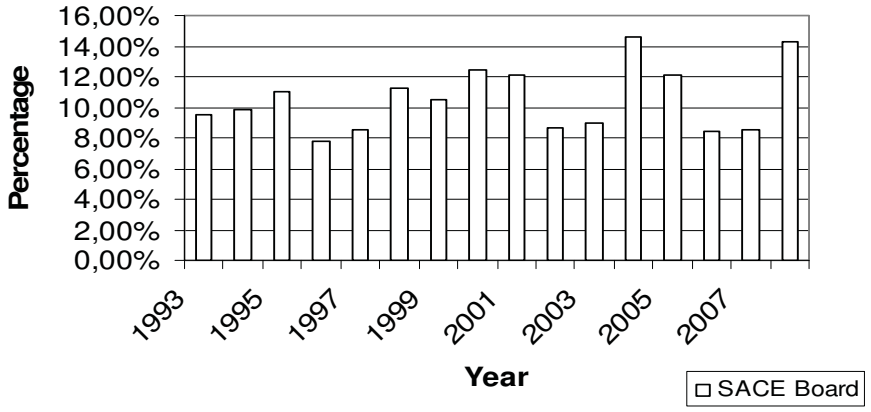
Percentage of Students Completing a Music Course Towards HSC in NSW in 1980-1980, 1983-2001, and 2005-2009



Northern Territory. Table 2e shows that in the Northern Territory, Year 12 students were offered a variety of music courses developed by the Senior Secondary Assessment Board of South Australia (SSABSA). There are four music units in Year 12 (Stage 2). Students have to combine the courses Music in Society or Musicianship with one of following: Analytical Studies, Composing and Arranging, Performance Special Study or Solo Performance. Two combinations create a full-year course which consists of a publicly-examined subject (PES) and a school-assessed subject (SAS). Students' PES or SAS results are recorded on their Northern Territory Certificate of Education (NTCE). Figure 2I.3 shows the percentage of students completing a music course towards the NTCE. The data are taken from the South Australian Certificate of Education (SACE) Board website. Despite some fluctuations and unevenness in the pattern, there has been a significant increase in the percentage of students taking music subjects - from 9.52% in 1993 to 14.31% in 2008 - with the lowest percentage occurring in 1996 (7.79%) and the highest reached in 2004 (14.60%).

Figure 2I.3.

Percentage of Students Completing a Music Course Towards NTCE in 1993-2008

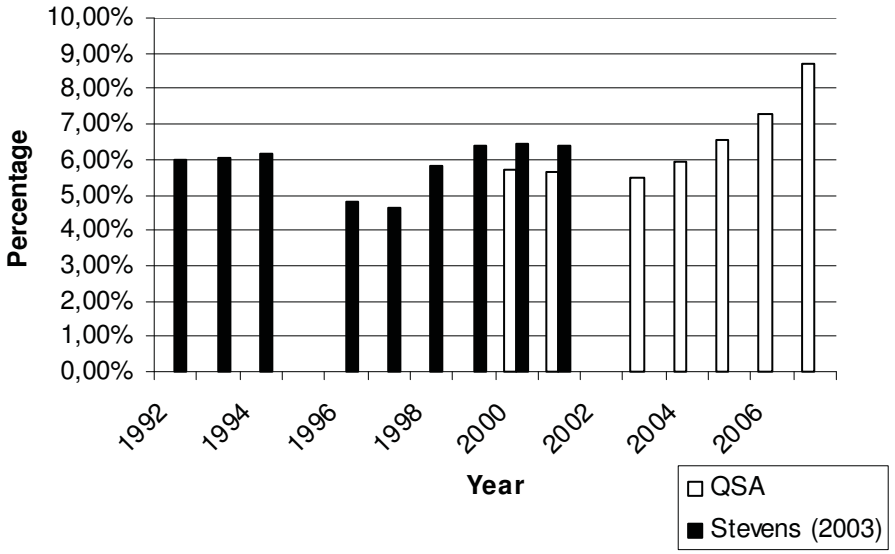


Queensland. The courses for Year 12 students in Queensland are shown in Table 2f: Senior Music, Music Extension, and Music Extension (Performance) (Queensland Studies Authority [QSA], 2004). All three courses cater to students with advanced proficiency in music and require assumed knowledge and prior experience. For example, students entering the course Senior Music have experience with the skills and concepts of level 5 or higher of the music strand of the Years 1-10 Key Learning Area (KLA) syllabus – The Arts (QSA, 2002). This experience could be gained in or out of school and may or may not be associated with a particular syllabus, for example, with *Music Senior Syllabus* (QSA, 2004). Music Extension is designed to offer more challenge than Senior Music. The challenge of the subject includes expectations of accelerated independence, increased cognitive, expressive, and musical demands, and increased assessment task requirements. The course Music Extension caters to students with specific abilities in music. It is designed for students interested in exploring in greater depth, one of the three areas of study that lie behind the general objectives of the *Music Senior Syllabus* 2004 (QSA, 2008). According to R. Stevens (2003), to be eligible to enrol in Music Extension (Performance), a student also has to be enrolled in the Authority-registered subject, Music (p. 96). Figure 2I.4 indicates the percentage of students sitting for music examinations in Queensland from 1992 to 2008. R. Stevens' (2003) data show that despite some fluctuations in the pattern, there has been a slight increase in the percentage of students taking music subjects at the end of Year 12. Figures range from 6.00% in 1992 to 6.38% in 2001. The data of the QSA (2010) indicate that there has been a steady increase in

the percentage of students sitting for music examinations at the end of Year 12 over the period 2000 (5.70%) and 2007 (8.72%). The overall trend shows that there has been a modest increase of 2.34% from 1992 to 2007.

Figure 2I.4.

Percentage of Students Sitting for Music Examinations in QLD in 1992-1994 and 1996-2007

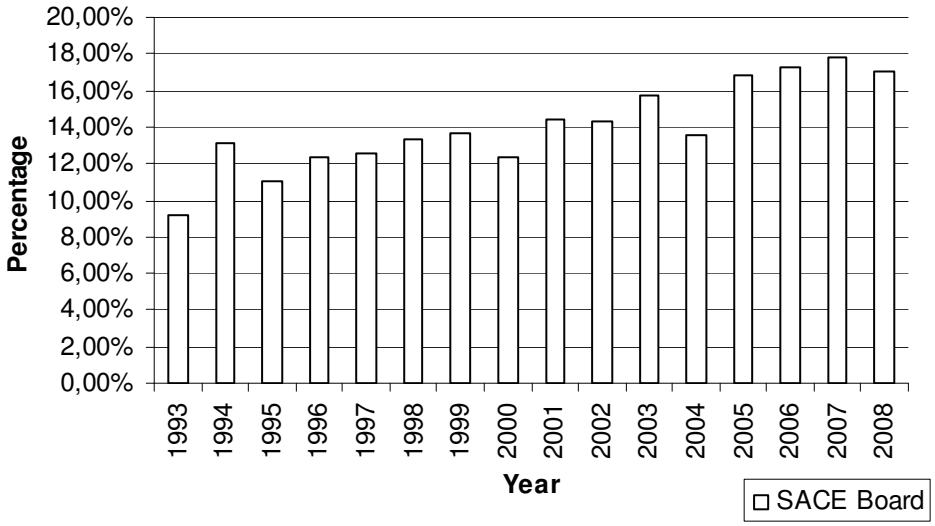


South Australia. The variety of music courses developed by the Senior Secondary Assessment Board of South Australia (SSABSA) and offered to Year 12 students, are shown in Table 2g[1179]. Table 2g also shows R. Stevens' data with a reasonable increase in the participation rate for Year 12 students in music subjects at the end-of-secondary-school assessment in 1992 and in 2001[1180]. According to R. Stevens' (2003), in music, the increase appears to be closer to 66% in relation to total Year 12 enrolments for the respective years (p. 105). As indicated in Figure 2I.5, there has been a substantial increase in the percentage of Year 12 students taking music at the end of their secondary schooling towards the South Australian Certificate of Education (SACE). Figures increase from 9.18% in 1993 to 17.01% in 2008 (SSABSA, 2009).

[1179] The course overview is given in a statement about the Northern Territory above.
[1180] Note that Stevens (2003) provides the number of students enrolled in music subjects and that his percentage indicates year 12 music candidature as a percentage of the total year 12 candidature. Therefore Stevens' data are not included in the Figure 2I.5.

Figure 2I.5.

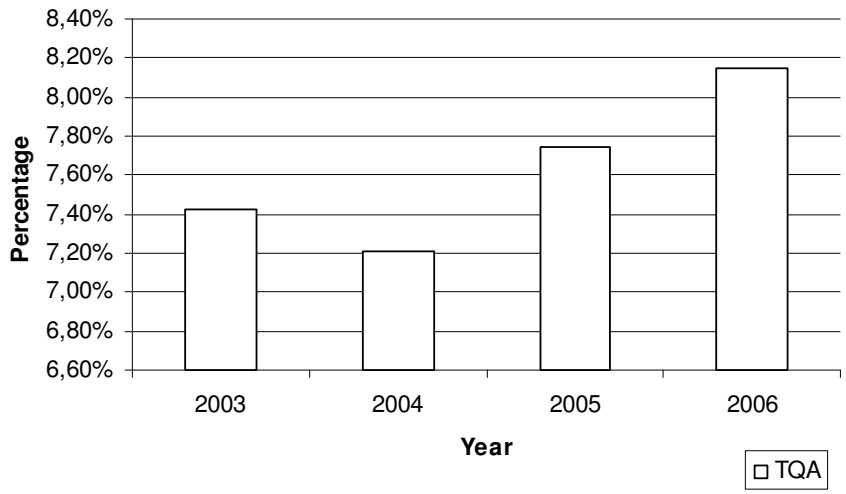
Percentage of Students Completing a Music Course Towards SACE in 1993-2008



Tasmania. Table 2h shows a variety of music courses for Year 12 that were approved by the Tasmanian Secondary Assessment Board (TASSAB). Subjects are offered at varying levels of difficulty, ranging from a level of basic understanding, through to a pre-tertiary entrance qualification. The difficulty of a subject is guided by its rating as a 1-3-level subject. Subjects are also given an A, B, or C rating based on the number of hours that are required for the course, C being the longest. Therefore, all subjects will have a rating such as 3A, or 2C etc., depending on the time it involves and the difficulty of the work involved. R. Stevens' (2003) data are also shown in Table 2h. Although there were some variations in the percentages for the years 1998, 2000, and 2001 there has been an increase in the number of students in Year 12 taking Tasmanian Certificate of Education Music subjects over the period 1998-2001 (p. 105). As indicated in Figure 2I.6, there has been a slight increase in the number of students' undertaking music subjects in Year 12 towards the Tasmanian Certificate of Education (TCE) over the short period of time (from 7.42% in 2003 to 8.14% in 2006) (Tasmanian Qualification Authority, n.d.).

Figure 2I.6.

Percentage of Students Completing a Music Course Towards TCE in 2003-2006

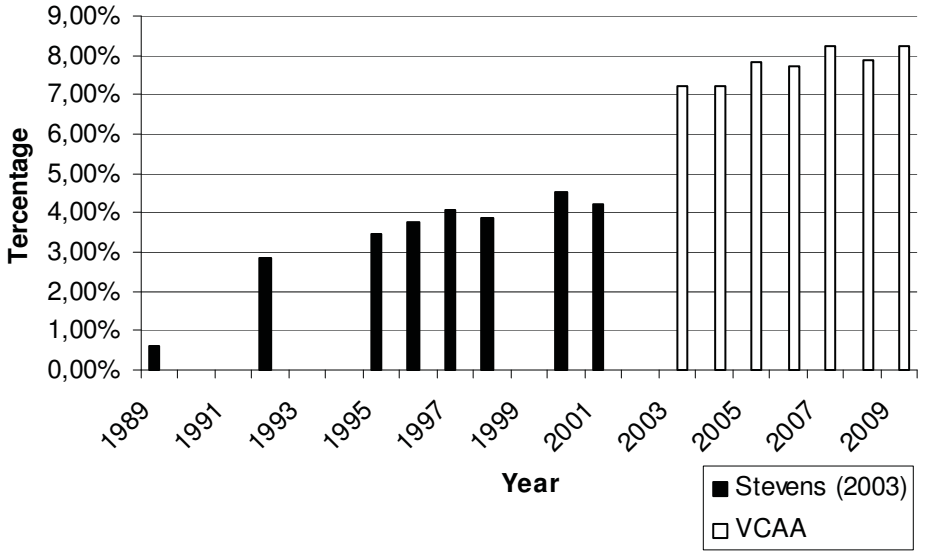


Victoria. Students are required to complete two years of study in music towards the Victorian Certificate of Education (VCE), comprising years 11 and 12. There are a number of units in music, ranging from 1 to 4 which are designed to meet a standard equivalent to the final two years of secondary education. Units at 1 and 2 level are benchmarked to a year 11 standard. Similarly, units at 3 and 4 levels are benchmarked to a Year 12 standard. Units 3 and 4 are designed to be taken as a sequence. Unit 3 must be offered in Semester 1 and unit 4 must be offered in Semester 2. There are no prerequisites for entry to unit 3 but students must undertake unit 3 prior to undertaking unit 4. Students' levels of achievement for units 3 and 4 sequences are assessed using school-based assessment and external examinations (Victorian Curriculum and Assessment Authority, 2010a). The list of Year 12 units includes Music Group performance units 3 and 4, Music Solo performance units 3 and 4 and Music Styles units 3 and 4 (see Table 2i). Figure 2I.7 shows the percentage of students completing a music unit towards VCE, 1989, 1992, 1995-1998, 2000-2001, and 2003-2009[1181]. Over a period of thirty years, there has been a substantial increase in the percentage of students undertaking end-of-secondary-school music units with figures rising from 0.62% in 1989 to 8.22% in 2009.

[1181] I used the total number s of year 12 students from the Victorian Curriculum and Assessment Authority website to calculate the percentage of students who took a music course in 1996 and 1997.

Figure 2I.7.

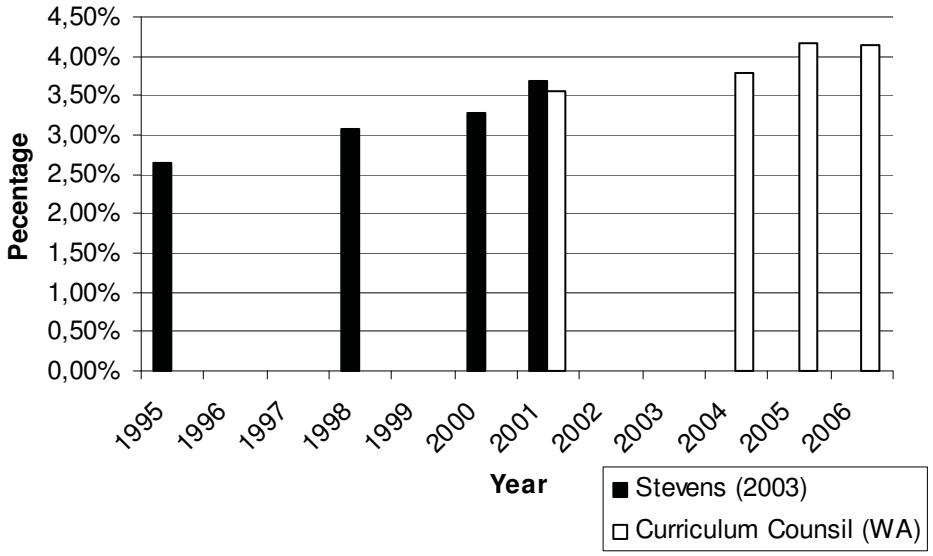
Percentage of Students Completing a Music Course Towards VCE in 1989, 1992, 1995-1998, 2000-2001, and 2003-2009



WA. Table 2j shows that before 2009, there were two music courses offered to students in Years 12: Tertiary Entrance Examination (TEE) Music and Music in Society (non-TEE). While the TEE Music course was adapted for students with advanced levels of proficiency, Music in Society was, as a wholly school-assessed subject, designed for beginners in music. In 2009 the TEE and Music in Society courses were replaced by the Music Courses of Study with three stages and four units in each to cater to students at different levels of preparation and ability (Western Australian Curriculum Council, [WACC]). Figure 2I.8 represents the percentage of students sitting for TEE external examinations and the percentage of students completing a music course towards the WA Certificate of Education (WACE), 1995, 1998, 2000-2001 and 2004-2006 (WACC, 2010). There has been a small increase in the percentage of students taking music subjects at the end of Year 12 with figures drifting up from 2.65% in 1995 to 4.15% in 2006.

Figure 2I.8.

Percentage of Students Completing a Music Course Towards WACE in 1995, 1998, 2000-2001, and 2004-2006



Appendix 2J

Access to Music Education

Australia. Hoermann (1988)[1182], A. Thomas (1999)[1183], and Russell-Bowie (2002)[1184] showed the lack of provision of music education in primary schools in Australia as a whole (see Table 2l for full citations). The fact that students missed out on music education in the primary schools in the ACT was reported by Bonham et al. (1977b)[1185] and in New South Wales by Bonham et al. (1977b)[1186]; across Australia by Constable (1984) who was cited in Bourne (1988, p. 63)[1187]; in New South Wales by Taylor (1987)[1188]; in Victoria by R. Stevens (2001)[1189] who referred specifically to primary school music education in 1989; in South Australia by Jarvis (1994, 1995)[1190]; and in the Northern Territory by R. Smith (1998)[1191] who was concerned about upper primary level. However, it was believed that students did not miss out on primary school music education in the Northern Territory by Kartomi et al. (1988)[1192], and R. Smith (1998)[1193](middle primary).

Bonham et al. (1977b)[1194] from New South Wales, May et al. (1987)[1195], and Kartomi et al. (1988)[1196] from WA, R. Stevens (2001)[1197], A. Lierse (1990, 1998)[1198] from Victoria; Livermore (1990)[1199] who wrote about Australia as a whole, and B. Smith et al. (1992)[1200] from Western Australia, referred specifically to secondary level schools and were consistent with what the *National Review* said: All confirmed that at secondary level students missed out on effective music. However, Covell (1974)[1201] and Carroll (1988)[1202] indicated that a high level of access to school music education existed across Australia. B. Smith et al.

[1182] Table 2l, row 5.
[1183] Table 2l, row 11.
[1184] Table 2l, row 12.
[1185] Table 2l, row 1.
[1186] Table 2l, row 2.
[1187] Table 2l, row 3.
[1188] Table 2l, row 4.
[1189] Table 2l, row 7.
[1190] Table 2l, row 9.
[1191] Table 2l, row 10
[1192] Table 2l, row 6 & 25.
[1193] Table 2l, row 10.
[1194] Table 2l, row 15.
[1195] Table 2l, row 16.
[1196] Table 2l, row 25.
[1197] Table 2l, row 18.
[1198] Table 2l, row 23.
[1199] Table 2l, row 20.
[1200] Table 2l, row 21.
[1201] Table 2l, row 14.
[1202] Table 2l, row 17.

(1992)[1203] also stated that students did not miss out on secondary music education in South Australia.

Concern about provision of music education across Australia for all years of schooling was expressed by Livermore (1990)[1204]; and in Victoria in particular, by A. Thomas (2001)[1205]. On the contrary, a good level of provision of music education for both primary and secondary across Australia and in particular the Northern Territory, was indicated by Kartomi et al. (1988)[1206]. It was also reported that students did not miss out on music education in the NT by B. Smith et al. (1992)[1207] and A. Thomas (2001)[1208], and in VIC by B. Smith et al. (1992)[1209].

England. Similarly to Australia, there are a number of conflicting messages in relation to the provision of music education in schools. While Dove (1980)[1210], Bray (1994)[1211], Lougheed (1995)[1212], Elkin (2004a)[1213], and Quinn (2007)[1214] wrote that students missed out on music in primary schools Elkin (2001)[1215] stated that they did not. When referring to the secondary level, Swanwick (1974b)[1216] wrote that students missed out on music at school. Jenkins (2000a)[1217] provided some contradictory data. For example, while the Qualifications and Curriculum Authority reported that there was an increase in music provision at secondary schools, practice showed that there were still many students that did not benefit from a music education at all. Morgan (2000)[1218] wrote that students missed out on music at the secondary level. All articles about both primary and secondary levels of schooling by Shield (1990)[1219], R. Hall (1972)[1220], Gray (1997)[1221], Scharf (1999)[1222], Jenkins (2000b)[1223] and Clarke (2002b)[1224] agreed that students missed out on music education in schools.

[1203] Table 2l, row 22.
[1204] Table 2l, row 20.
[1205] Table 2l, row 29.
[1206] Table 2l, row 11.
[1207] Table 2l, row 27.
[1208] Table 2l, row 28.
[1209] Table 2l, row 26.
[1210] Table 2l, row 31.
[1211] Table 2l, row 32.
[1212] Table 2l, row 33.
[1213] Table 2l, row 35.
[1214] Table 2l, row 36.
[1215] Table 2l, row 34.
[1216] Table 2l, row 37.
[1217] Table 2l, row 38.
[1218] Table 2l, row 40
[1219] Table 2l, row 41.
[1220] Table 2l, row 42.
[1221] Table 2l, row 44.

Russia. Godovanets (1986)[1225], Chelyshova (1987)[1226], Gorunova (1988)[1227], and Avinskaya and Ol'hovenko (1989)[1228] stated that students did not miss on music education. There was one instance where it was noted that students missed out on an effective music education. It was disclosed by an unknown author ("*Искусство в школе* [The Arts in school]," 1983)[1229] about small schools in remote and rural areas[1230]. However, Godovanets (1986)[1231] stressed that the absence of a specialist music teacher did not mean that there was no music lessons being taught: In small village schools music was taught by generalist teachers.

[1222] Table 2l, row 43.
[1223] Table 2l, row 45.
[1224] Table 2l, row 46.
[1225] Table 2l, row 48.
[1226] Table 2l, row 49.
[1227] Table 2l, row 50.
[1228] Table 2l, row 51.
[1229] Table 2l, row 47.
[1230] In 1990, the Bureau of Statistics of the Russian Federation (2008) estimated that there were 67 600 schools in Russia. Out of this number there were 21100 schools in cities and towns and 4 860 in rural areas.
[1231] Table 2l, row 48.

Appendix 2K

Lack of Equity of Access

Hoermann (1988)[1232] and A. Thomas (1999)[1233], for example, indicated that there was a lack of equity of access to classroom music in primary schools across Australia (see Table 2m for full citations). In England, Quinn (2007)[1234] wrote that there was also little or no music in primary schools, Swanwick (1974b)[1235] and Morgan (2000)[1236] in secondary schools; and, Shield (1990)[1237] highlighted the case in both primary and secondary schools. In Australian primary schools, equality of opportunity was not enjoyed by all students because of the crowded curriculum and impact of other subjects. For example, Hoermann (1988)[1238] pointed out a strong focus on literacy and numeracy as one of the reasons for the lack of equity of access to music across Australia; Jarvis et al. (1994)[1239] noted the impact of LOTE (Languages other than English) in South Australia; Jarvis (1995)[1240] stressed the impact of Information Technology as a school subject in South Australia; the crowded curriculum and impact of other subjects was also pointed out by R. Stevens (2001)[1241] and A. Thomas (2001)[1242] as one of the reasons for inequality in access to classroom music in both primary and secondary schools in Victoria; and across Australia by Hoermann (1988)[1243]. A. Thomas (1999)[1244] wrote that access to primary classroom music education was also limited because of the lack of confidence felt by classroom teachers about teaching music.

In England, the negative impact of a focus on literacy and numeracy on the provision of music at both primary and secondary levels of the educational curriculum was pointed out by Major (2000)[1245] and Elkin (2003g)[1246]. Clarke (2002b)[1247] acknowledged the shortage in the provision of music teachers as one of the reasons for the lack of equity of access at all levels of schooling.

[1232] Table 2m, row 1.
[1233] Table 2m, row 4.
[1234] Table 2m, row 14.
[1235] Table 2m, row 15.
[1236] Table 2m, row 17.
[1237] Table 2m, row 18.
[1238] Table 2m, row 1.
[1239] Table 2m, row 2.
[1240] Table 2m, row 3.
[1241] Table 2m, row 9.
[1242] Table 2m, row 10.
[1243] Table 2m, row 1.
[1244] Table 2m, row 4.
[1245] Table 2m, row 13.
[1246] Table 2m, row 22.
[1247] Table 2m, row 21.

Forrest (1995)[1248] emphasised that all children have the right to music education – not only those who are talented or are especially selected. This was also articulated in the mandatory nature of primary school music and some years of secondary school. However, for selected students classroom music was often substituted for by extracurricular music. In order to maintain a high profile in the community, selected groups of students participate in well publicised events such as concerts, competitions and extensive tours. The education programs in the classrooms were overshadowed by the high entrepreneurial demand of what are essentially extra-curricular activities in Australian and English primary schools (Bray, 1994; May et al., 1987)[1249], and in the secondary schools across Australia (Livermore, 1990)[1250]. The school musical events tended to take all the resources, energy, and time, shifting the focus away from the day-to-day teaching of music. Hoermann (1988)[1251] showed that the elitist programs, which also select talented students and placed them in accelerated programs, emphasise the acquisition of skills and knowledge, and exclude the vast majority of the primary school students. Livermore (1990)[1252] showed that this was the case in Australia. In England, the same situation was pointed out by Lougheed (1995)[1253] in primary schools, by R. Hall (1972)[1254] and Scharf (1999)[1255] in both primary and secondary schools, and by Morgan (2000)[1256] in secondary schools only.

[1248] Table 2m, row 8.
[1249] Table 2m, rows 11 & 7.
[1250] Table 2m, rows 5.
[1251] Table 2m, row 1.
[1252] Table 2m, row 5.
[1253] Table 2m, row 12.
[1254] Table 2m, row 19.
[1255] Table 2m, row 20.
[1256] Table 2m, row 16.

Appendix 2L

The Importance and Evidence of Examples of Excellence in Music Education

The *National Review* collected twenty two examples of excellent music education from a broad range of schools from government, independent, and Catholic systems. Even though the *National Review* intended to find common factors that contribute to excellence in music education, the sample used by the *National Review* is not representative because there are more than 9,000 schools across Australia.

The importance and usefulness of the knowledge about the past achievements in music education was not new. R. Stevens (2001), for example, highlighted that:

> A fuller appreciation of the historical development of music education policies and practices should provide a more informed and therefore more rational basis from which to decide the future course of music education in schools. There is often a tendency in education to adopt an overly critical and even pessimistic approach to what are perceived as long-standing and seemingly insolvable problems. However, a counter-balancing factor is the rich heritage that we have in music education… which provides the basis for a more optimistic outlook. An important aspect of this heritage is the example of many outstanding music educators… (p. 19)

There always were schools or school clusters with successful music programs. While some authors wrote about single examples of excellent school music programs, some also looked for excellence in music education across the states and territories and across countries. For instance, the examples of excellent primary school music education in Victoria was pointed out by May et al. (1987)[1257]. Successful provision of secondary music education across Australia was shown by Carroll (1988)[1258]. Bonham et al. (1977b)[1259] indicated a few successful implementations of pilot music programs in both primary and secondary schools in New South Wales. Rimmer et al. (1986)[1260] observed a few instances of excellence in music education in Victoria. Davies (1972)[1261] wrote that there were good secondary school music programs across England. Similar to Davies, Baker (1996)[1262] pointed out the fact that there were many examples of outstanding musical excellence in state schools. Elkin (2004b)[1263]

[1257] Table 2n, row 6.
[1258] Table 2n, row 12.
[1259] Table 2n, row 13.
[1260] Table 2n, row 3.
[1261] Table 2n, row 16.
[1262] Table 2n, row 17.
[1263] Table 2n, row 18.

stated that music teaching has improved in more than a half of secondary schools across England. Swanwick (1979)[1264] wrote that there were many examples of good music practices in both primary and secondary schools. Plummeridge (1989)[1265] believed that although it was impossible to define a right way of implementing music in classrooms in a decentralised system of education in England, there were still many examples of good practices. In Russia, a number of the examples of excellence in different schools were shown by Anisimov (1983)[1266], Vendrova and Kritskaya (1985)[1267], Tsyganova (1985)[1268], Trushin (1985)[1269], Chernousova (1985a)[1270], Alexandrov (1986)[1271], Nikitin (1990)[1272], and Shyshlyannikova (1990)[1273]. Balyasnaya (1983)[1274] and Shyshkina (1989)[1275] also claimed that there were many schools with excellent music across Russia.

[1264] Table 2n, row 19.
[1265] Table 2n, row 21.
[1266] Table 2n, row 23.
[1267] Table 2n, row 28.
[1268] Table 2n, row 30.
[1269] Table 2n, row 31.
[1270] Table 2n, row 32.
[1271] Table 2n, row 34.
[1272] Table 2n, row 41.
[1273] Table 2n, row 42.
[1274] Table 2n, row 25.
[1275] Table 2n, row 40.

Appendix 2M

Excellence and Parent and Community Support

The *National Review* stressed that:

> These appear to be essential to enable school music programmes to flourish. Provision of appropriate resources and collaboration between teachers, students, school executive, parents and the community can considerably enhance music programmes in schools. (p. 67)

However, a closer look at what the *National Review* understands each of these factors to consist of, reveals that parent support and community support, for example, cannot be related to classroom music. For example, the *National Review* values the support from parents which appear in "the regular payment of tuition fees which support co-curricular instrumental programmes in most states" and their attendance at school music functions, and expected objectives and outcomes of classroom music (p. 71).

The *National Review* also did not make clear what or who constitutes the "community" for government schools, for example. Moreover, a few isolated instances of community support listed by the *National Review* were also concerned with music education outside classroom music. These were when "some schools formed links with particular institutions, and benefited from expertise or the use of specialist facilities," and when some schools gained "specialist assistance with the teaching of composition and the running of the co-curricular instrumental programme" (p. 71). Therefore, the present thesis follows Kabalevsky's statement that general schools, where music is free for everyone and music lessons take up forty five minutes of time a week, are not comparable to music-orientated (specialised) schools, where parents pay for music education and music lessons last for up to six hours a week. He strongly argued that "this type of comparison is senseless and useless. Instead, it will bring harm" (Kabalevsky, 1983b, p. 16)[1276].

[1276] Table 2n, Row 26.

Appendix 2N

Music Qualifications Versus Commitment and Enthusiasm

The *National Review* revealed that:

> Success of school music programmes can be attributed to many factors. However, common to successful music programmes are the dedication, enthusiasm and expertise of music teachers… It was notable that, with two exceptions, all primary schools selected for site visits on the basis of musical excellence had music specialists at the centre of their music programmes. (p. xii)

This was reinforced in the following statement:

> A successful music education programme was linked by respondents to the level of dedication and enthusiasm of individual music teachers. (p. 58)

Later, the *National Review* stressed again that:

> The most consistent factor contributing to the success of school music programmes was the commitment, dedication and enthusiasm of teachers. In nearly all instances these were specialist music teachers, though some generalist classroom teachers were involved in teaching music in collaboration with a specialist music teacher in primary schools. The challenges for teachers without specialist background are also focused in some of these site visits. (p. 63)

Unlike in the *National Review*'s examples of excellence in music education, there were no instances where the successful or excellent provision of classroom music was connected to a teacher's commitment, dedication, or enthusiasm. However, similarly to the *National Review*'s findings about teachers' musical qualifications, Rimmer et al. (1986)[1277] provided a number of examples of successful pilot programs, and stressed that a provision of specialist music teachers, or generalist teachers working in collaboration with music specialists, was important and an essential component of the projects (see Table 2n for full citations). However, the rest of the historical and international data show that in all instances of excellent provision or desires for better provision of classroom music education, music specialists were the major factor. The examples of excellence include qualified and adequate music staff in Australian secondary schools (Covell, 1974)[1278], sufficient staff in secondary schools in England (Davies, 1972)[1279], and in Russia, the well-educated musician-teacher,

[1277] Table 2n, row 4.
[1278] Table 2n, row 10.
[1279] Table 2n, row 16.

qualified music teacher and accomplished musician (Nikitin, 1990; Shyshlyannikova, 1990)[1280].

There were always outstanding music teachers in Australian music education. According to R. Stevens (2001)[1281] during the nineteenth century, there were teachers "who 'seized with missionary fervour' and whose dedication to their cause was truly remarkable" (p. 27) (see Table 2o for full citations). What is understood under commitment and dedication in the twentieth and twenty-first centuries?

Australia. A. Lierse (1998)[1282] wrote about the Victorian secondary schools, where commitment was a characteristic of both teachers' personal qualities and teaching skills. For example, music teachers had to be "enthusiastic, committed, and passionate about their teaching," and had to "have a commitment of excellence" in teaching " (pp. 74-75). A. Lierse also revealed that school principals understood "commitment" as to "be prepared to give long hours to their work." For music teachers themselves, commitment meant a "willingness to commit time above and beyond normal teaching hours" (pp. 74-75). B. Smith et al. (1992)[1283] also wrote that music teachers' dedication played an important role in Tasmania and Victoria because it continuously stimulated a high standard of student performance.

However, are there teachers who are not enthusiastic, not committed or not dedicated? Jeanneret (1996a)[1284], for example, reminded that in New South Wales, teachers' enthusiasm was expected. According to Jeanneret, the *NSW K-6 Music: Syllabus and Support Statements* (NSW Board of Studies, 1984) also acknowledged that "general teaching skill, enthusiasm, and a positive attitude towards the involvement of children in classroom music activities provide the basis for beginning a music program" (p. 182). Rimmer et al. (1986)[1285] wrote about the pilot program and also stressed that "participating schools have been required to commit themselves to the total program" (p. 27). Thus, a teacher's commitment was a prerequisite or a requirement of their work. A. Lierse (1998)[1286] revealed that music teachers' commitment was expected by principals in Victorian secondary schools. However, A. Lierse stressed that those principals also expected music teachers to be proficient in musical skills.

[1280] Table 2n, rows 41 & 44.
[1281] Table 2o, row 4.
[1282] Table 2o, row 13.
[1283] Table 2o, row 3.
[1284] Table 2o, row 8.
[1285] Table 2o, row 10.
[1286] Table 2o, row 13.

Similarly to A. Lierse, twenty years earlier, Lepherd (1975)[1287] wrote that in Australian primary schools "the situation should no longer be tolerated where any child receives music education from poorly trained although well-intentioned teachers" (p. 17). With regard to Victorian primary schools, Bonham et al. (1977b)[1288] stated that "it is certainly whistling in the wind to expect these non-specialists, no matter how dedicated, to carry out satisfying music programmes" if they were not adequately trained in music (p. 66). Kartomi et al. (1988)[1289] also wrote about primary schools and revealed that in Western Australia there were "critical problems that relate to the qualifications of many primary school teachers" and many of the teachers "have little tertiary education in music studies although they have a deep interest and commitment to music education" (p. 65).

England. Mann (1974)[1290] noted that there were "many teachers who become involved in music because they have a personal interest in it or simply because it is there and there is no one else to teach it" (p. 12). Mann also put forward a rhetorical question: "Is enthusiasm enough for teaching music?" (p. 12). The evidence provided by Rushton (1968)[1291] also proves that the importance of teachers' enthusiasm is questionable. In Rushton's study more than half of music teachers who responded to the survey "did not have, or did not remember having had, an enthusiastic music teacher during their primary education" (p. 17). Yet, despite the fact that they did not have enthusiastic music teachers, they have become music teachers themselves.

What is required for commitment and enthusiasm to flourish? The historical data suggested that generalist teachers need to be supported by specialists. For example, Rimmer et al. (1986)[1292] observed an excellent primary school music program in the ACT, where generalist teachers who did not possess any music qualifications were supported by a specialist. This collaboration led not only to the increased expertise, but also to commitment and enthusiasm amongst teachers. Kartomi et al. (1988)[1293] stated that regardless of qualifications, "as long as enthusiastic and effective teachers are supported by sympathetic principals, music will thrive" (p. 57). The report from Great Britain also acknowledged that "there have been good achievements at individual secondary schools of all types in this

[1287] Table 2o, row 1.
[1288] Table 2o, row 2.
[1289] Table 2o, row 11.
[1290] Table 2o, row 14.
[1291] Table 2o, row 5.
[1292] Table 2o, row 6.
[1293] Table 2o, row 7.

country, where the enthusiasm and skill of specialist teachers has been supported by heads, parents, and local authorities" ("Music and the young (A report from Great Britain)," 1968, p. 52)[1294].

There are much data about other personal qualities of teachers that are important for successful teaching of music. For example, Jeanneret (1996a)[1295] listed initiative, determination, industry, general teaching skill, enthusiasm, and a positive attitude. Rybakova (2005)[1296] listed teacher's personal qualities and abilities which contribute to quality work: responsibility, self-respect, and high self-esteem. Rybakova also listed interpersonal qualities: admission, striving for independence, respect to other persons, trust in the creative power of others, communicative and interpersonal skills, and the ability to establish and prove one's opinion. Music teachers have to be creative, have good communication skills, and managerial abilities (Starobinskii, 2003)[1297]. A number of music-specific personal qualities for music teachers were pointed out by Apracsina (1983)[1298], who wrote that a music teachers have to have artistic sense; by Vendrova and Kritskaya (1985)[1299] who believed that they have to have an aspiration to improve their own level of music education and proficiency in music and music education; and by Starobinskii (2003)[1300] who pointed out that music teachers have to have talent for music. Karamzina (2008)[1301] also listed the subject specific personal qualities which are required for teaching music: musical, creative, and artistic. Karamzina stated that the level of proficiency does not always depend on personal characteristics/qualities but certain personal characteristics/qualities may contribute to proficiency.

[1294] Table B15, row 12.
[1295] Table B15, row 9.
[1296] Table B15, row 23.
[1297] Table B15, row 22.
[1298] Table B15, row 16.
[1299] Table B15, row 18.
[1300] Table B15, row 22.
[1301] Table B15, row 24.

Appendix 2O

Other Teachers' Personal Qualities

Other general professional and personal qualities, abilities, and attitudes for the profession of school music teacher were also pointed out. For example, the success of music in schools depends on the teachers' attitude towards their job (Anisimov, 1983)[1302]. They have to and strive in their professional development, love music and children, and be able to put a part of their heart and personality into teaching (Vendrova & Kritskaya, 1985)[1303]. However, Vendrova and Kritskaya also emphasised that above all, music teachers have to be musicians. The teacher's interest in pedagogy and the teacher profession, keenness, love for children, patience, and perseverance are the primary conditions necessary for effective teaching (Bukach, 1990)[1304]. However, Bukach pointed out that teaching music is impossible without reliable knowledge as this enables the teachers to fulfil all the requirements of the school music program. Teachers have to be professionals and be able to evaluate their own strength and weaknesses, and they have to be able to see their professional strength and use it to improve students' outcomes (Gorunova, Dorosinskaya, Machil'skii & Stepanova, 1989)[1305]. They have to be capable of engaging in life-time learning and research, have a professional demeanour, intuition in pedagogy and music, personal professional principles, and be flexible and competent (Karamzina, 2008)[1306].

Kabalevsky (1983b)[1307] wrote that the critical attributes required for music teaching were not knowledge nor the most modern teaching methods or pedagogical experience. Primarily, teachers have to love both music and children. He believed that this was fundamental. However, he emphasised that love for music and children together with enthusiasm for teaching music did not compensate for the absence or lack of knowledge and musical skills (p. 13).

[1302] Table 2o, row 15.
[1303] Table 2o, row 18.
[1304] Table 2o, row 21.
[1305] Table 2o, row 20.
[1306] Table 2o, row 24.
[1307] Table 2o, row 17.

Appendix 2P

Factors Contributing to Excellence in Classrooms: Teaching Practices

When illustrating excellence in music education, the *National Review* points out that the successful music programmes are characterised by practical classroom activities which develop musical knowledge and skills through integrated performance, listening and (to a lesser extent) creative activities. Emphasis is put on the provision of enjoyable music learning, performance-based learning, extended cross-curricular and co-curricular programmes, and performance opportunities (p. 69). There is no clarification in the *National Review* as to what is understood by "teaching practices." As a result, there is no clear distinction between teaching practices and "teaching programs" where these overlap. Before making historical and international inroads into teaching practices and their contribution to excellence in music education, as this thesis is primarily about "how" music programs are implemented, in the following section I will engage teaching methods and strategies.

Similarly to the *National Review*, which stressed that "the practical classroom activities which develop musical knowledge and skills through integrated performance, listening and (to a lesser extent) creative activities" (p. 69), Livermore (1990)[1308] suggested that teaching practice and the arts program which involves students in active participation, as opposed to spectatorship, through singing, dancing, playing, drawing, making, acting, designing, and composing, is the key to the successful program for both primary and secondary schools in Australia (see Table 2n for full citations). However, unlike the *National Review*, which did not make it clear whether engaging in creative activities "to a lesser extent" in teaching practices and programs, is a factor that contributes to excellence or hinders it, Livermore stressed that active participation in the music goes beyond performing musical instruments and must end with the logical application of skills and knowledge in composing. In England, Swanwick (1979)[1309] believed that the examples of good teaching practices also utilise a variety of specific activities, but they must have a clear purpose and power for all students and teachers. Plummeridge (1989)[1310] wrote that there were many good practices which were found in very different approaches to music teaching, but all of them were characterised by the quality of the educational encounter.

[1308] Table 2n, row 15.
[1309] Table 2n, row 20.
[1310] Table 2n, row 21.

The *National Review* states that an emphasis on the provision of enjoyable music learning contributes to excellence in music education. It is not clear what the *National Review* classifies as "enjoyable" learning. Swanwick (1975)[1311] also wrote about students' need of enjoyment during music lessons which is about a "sense of achievement or **aesthetic**[1312] enjoyment" (p. 13). Although enjoyment is immeasurable, the level of enjoyment may vary from student to student. Is it possible to use enjoyment as an indicator of excellence in music education? Nevertheless, Rimmer et al. (1986)[1313] observed an excellent program in the ACT which involved a collaboration between specialists and generalist teachers and stated that there was evidence of enjoyment and development of skills among children. The instances of teaching practices which were found in historical and international data showed that there were also a number of different facets of students' learning experiences which also lead to the success of music programs. For example, students' consideration with respect to worth, usefulness, or importance of the learning experiences was pointed out by Livermore (1990)[1314] who believed that music has to be presented in a way that is valid or legitimate for students.

In Russia, students' satisfaction as one of the factors that contributes to success in music education was pointed out by Vendrova and Kritskaya (1985)[1315]. Vendrova and Kritskaya illustrated two strategies used in music teaching to demonstrate excellent teaching practice. The first strategy helps the teacher and the students to overcome inert and passive attitudes towards music. The second strategy involves the use of imagery which helps the students to overcome the obstacles in their performances, helps them to connect music with their lives, and awakens their imagination. Examples of excellent teaching practice provided by Tsyganova (1985)[1316] show that there was an atmosphere of respect and trust during lessons. In another example, Trushin (1985)[1317] illustrated collective creativity, collaboration and music perception with feelings during the lesson with a complete mutual understanding between the teacher and students. There was also a mood of sincerity which helped students to perceive and reflect on music. A welcoming atmosphere and a mutual understanding between the teacher and students during music lessons are also characteristics of an excellent

[1311] Table 2n, row 19.
[1312] Bold is mine.
[1313] Table 2n, row 1.
[1314] Table 2n, row 15.
[1315] Table 2n, row 29
[1316] Table 2n, row 30
[1317] Table 2n, row 31.

music education (Chernousova, 1985a; Nikitin, 1990)[1318]. Nikitin pointed out how lesson structure kept students interested in and focused on music. Avinskaya and Ol'hovenko (1989)[1319] wrote that both teachers and students reaped the benefits from the program *Music* and that students experienced pleasure and enjoyment in working together and in using what they have learned in their lives.

As mentioned earlier, in the *National Review*, there is no clear distinction between teaching practice and teaching program. Historical and international data also provide examples where these overlap. The *National Review* points out that teaching practice which involves performance-based learning, extended cross-curricular and co-curricular programmes, and the provision of performance opportunities contribute to excellence in music education (p. 69). Like the *National Review*, Livermore (1990)[1320] wrote that successful school music programs are characterised by a focus on the arts, when music, for example, penetrates the everyday life of the school. However, Livermore stated that special events that involve the whole school are extensions "of community arts programmes" rather than classroom music teaching (p. 6). Anisimov (1983)[1321] also disagreed with the idea that classroom teaching practice should be measured by the level of participation and success in concerts, festivals and other school events. However, Anisimov believed that the students' enthusiasm and participation in all these activities is a reflection of what students learn during music lessons because he viewed the classroom music lessons as a basis for extra-curricular activities. Nikitin (1990)[1322] also stated that excellent music programs were programs where teaching practices expanded from classroom teaching to extracurricular activities.

[1318] Table 2n, rows 32 & 41.
[1319] Table 2n, row 39.
[1320] Table 2n, row 15.
[1321] Table 2n, row 23.
[1322] Table 2n, row 41.

Appendix 2Q

Factors Contributing to Excellence in Classrooms: Teaching Programs

It was pointed out by the *National Review* that the quality of teaching programs was one of the factors that contributed to excellence in music at schools. The *National Review* reveals that excellent music education is characterised by four factors. In the *National Review* are a number of statements that reflect these factors. These are: 1) music is considered "an activity that students are encouraged to try, regardless of special aptitude, but special challenges and opportunities are provided for students with musical talent"; 2) "diversity in music programmes and styles of music with which students engaged in schools, there was less emphasis on cultural diversity in content of school music programmes in the sites visited"; 3) "co-operative programmes between high schools and 'feeder' primary schools" and "continuity of teaching staff and programmes"; and, 4) "music at a number of primary schools was integrated with other curriculum areas, often as a way of enhancing learning in those areas" (p. 70). As it mentioned earlier, in the *National Review* the term teaching programs overlaps with the term teaching practices. This thesis sees the teaching programs as "what" is to be taught. Therefore, the first three statements are analysed in the following section but the forth "music at a number of primary schools was integrated with other curriculum areas, often as a way of enhancing learning in those areas" is taken to indicate an approach to teaching. It also has to be pointed out that in the context of excellence in music education, the *National Review* did not make clear whether or not the use of music to enhance learning in other curriculum areas was a positive or negative factor.

The *National Review*'s observations of site visits revealed that music was considered "an activity that students are encouraged to try, regardless of special aptitude, but special challenges and opportunities are provided for students with musical talent" (p. 70). This statement was regarded as one of the characteristics of the music program contributing to excellence in music education. The statement has two points. The first is about the level of student participation in music. In Australia, music at primary schools is a compulsory subject. Compulsory means that students are required to study it rather than "encouraged to try" it. Nevertheless, similarly to the *National Review*, Livermore (1990)[1323] wrote that all students should be involved in the primary school music program and "everyone should be encouraged to become involved with arts activities, realising their innate value, regardless of

[1323] Table 2n, row 15.

ability or previous experience" (p. 6). The second part of the statement – "special challenges and opportunities are provided for students with musical talent" (p. 70) – involves issues concerning the flexibility and relevance of the content of music programs to students' needs, abilities, and interests. It is also about content that is challenging enough so students have a progressive musical development[1324].

Content of music programs. Another characteristic of an excellent music program is reflected in the following statements made in the *National Review*: "diversity in music programmes and styles of music with which students engaged in schools, there was less emphasis on cultural diversity in content of school music programmes in the sites visited" (p. 70). While diversity in music program is predetermined by the decentralised educational systems in Australia, where each state and territory creates its own music curriculum, it is not clear if "less emphasis on cultural diversity in content" is seen by the *National Review* as a positive or negative aspect. When considering a practical application of its findings, the *National Review* suggested that:

> Although many schools may not be able to emulate all of the successful programmes described in the reports, there are, nevertheless, aspects of these programmes that may be directly transferable to other schools. The Reports on the site visits should be considered as a guide to possible practices that may benefit music programmes in many Australian school contexts. (p. xii)

How useful is this *National Review*'s finding for music educators when it is not clear whether there should be increased or decreased emphasis on cultural diversity in program content?

In regard to music program content, the *National Review* echoes the historical and international data. For example, similarly to the *National Review*, Carroll (1988)[1325] stressed the balance, relevance, and flexibility of the program. Livermore (1990)[1326] also asserted that the content of the music program should be relevant to the general student population. However, the historical and international data provide one with more insights into excellence in music education. Rimmer et al. (1986)[1327], for instance, believed that by participating in an excellent program students learned about the nature of music and how it works. Shyshlyannikova (1990)[1328] values the program which helps students to understand

[1324] Educating students with musical talent in the classroom contexts is discussed in detail in Chapter 3.
[1325] Table 2n, row 12.
[1326] Table 2n, row 15.
[1327] Table 2n, row 11.
[1328] Table 2n, row 42.

themselves and enriched and broaden their experiences of life. Chernousova (1985)[1329] wrote about the program *Music* by Kabalevsky and stressed that it gave students a comprehensive development. Chelyshova (1987)[1330] praised the examples of excellence in music education where students' aesthetic and musical interests have broadened and included an understanding that music is a part of their life. Balyasnaya (1983)[1331] viewed excellence in the abundance of aesthetic experiences in music education. Avinskaya and Ol'hovenko (1989)[1332] believed that in excellent programs music teachers taught their students how to understand and love music. Shyshlyannikova (1990)[1333] valued music programs which are characterised by flexibility in adjusting all the prepared teaching material to take into consideration the students' interests and needs.

The examples of musical repertoire taught were often seen as a key to success in music education. Chernousova (1985a)[1334] wrote that the excellent music program involved students learning a vast amount of serious music in a user friendly manner. Chernousova also stressed the cultural aspect of learning and that students benefited from learning Russian traditional folk music as well as music written by Russian composers. Similarly to Chernousova, Nikitin (1990)[1335] believed that serious classical music and traditional folk music were the keys to success of the music program which help to instil cultural wealth. Alexandrov (1986)[1336] observed that excellent programs focus on musical repertoire that reflects the students' interests. In respect to skill development, Livermore (1990)[1337] stressed "active" participation as the key to the success of music programs (p. 6). Davies (1972)[1338], appraised excellent music provision in secondary schools where all students played musical instruments. Practical music-making was also valued by Carroll (1988)[1339]. Rimmer et al. (1986)[1340] indicated that the progressive development of skills through aural experience was one of the characteristics of excellent music programs.

[1329] Table 2n, row 33.
[1330] Table 2n, row 36.
[1331] Table 2n, row 24.
[1332] Table 2n, row 39.
[1333] Table 2n, row 44.
[1334] Table 2n, row 33.
[1335] Table 2n, row 41.
[1336] Table 2n, row 34.
[1337] Table 2n, row 15.
[1338] Table 2n, row 16.
[1339] Table 2n, row 12.
[1340] Table 2n, row 2.

Appendix 2R

Factors Contributing to Excellence in Classrooms: Music Program Organisation and Students

Music program organisation. the *National Review* site visits reveal that excellent music education featured the use of "co-operative programmes between high schools and 'feeder' primary schools" and "continuity of teaching staff and programmes" (p. 70). Similarly to the *National Review*, Rimmer et al. (1986)[1341] described a few schools with successful music programs in Victoria and stressed that the secondary school program would thrive if students had a good musical foundation at the primary school level. Continuity in teaching style and content throughout the school years and from primary to secondary levels was also pointed out (Kartomi et al., 1988)[1342]. Carroll (1988)[1343] advocated a continuous and sequential program in secondary schools.

Student learning outcomes. In addition to the *National Review* findings regarding excellence in music education, students' learning outcomes were seen by many authors as criteria for defining the success of classroom music programs. For example, May et al. (1987)[1344] noted that the Tasmanian school principals measured excellence in music by the following students' outcomes: enjoyment, appreciation, skills development, musical literacy, improvisation, creating music, listening, discipline, and pride of achievement. In England, Elkin (2004b)[1345] and Mason (2006)[1346] showed the evidence of improvement in music teaching in secondary school, which was based on the results of students' outcomes and achievements. In Russia, Chelyshova (1987)[1347] and Gorunova (1988)[1348] wrote that that outcomes in music education for students who completed the new program were better and that this was an undoubted improvement compared with the time when the new program was first implemented (1979-1981). It is worth mentioning outcomes that were valid in Russia. For example, the unknown author stressed that students did not only sing and listen to but also reflected on music ("Не уклоняйся от назревших проблем [Do not avoid real issues]," 1986)[1349]. Through music, students understood the essence of life and stood stronger in their moral principles: They were becoming individuals through the development of human qualities during classroom music lessons. Alexandrov (1986)[1350] valued specifically students' singing outcomes in primary schools.

[1341] Table 2n, rows 3 & 4.
[1342] Table 2n, row 7.
[1343] Table 2n, row 12.
[1344] Table 2n, row 5.
[1345] Table 2n, row 18.
[1346] Table 2n, row 22.
[1347] Table 2n, row 36.
[1348] Table 2n, row 37.
[1349] Table 2n, row 35.
[1350] Table 2n, row 34.

Appendix 2S

Factors Contributing to Excellence in Classrooms: School Principals and Their Support for Music, Resources and Other Factors

School principals and their support for music. When analysing the findings from sight visits, the *National Review* noted that support by school principals contributed to excellence in music provision:

> The role of the school principal and other members of the school executive in endorsing and supporting school music programmes cannot be underestimated. This was a common success factor in all of the site schools. (p. 70)

There were also a number of forms of support: the provision of funding for resources and maintenance of adequate staffing levels, the compensation for the extra hours usually devoted to co-curricular music activities by providing relief from school duties (such as playground duty), and the flexibility of timetabling (p. 70). Similarly to the *National Review*, Kartomi et al. (1988)[1351] wrote that improvements in classroom music in the Northern Territory may be suggested to the principal who understands the importance of classroom music. In England, Davies (1972)[1352] provided an example of excellence in a secondary school where the support of the principal, staff, and the music adviser was evident. In Russia, support of principal comes in the form of the establishment of an atmosphere of comfort, creativity, and encouragement for music teachers at the school Rybakova (2005)[1353].

Resources. The authors of the *National Review* wrote that:

> Ideally, school music programmes require special resources to flourish and many of the site schools were well-resourced. Most had purpose-specific music classrooms, with a wide assortment of musical instruments, particularly classroom percussion, guitars, keyboards and computers with a variety of programmes installed.
>
> For most schools, particularly in schools located within lower socio-economic areas, these resources had been built up over an extensive period of time.
>
> In some instances, school programmes were successful even in the absence of appropriate space and equipment. (p. 71)

[1351] Table 2n, row 7.
[1352] Table 2n, row 16.
[1353] Table 2n, row 45.

Similarly to the *National Review*, Covell (1974)[1354] believed that well-equipped schools in musical terms have a better chance for successful implementation of classroom music programs. In Russia, Chernousova (1985a)[1355] and Alexandrov (1986)[1356] also observed that music classes with excellent music programs were well-resourced and equipped.

Other factors. There are also a number of other factors and characteristics of excellence in the provision of classroom music at schools that were not pointed by the *National Review*. For instance, Rimmer et al. (1986)[1357] observed a music program in one of the primary schools in Victoria, where "all children… received from 90 to 150 minutes of music education each week" (p. 26). Kartomi et al. (1988)[1358] noticed that the flexibility of timetabling was one the features of a successful music program in the Northern Territory. Livermore (1990)[1359] wrote that a "realistic appraisal of available time" would lead to the success in music program implementation (p. 6). Rimmer et al. (1986)[1360] stressed that in Victoria at schools with excellent provision of music education received professional development support for generalist teachers, strong support from the Regional Office of the Ministry Education, and the local community which established developmental music education programs and provided curriculum materials and professional support programs for specialists and classroom teachers. Davies (1972)[1361] describes an example of excellence in a secondary school in England were music teachers were supported by the school staff and a music adviser.

[1354] Table 2n, row 10.
[1355] Table 2n, row 32.
[1356] Table 2n, row 34.
[1357] Table 2n, row 4.
[1358] Table 2n, row 7.
[1359] Table 2n, row 15.
[1360] Table 2n, row 4.
[1361] Table 2n, row 16.

Table 2a

Value of Music Education

Row number	School level	Year	Citation (across Australia and England) and summary of citation (Russia)	Journal and place	Reference
1.	Primary	1973	*The most common being that music promotes social well-being: "Singing and playing together can bring understanding and goodwill." What is really being said here is that music making is good citizenship. Choral music and bands are the traditional means of bringing about this herdesque happiness…* *The practice of music can assist the child in co-ordinating the motor rhythms of the body.* [Music is valuable by its] *importance to intellectual, muscular and neural stimulation and co-ordination adding thereby importance of music education not only for emotional, physical, social development but also for cognitive development of the students.*	*AJME*, Australia but the author is from Canada	(Schafer, 1973, pp. 3-4)
2.	Primary	1974	*The primary grades give us the chance to involve children in music of ever-expanding perspectives before they have been conditioned by the prejudices of their elders and before they have reached the self-consciousness and accentuated sexual differentiation of adolescence.*	*AJME*, Australia	(Covell, 1974, p. 82)
3.	Primary	1974	*…music does make a unique contribution to the child's education, but not in isolation. It is seen as a most important component in the child's' aesthetic and social development in association with drama, literature, art, physical education and science in primary schools.*	*AJME*, Australia	(Purcell, 1974, p. 19)
4.	Primary	1975	*Musical experiences are an integral part of many activities of learning and they provide significant contribution to the development of each child according to his individual pattern of growth and development. A child's attitude towards music is basically formed while he is in primary school.*	*AJME*, Australia	(Lepherd, 1975, p. 17)
5.	Primary	1975	*If behavioural patterns and attitudinal sets favourable to music are not established during primary school years, they are unlikely to be effectively established or developed to full potential at any later stage.*	*AJME*, Australia	(Bonham et al., 1977b, p. 57)
6.	Primary	1979	*My task here is to tease out those knotty problems which seem most urgent for us at this time, to examine those features that currently seem to stand out in relief as crucial*	*AJME*, Australia, but	(Swanwick, 1979, p. 3)

Row number	School level	Year	Citation (across Australia and England) and summary of citation (Russia)	Journal and place	Reference
			professional concerns. Some of these are indeed related to contemporary developments; including the concept of education for everyone, the fact that we live in a technological world giving people access to a multiplicity of different musics (cit.), the disturbing experience of share of a fast rate of change.	the author is from London	
7.	Secondary	1978	*Some music educators stress its aesthetic importance as a special mode of experience, some strongly advocate it as a creative medium through which the personality can be developed, while others would emphasise its social function in the classroom and within the school.* *Music does warrant a place in the secondary curriculum, a view based on the belief that the subject has an important and unique contribution, along with the other creative arts, to make in the adolescent's intellectual and emotional development.*	*AJME*, Australia	(Sarah, 1978, p. 7)
8.	Primary and secondary	1977	*The level of interest in school music is not commensurate with its high importance in the education of young people.*	*AJME*, Australia	(Bonham, 1977a, p. 17).
9.		1977	*Throughout the ages, the primary objective of education has been the transmission of a society's cultural heritage – its heritage of ideas, beliefs, modes of thought, values, forms of knowledge and skills as well as its works of art in the plastic, visual and sound medium.*	*AJME*, Australia	(Nketia, 1977, p. 23)
10.	Primary and secondary	1987	*In reviewing developments in music education within Tasmania for 1987, the main thrust could be summed up as being one of consolidation and co-ordination towards a K-12 policy for music education.* *The main issue underlying this policy is the provision of a relevant and continuous music education programme for all children.*	*AJME*, Tasmania	(May et al., 1987, p. 28)
11.	Primary and secondary	1987	*In September 1985 a major Government policy statement on Curriculum Development and Planning was issued. This identified the visual and performing arts as a major element of the curriculum for all students. This importance has been recognised by music educators for a long time.*	*AJME*, Victoria	(May et al., 1987, p. 32)
12.	Primary and secondary	1988	[Kefala referred to the Statements from the Australia council's policy for a "multicultural program." One of the objectives of the multicultural program was] *"to encourage, promote and support, through the arts, the education of children of ethnic communities so that they may be aware and proud of their heritage."*	*AJME*, acoss Australia	(Kefala cited in Bourne, 1988, p. 70)

Row number	School level	Year	Citation (across Australia and England) and summary of citation (Russia)	Journal and place	Reference
13.	Primary and secondary	1988	*Issues such as equal opportunity,* [and] *access… continuity from K through 12… are addressed in the various curriculum statements or are reflected in the courses of study.*	*AJME*, Australia	(Carroll, 1988, p. 96)
14.	Primary and secondary	1988	[There is a] *unique contribution that music makes to the development of the child. All have dispensed with the elitist approach of music for the gifted few.*	*AJME*, Australia	(Hoermann, 1988, p. 86)
15.	Primary and secondary	1991	*We must lay open and be prepared to expatiate on the value of the arts as sources of satisfaction, personal growth and community reconciliation.*	*AJME*, Australia	(Aspin, 1991, p. 70)
16.	Primary and secondary	1991	*…basically all forms of activity other than Art are inspired by self-interest and it is only in Art that humanity can justify its miserable existence.*	*AJME*, Australia	(Aspin, 1991, p. 72)
17.	Primary and secondary	1998	*Music education has inestimable value in contributing to the personal, cultural, and social growth of the child, engaging the individual's mind, body, and sensibilities simultaneously. A music education has been shown to be fundamental to the child's creative, intellectual, and emotional development.*	*AJME*, Australia	(A. Lierse, 1998, p. 72)
18.	Primary and secondary	2001	*Music in the form of class singing was widely believed to be of paramount value in this regard. For example, the Denominational Schools Board, in announcing the appointment of singing masters to schools in the Ballarat, Castlemaine and Sandhurst (Bendigo) districts, commented in 1855:* *The influence of singing in harmonising and refining the mind of the young is acknowledged to the great, and is of no small importance in a community such as this…there is reason to expect that they [newly-appointed singing masters]will exercise a most favourable influence, not only on the musical, but also the moral associations of these goldfields.*	*AJME*, Victoria	(R. Stevens, 2001, p. 21)
19.	Primary and secondary	2001	[In the early years of the 1900s, the concept of transmissionism (when an education system seeks to perpetuate the structure and content of a given culture, perpetuating a society's morals and culture in terms of upper- and middle-class values) in educational sociology may be identified. He wrote that]	*AJME*, Australia	(R. Stevens, 2001, p. 22)

Row number	School level	Year	Citation (across Australia and England) and summary of citation (Russia)	Journal and place	Reference
			The concept of cultural transmissionism is particularly evident in school song books of the period which not only included a number of Australian songs which focussed on native flora and fauna, the beach, and other Australian themes, but also included a fair proportion of "folk songs of the British Isles" and "songs of the Empire."		
20.	Primary	1972	*The whole educational process is aimed at increasing awareness and perception. Clearly the arts have a vital part to play in this.*	*Music Teacher*, England	(Paynter, 1972a, p. 11)
21.	Primary	1988	*Some of the reasons for teaching a subject may be more or less universal, but others may be coloured by the needs of the school, of the locality, or of the individual pupil.*	*Music Teacher*, England	(C. Evans, 1988, p. 11)
22.	Primary	1989	*The one thing we must stand by is its vital importance in the cognitive and aesthetic development of our children.* *A curriculum area like music must be seen to be important to children, and that is only going to happen if teachers make it both important and deeply meaningful.*	*Music Teacher*, England	(Addison, 1989, p. 15)
23.	Primary	1995	*Primary school music, if it is to be broad and balanced, must offer experiences and opportunities for all children…*	*Music Teacher*, England	(Lougheed, 1995, p. 5)
24.	Primary	2000	*More positively, the three-year study of the effectiveness of arts education in English and Welsh secondary schools found that good-quality arts education can improve children's personal, social, creative and artistic skills and abilities.*	*Music Teacher*, England	(Morgan, 2000, p. 11)
25.	Primary	2002	*In Music Teacher, April 2001, George Adamson discussed the benefits of music for pupils' personal development and sense of well being. The effect of daily music lessons on primary pupils' behaviour and work was reported by Susan Elkin and Rhian Morgan in the April 2002 edition.* *…the teachers rated music highly for its ability to deliver not just creativity but also essential learning skills such as listening and concentration.* *The teachers' comments reveal a very positive response on the part of the children towards their music making. "Get the Singing Habit" used singing as the core ingredient at all times but covered the full range of curriculum areas: listening, apprising and performing. The Warwickshire project anticipated Curriculum 2000 and*	*Music Teacher*, England	(Dibb, 2002, pp. 24-25)

Row number	School level	Year	Citation (across Australia and England) and summary of citation (Russia)	Journal and place	Reference
			the return of singing to its essential role as a core strand running throughout the teaching of music. *Comments mirror the idea that children with special educational needs are enjoying and benefiting from the [music] project.* *Children with special educational needs happy to take part and even take the lead – year 4 teacher.* *Some of the academically poorer children do seem to be able to cope better than I had expected – Year 3 teacher.* *The comments tend to reflect on the less confident children finding increased confidence as a result of the [music] project.* *Has already encouraged hesitant children to have a go – Year 4/5 teacher.* *A child previously lacking confidence and finding 'arts' difficult has asked to join the choir – Year 4 teacher.* *The word "enthusiasm" is repeated and the impression is given of a positive response to the project from the children.* *Children were extremely enthusiastic in their approach – Year 4 teacher.* *Raised profile and importance in their minds – Year 5 teacher.*		
26.	Primary	2003	*One primary head comments that music and the arts "motivate and enhance the learning environment, and they bind the school together."*	*Music Teacher*, England	(Lamont, 2003, p. 29)
27.	Primary	2007	*"Music is vital to a child's education," Hallam insists. "It helps concentration, aids relaxation and can influence moods and emotions. Singing helps young children with language development and, where coupled with movement, enhances physical co-ordination."*	*Music Teacher*, England	(Quinn, 2007, p. 11)
28.	Secondary	2003	*Research done by Alexandra Lamont, David Hargreaves, Nigel Marshall and Mark Tarrant showed that 67 per cent of pre – GCSE secondary-school pupils enjoyed class music lessons…*	*Music Teacher*, England	(Walmsley, 2003a, p. 29)
29.	Primary and secondary	1968	*The claims of music as an element in any well-balanced scheme of education were found to be among the highest.*	*AJME*, Australia but it is a report	("Music and the young (A report from Great

Row number	School level	Year	Citation (across Australia and England) and summary of citation (Russia)	Journal and place	Reference
				from Great Britain	Britain)," 1968, p. 54)
30.	Primary and secondary	1969	*Yet it should be remembered, particularly perhaps by the specialist, that music does not function alone but is part of life as a whole. The child's physical and emotional reactions to music are part of his natural response to the stimuli of his environment.*	*Music Teacher*, England	(D. M. Smith, 1969c, p. 23)
31.	Primary and secondary	1976	*Music cannot be dismissed as a subject that only a few regards as valuable. It can take its place beside other subjects as something form which everyone can benefit. Wagner wrote, "The language of tones belongs equally to all mankind"; let us see that all have a chance to speak it.*	*Music Teacher*, England	(Tillman, 1976, p. 13)
32.	Primary and secondary	1990	*The Education Reform Act* *A survey, and a look at its implications for music education* *1. National Curriculum* • *ten foundation subjects, including music, are to be taught throughout compulsory school years, for children aged 5 to 16.* *…Implications for Music Education in General:* • *all pupils to study music from 5 to 16 years* • *programmes of study to be determined by secretary of state, but not allocation of time.*	*Music Teacher*, England	(Shield, 1990, p. 35)
33.	Primary and secondary	1997	*Intelligence is measured by the ability an individual has to make connections. Music enables this process to become second nature because it engages and demands the use of the whole person; the intellect, the imagination, the heart, and the skilful coordination of the entire body.*	*Music Teacher*, England	(Tobin, 1997, p. 30)
34.	Primary and secondary	1998	*…school music is often the only chance children have to experience structured music and is thus the most basic building block on which the UK's vibrant and financially successful music industry is based.*	*Music Teacher*, England	(Kelley, 1998, p. 11)
35.	Primary and secondary	1998	*…The importance of music, not only in education but as part of the nation's lifestyle.*	*Music Teacher*, England	(C. Stevens, 1998, p. 5)
36.	Primary and	1999	*According to Richard Crozier, professional development director, ABRSM:* *Music, along with other arts subjects, plays a vital role enabling children to achieve*	*Music Teacher*,	(Scharf, 1999, pp. 16-17)

Row number	School level	Year	Citation (across Australia and England) and summary of citation (Russia)	Journal and place	Reference
	secondary		*either universally recognised high standards in performance or composition, or individually high standards which give self-esteem and satisfaction. The arts bring joy to both creator and audience. Teaching and learning in the arts can promote whole brain integration which is the key to achievement in any subject or social area. Our national curriculum still fails to recognise the importance of this fact.* *…My hope is that the NC [National Curriculum] will make music accessible to all…*	England	
37.	Primary and secondary	2002	*Further research for the charity showed that taking part in music helps to develop intellectual skill such as observation, analysis and mental discipline.* *"'Music plays an important part in the lives of children and young people… Other skills can be learned while making music, such as how to work in a team and how to listen, which builds confidence."*	*Music Teacher*, England	(Clarke, 2002c, p. 15)
38.	Primary and secondary	2004	*There's nothing else quite like it* [music] *in schools. As a curriculum subject and a wider educational tool, nothing else works on us, or for us, in the same way as music – a fact of which music teachers are very well aware. Uniquely, music engages physical discipline and mental attention, and it feeds in to every other area of the curriculum. A child who plays a musical instrument is more likely to develop the listening skills essential for learning a foreign language. A child who can count in time to a piece of music will have an instinctive grasp of certain mathematical principles.*	*Music Teacher*, England	(Miliband, 2004, p. 7)
39.	Years 1 - 8	1983	General school students have different levels of experience and development in music. Does that mean that some students may study music but others do not? The answer is no! It is clear that students have different psychological levels of listening concentration, coordination between ear and voice and singing in pitch. However, practice shows that music lessons eliminate these gaps in students' development. There are no children who are not capable of perceiving music but there are children who are not talented enough to study music professionally. However, the general school does not set the professional music learning objectives.	*Music in School*, Russia	(Tarasov, 1983, p. 16)
40.	Years 1 - 8	1983	The age-specific psychological qualities do not only become apparent but also form and develop in the process of music learning. Music contributes to emotional and cognitive development. It targets individuals so that helps to develop a sense of personal identity in a social environment.	*Music in School*, Russia	(Tarasov, 1983, p. 18)

Row number	School level	Year	Citation (across Australia and England) and summary of citation (Russia)	Journal and place	Reference
41.	Years 1 - 8	1983	Music lessons give children the fundamental knowledge about music as an art, form their listening and performing skills and abilities, inculcate in students the taste for music, and foster love towards music. Nowadays, we may state that we achieved some success in the teaching music at general schools. Educational aspect of musical education is in the core of musical content. There is a direct link between the degree of how much students are influenced by music lessons in their preferences, tastes and ability to evaluate the wealth of music and the level of their aesthetic taste and ability to make aesthetic choices. The aim of school music education is to develop of alloy of knowledge and convictions.	*Music in School*, Russia	(Balyasnaya, 1983, p. 3)
42.	Years 1 - 8	1983	There is an imbalance in hours for science and music at schools. Schools predominantly think about the development of minds and do not care equally about the development of hearts. However, this approach to child education harms both minds and hearts. Music develops creativity, emotions and imagination in children. Music influences thoughts and feelings. Music impregnates the mathematical and scientific thinking. Will be any of the mathematical equations, chemical formulae or physical laws able to help us to approach to understanding of what is good and what is bad; what is nobleness and what is meanness; what is boldness and what is cowardice? All questions of morality will not be answered by these sciences. Music instils moral principles and virtues and develops aesthetic values in children. Children's' attitudes towards major moral problems start developing from the nursery songs. It is possible to say that children make their first steps into moral world before they make their real first steps on the ground.	*Music in School*, Russia	("Искусство в школе [The Arts in school]," 1983, p. 2)
43.	Years 1 - 8	1983	Music contributes to the formation of personality in students with behavioural problems. Music improves their concentration and behaviour. Practice shows that in general schools students with intellectual development delays also display delays in emotional development. Consequently, these students have anomalous perceptions of environment which effects their social interactions. These students often do not care about other people' grief, sorrow, anger and joy. Emotional underdevelopment leads to breaking the links with other students. Music lessons help students with behavioural problems to set and achieve some positive goals. Listening to and performing music helped them to develop comradeship. It is not a simple task to show the value of truly artistic [Russian: подлинно художественная] [Western Art] music and develop a sustained interest in it. It is not	*Music in School*, Russia	(Bagreeva, 1983, pp. 22-23)

Row number	School level	Year	Citation (across Australia and England) and summary of citation (Russia)	Journal and place	Reference
			an easy task to accomplish with diligent students. It is even more difficult when working with students who have behavioural problems. However, practice shows that music and musical activities improve students' behaviour.		
44.	Years 1 - 8	1985	Music helps to improve behaviour and establish discipline. This is a creative discipline.	*Music in School*, Russia	(Trushin, 1985, p. 30)
45.	Years 1 - 8	1985	A child needs music as he or she needs play and fairy tales. What a child misses in the childhood will never be made up for in the youth or adulthood. A primary school teacher stated that the new music program is great. She wrote that music lessons develop students' positive attitudes, discipline and capacity for self-expression. It also raises their interest in learning. Music makes students to be better, kinder and more high-minded [Russian: благороднее] persons. It also strengthens the students' culture with moral principles, virtues and attitudes.	*Music in School*, Russia	(Chernousova, 1985a, pp.26-27)
46.	Years 1 - 8	1986	Music establishes, fosters and consolidates the aesthetic culture of individuals at school.	*Music in School*, Russia	("Не уклоняйся от назревших проблем [Do not avoid real issues]," 1986, p. 5)
47.	Years 1 - 8	1986	My many years of teaching music at school prove that music lessons significantly influence students' musical preferences, awareness, perception and understanding of music. Music makes participation in music lessons enjoyable.	*Music in School*, Russia	(Nelubina, 1986, p. 12)
48.	Years 1 - 8	1986	V. G. Belinsky said that influence of music on all children is abundantly beneficial. The earlier they are exposed to it the better.	*Music in School*, Russia	(Tolstaya, 1986, p. 22)
49.	Years 1 - 8	1986	Students themselves acknowledge that music brings joy, happiness and helps to overcome difficulties.	*Music in School*, Russia	(Deulenko, 1986, p. 32)
50.	Years 1 - 8	1988	There have been many societal problems in the past. We have to admit that they did not occur because mathematics, physics and chemistry were not taught properly.	*Music in School*,	(Kabalevsky, 1988, p. 10)

Row number	School level	Year	Citation (across Australia and England) and summary of citation (Russia)	Journal and place	Reference
			Those problems arose because we did not teach music properly. To conclude, Kabalevsky once stressed that from Aristotle's time to the present, music had played an important role in all aspects of a child's education. We have to either agree or disagree with this statement. There is no third option.	Russia	
51.	Years 1 - 8	1995	All children have the right to music education – not only those who are talented or are especially selected.	*The Arts in School*, Russia but the author is from Australia	(Forrest, 1995, p. 64)

Table 2b

State of Music Education (Citations)

Row number	School level	Year	Citation (across Australia and England) and summary of citation (Russia)	Journal and place	Reference
1.	Primary	1974	[Classroom music] *originated in the nineteenth century evangelical zeal for the moral improvement of others that produced the movements represented by mechanics' institutes, schools of arts and schemes for teaching sight-singing to the masses… Music in schools declined into nothing or into the status of an accessory. Generally speaking, it is still an accessory.*	*AJME*, across Australia	(Covell, 1974, pp. 80-81)
2.	Primary	1975	*Whilst there is any school which does not have teachers capable of fulfilling a child's potential in specialised areas, the system which allows this occurrence must be inadequate.*	*AJME*, across Australia	(Lepherd, 1975, p. 17)
3.	Primary	1977	*In 1885 the school commissioners of N.S.W. found such little evidence of music education in schools, that they could "only lament its all but universal neglect." Education in Australia at present is a growth industry in a state of turmoil… In this rapidly changing situation, music educators must respond in a positive fashion, if even the present tenuous position of their discipline within the curriculum is to be maintained.*	*AJME*, NSW	(as cited in Bonham, 1977a, p. 17)
4.	Primary	1977	[Students did not receive] *any music education.*	*AJME*, ACT	(Bonham et al., 1977b, p. 55)
5.	Primary	1984	*Several speakers identified the nation-wide poverty of music teaching at the earliest years.*	*AJME*, across Australia	(Bourne, 1988, p. 63)
6.	Primary	1986	*What passes for music education in Victoria, as in many other parts of Australia, often consists merely of a series of unrelated activities, involving little more than sporadic exposure to music which is often of dubious quality.*	*AJME*, VIC and other parts of Australia	(Rimmer et al., 1986, p. 25)
7.	Primary	1987	*Music educators have, for some years, expressed general concerns about the standard of primary school music teaching. These concerns were given substance by*	*AJME*, NSW	(Taylor, 1987, p. 64)

Row number	School level	Year	Citation (across Australia and England) and summary of citation (Russia)	Journal and place	Reference
			the NSW Report; Education and the Arts (1977:44) which asserted that: '*many arts experiences in the primary school are minimal, spasmodic, fragmented and little related to the stated aims and objectives originally conceived*'.		
8.	Primary	1987	*Every recent report points to the fact that, in general, music is not being taught to a satisfactory standard in primary schools if, indeed, it is being taught at all.*	*AJME*, NSW	(Taylor, 1987, p. 74)
9.	Primary	1994	*…again, primary music education is the biggest loser…* [because] *economic rationalisation is affecting those music specialists who previously could be accessed by teachers, as they have to attend to additional workloads elsewhere at the expense of professional development.*	*AJME*, NT	(Jarvis et al., 1994, p. 73)
10.	Primary	1996	*The report [of 1975 District Inspectors of Schools] paints a rather dismal picture of music education at the primary level and the low status of music is attributed to the lack of music skills of classroom teachers and their lack of confidence.*	*AJME*, across Australia	(Jeanneret, 1996a, p. 5)
11.	Primary	2000	*Tasmania is enjoying a period of relative stability and consolidation in so far as music education is concerned.*	*AJME*, TAS	(A. Thomas, 2000, p. 75)
12.	Secondary	1974	*A newer generalisation is that schools, usually secondary schools, offer nearly all Australian schoolchildren class periods concerned with music as a wide-ranging art and as a subject of general knowledge. Here, if anywhere, the fundamental changes in music education must take place and be disseminated.*	*AJME*, across Australia	(Covell, 1974, p. 81)
13.	Secondary	1978	*Clearly class music faces large problems, yet if we wish to be able to justify the continuing presence of class music in the timetable of the secondary school, we can no longer ignore or sidestep some of theses problems. The predicament of school music has not gone unnoticed by teaching colleagues and educators and over the last ten years there has been a steady stream of reports and documents (the Newsom Report (1963) and Schools Council Reports in the United Kingdom and most recently the schools Commission/Australia Council Report, 'Education and the Arts," in Australia), drawing attention to the problems, music education now faces.* *Music education as a part of the secondary school curriculum is at present a confused and divided subject. Among music educators there exists little consensus over what should be taught, the skills and techniques the pupil needs to learn or even the most effective form in which the subject should be presented in the secondary school.*	*AJME* but the author is from the UK and wrote about secondary music education in Great Britain and Australia	(Sarah, 1978, p. 7)

Row number	School level	Year	Citation (across Australia and England) and summary of citation (Russia)	Journal and place	Reference
14.	Secondary	1988	*The scene in secondary music education in Australia is much rosier. Teaching programs have matured, emphases have changed, and practical music making is at a much higher level. Some of the same problems are there too, such as the problem for certain States in providing staff to distant areas. Government support of arts and music in schools is stronger and curriculum documents are moving in exciting new directions… The changes address new requirements for balance, relevance and continuity, flexibility, opportunity, and for continuous and sequential programs to assist the development of students. What comes through the various States, Territory… is the delight and even surprise that the changes are so good.*	*AJME*, across Australia	(Carroll, 1988, p. 101)
15.	Secondary	1992	*The state of music education in Victoria at the end of 1992 could be reasonably described as fluid! While there have been some exciting changes this year which will have long-reaching and positive effects for music education, there* ***could be***[1362] *changes, the outcome of which is completely unknown.*	*AJME*, VIC	(B. Smith et al., 1992, pp. 72-73).
16.	Secondary	1995	[When monitoring standards in the Art education in Western Australia, there was a random sample of Year 10 students who were actually studying an Arts subject.] *The results of a truly random sample of Year 10 would be too depressing for words, and of such embarrassment to the system…*	*AJME*, WA	(Caesar et al., 1995, p. 24)
17.	Primary and secondary	1973	*It has not been easy to secure a place for music at all in the context of public education systems in many countries today; and even where it does exist, it is usually strongest in the elementary school, fading away progressively as the child grows.*	*AJME* but the author is from Canada	(Schafer, 1973, p. 3)
18.	Primary and secondary	1977	*One may hazard the concluding projection that the health of the musical education of future generations will depend critically on the provisions for so-called qualitative teaching achieving the success at which they presently appear to be aiming. We are in the midst of a honeymoon period – for in South Australia it is early days yet for the total music education scene. Criticism arising from any dubiousness of teaching effectiveness or desirability of teaching content can usually be quelled with the dazzle of growth rate figures. But when the growth rate levels of the true effectiveness of teaching programmes will be revealed. Now is the time to prepare for that occasion, and I must say, that does appear to be happening.*	*AJME*, SA	(Bonham et al., 1977b, p. 61)

[1362] Bold is McMillan's.

Row number	School level	Year	Citation (across Australia and England) and summary of citation (Russia)	Journal and place	Reference
19.	Primary and secondary	1992	*Despite the uncertainties of the current climate, musical life in Victoria's primary and secondary schools continues to flourish*; *unabated and wonderful music-making takes place daily throughout the state.*	*AJME*, Victoria	(B. Smith et al., 1992, p. 74)
20.	Primary and secondary	1998	[In the State system,] *school music programs… continue to flourish.*	*AJME*, QLD	(A. Thomas, 1998, p. 83)
21.	Primary and secondary	2001	*Given the increasing crowded school curriculum, is music destined to loose its traditional place as part of the core curriculum in schools and to become an extra-curricular subject? Will such a scenario mean that only those students who are identified as being musically-gifted or whose parents value and can afford a music education will study music and then only a private teacher or music school?*	*AJME*, VIC	(R. Stevens, 2001, p. 24)
22.	Primary and secondary	2001	*Almost since the introduction of singing to schools in the 1850s, music has been "walking on the tight rope of survival."*	*AJME*, VIC	(R. Stevens, 2001, p. 25)
23.	Primary and secondary	2001	*Increasingly attention is being paid to the needs of students in the more distant and remote regions of the Northern Territory which, with a paucity of people and vast distance, relies on a variety o strategies to provide access to music education for all students… the standard of music teaching in the NT is very high and something for which those involved in its dissemination can justifiably be proud.*	*AJME*, NT	(A. Thomas, 2001, p. 58)
24.	Primary	1969	*There is little going on…frankly, there is very little going on in Cornish schools which doesn't exist better elsewhere in the British Isles.*	*Music Teacher*, England	(Rees-Davies, 1969, p. 13)
25.	Primary	1972	*Five years ago, in one very telling sentence, the Plowden Report reminded us of the way in which music had failed to keep pace with other areas of the school curriculum: "The planning of music as a creative subject lags behind work in language and the visual arts and crafts."*	*Music Teacher*, England	(Paynter, 1972d, p. 14)
26.	Primary	1980	*In some schools there is no music. Even given someone to teach it, "Music" does not always appear as part of the school day.*	*Music Teacher*, England	(Dove, 1980, p. 17)
27.	Primary	1989	*So may we all see more than a glimmer of hope in the future of Music Education under the National Curriculum? The one thing we must stand by is its vital importance in the*	*Music Teacher*,	(Addison, 1989, p. 15)

Row number	School level	Year	Citation (across Australia and England) and summary of citation (Russia)	Journal and place	Reference
			cognitive and aesthetic development of our children. *But there is a proviso. A curriculum area like music must be seen to be important to children, and that is only going to happen if teachers make it both important and deeply meaningful.*	England	
28.	Primary	1994	*Meanwhile my own experience of Ofsted inspections shows that music is often way behind other National Curriculum subjects when it comes to issues such as assessment, differentiation, progression and management.*	*Music Teacher*, England	(Bray, 1994, p. 8)
29.	Primary	1994	*The Voices Foundation was set up last year to address the serous decline in music teaching in Britain's classrooms, particularly in primary schools where non-specialist teachers are often ill-equipped for the job of introducing young children to music.*	*Music Teacher*, England	(Khandekar, 1994, p. 8)
30.	Primary	1995	*I write with 25 years' experience in primary education and a belief that music is for all children and all teachers. Having visited hundreds of primary schools… I see a decline in class-based music and its support which worries me greatly.* *What seems to be happening is that elitism is creeping back: instrumental teaching, recorder groups, orchestras and choirs are marvellous opportunities for children, but they are not the whole picture of what primary music can, and should, be. They are the icing on the cake, and unfortunately all too many schools now provide all icing and no cake. Primary school music, if it is to be broad and balanced, must offer experiences and opportunities for all children and not just those perceived as musically gifted, or whose parents are willing and able to pay for lessons… We are again failing the vast majority of pupils, and this trend looks set to continue.* *It is a depressing picture…*	*Music Teacher*, England	(Lougheed, 1995, p. 5)
31.	Primary	1997	*Primary music good but patchy, says Ofsted report* *A newly-published report on standards in primary schools has concluded that standards in music at Key Stage 1 and 2 compare very well with other subjects. According to the report, Standards in the Primary Curriculum 1996/97, attainment in composing, performing, listening and appraising has 'risen markedly' since the implementation of the 1995 National Curriculum Order. Pupils in nearly half of all nursery and reception classes are said to be achieving well and making good progress. Pupils make more rapid progress during KSS 1 and 2 and their attainment at the needs of the Key Stages is higher. The report also points out several times that the 'dip in the quality of teaching' during Years 3 and 4 which is found in other subjects is barely evident in music.*	*Music Teacher*, England	(Jenkins, 1997, p. 5)

Row number	School level	Year	Citation (across Australia and England) and summary of citation (Russia)	Journal and place	Reference
			Where here the proportion of lessons where pupils' response is assessed as being 'good' rises gradually from Year 1 to Year 6, the proportion of lessons where the pupils' response is labelled 'unsatisfactory' also rises. Not surprisingly, the report notes that "pupils who take part in optional music activities, for example instrumental music, usually have good attitudes to music."		
32.	Primary	2000	QCA's [Qualifications and Curriculum Authority] - *Tony Knight assured the meeting that there was now more music happening in primary schools. But not all those present were persuaded by this announcement as for some it conflicted dramatically with their own experience. They pointed to schools where (despite Ofsted's praise for the standard of music in primary school generally) there is no (or nearly no) music at all.*	*Music Teacher*, England	(Jenkins, 2000a, p. 5)
33.	Primary	2001	*Education minister Jacqui Smith has taken exception to the Times Educational Supplement's research into music in primary schools which she regards as flawed and limited.* *In September the TES [the Times Educational Supplement] surveyed music provision in primary schools across the UK…* *the survey shows that most schools report that more time is now being spent on class music than it was two and a half years ago when TES launched its Music ain the Millennium campaign.*	*Music Teacher*, England	(Elkin, 2001, p. 7)
34.	Primary	2002	*Ofsted believes that on the whole primary music teaching is improving and, according to the latest information on the Ofsted website, five out of ten class music lessons observed by Ofsted in primary schools were good. This still needs to improve but it is not perhaps the crisis that some would have us believe. Yet there is compelling evidence that despite the Ofsted results, teachers in primary schools have little if any training in the delivery of music and therefore little confidence in their ability to teach the subject.*	*Music Teacher*, England	(Dibb, 2002, p. 24)
35.	Primary	2004	*Leonora Davies, chairman of the Music Education Council and an Ofsted inspector herself, agrees… "Sadly there are still some schools, especially primaries, where very little music is being taught..."*	*Music Teacher*, England	(Elkin, 2004a, p. 9)
36.	Primary	2007	*There seems to be a problem with music education in this country which is no going away, despite all the conferences and worthy efforts of many music educationalists. Primary NQTs [Newly Qualified Teachers] are not being adequately trained to deliver the music curriculum, and unless we do something about it music in education is*	*Music Teacher*, England	(Dibb, 2005, p. 8)

Row number	School level	Year	Citation (across Australia and England) and summary of citation (Russia)	Journal and place	Reference
			always going to be and afterthought.		
37.	Secondary	1972	*Music is among the worst-treated subjects in the curriculum. Exciting and successful ideas remain isolated glimmers of light, or become perforce mere steps in a musician's career. In secondary schools there is a dearth of child-centred experiment, of 'field experts', of co-coordinated research, of suitable published course-work. Or perhaps (I hope) someone can prove me wrong?*	*Music Teacher*, England	(Davies, 1972, p. 11)
38.	Primary	1974	*At the present the whole school curriculum is being examined and questioned. I am asking that we try to be clear about why think music is vital and valuable and what it is we want to do and under which conditions. Then we shall be in a better position to say positive things about the place of music within any future school framework. It is time that we dragged ourselves out of the Slough of Despond.*	*Music Teacher*, England	(Swanwick, 1974b, p. 18)
39.	Primary	1976	*…there has been the greatest resurgence in our history towards music education in schools.*	*Music Teacher*, England	(Mulholland, 1976, p. 10)
40.	Primary	2004	*Music teaching has improved in 52 per cent of secondary schools according to the annual report of Her Majesty's Chief Inspector of Schools, David Bell…* *Key Stage 3 music has also been found wanting. The music curriculum is unsatisfactory in the early secondary years at almost one school in six and is good or better in less than half the schools inspected. Homework is generally not used well at this level.* *The situation is generally better at KS4. Two thirds of GCSE [General Certificate of Secondary Education] music students now achieve grades A*-C and more than one third of candidates pass both AS and A2 with grades A or B.*	*Music Teacher*, England	(Elkin, 2004b, p. 7)
41.	Primary	2005	*The standard of music teaching in British schools is shockingly low and the standard of teaching training is a disgrace, Lord Moser told a recent conference.*	*Music Teacher*, England	(Jenkins, 2005, p. 7)
42.	Primary	2007	*Worrying new research suggests that more than half of the UK's primary school teachers have inadequate training or lack confidence to teach music in the classroom. The findings, published by the University of London's Institute of Education, show a markedly uneven provision of music training at postgraduate degree level and point to severe shortcomings in the ability of some primary school teachers to deliver key*	*Music Teacher*, England	(Quinn, 2007, p. 11)

Row number	School level	Year	Citation (across Australia and England) and summary of citation (Russia)	Journal and place	Reference
			National Curriculum components such as music.		
43.	Primary and secondary	1972	*But what about existing methods? Were they not satisfactory? By and large they seemed to be aimed at Musical Education rather than music in education. Meanwhile, music was demonstrably slipping away from us.* *When we looked at the other arts areas in education we felt even more conscious that music was not fulfilling its proper role. The visual arts, creative writing, and drama improvisation – the new teaching methods undoubtedly involved all the children…*	*Music Teacher*, England	(R. Hall, 1972, p. 9)
44.	Primary and secondary	1997	*Music in state schools is being systematically eroded by the present government…*	*Music Teacher*, England	(Gray, 1997, p. 11)
45.	Primary and secondary	1998	*The Campaign for Music in the Curriculum, organised by the Music Industries Association in collaboration with the National Music Council and Music Educaiton Council, has officially drawn to a close, following the DfEE's announcement on 29 June that music is no longer under thread of being dropped form the national curriculum.* *The Times Educational Supplement will be continuing its campaign, Music for the Millennium for the foreseeable future. "Music is still under pressure," commented assistant editor Jeremy Sutchliffe.*	*Music Teacher*, England	(C. Stevens, 1998, p. 5)
46.	Primary and secondary	2000	*Let's not forget that there are still schools where there is no or nearly no, music…*	*Music Teacher*, England	(Jenkins, 2000b, p. 5)
47.	Primary and secondary	2003	*A survey of 7,000 schools in 117 English LESa [Local Educational Authorities] conducted by the Audit Commission, Ofsted and LEAs has investigated the effects of LEA inspection.* *Results show that schools and LEAs now generally work well together but that music, art and geography tend to be neglected in favour of literacy and numeracy.* *Councillor Malcolm Grimston, cabinet member for education at Wandsworth London borough also expressed concerns: "There's an over-focus on literacy and numeracy, and we need to rebalance the curriculum with music, art and geography which are being pushed out."*	*Music Teacher*, England	(Elkin, 2003g, p. 15)
48.	Primary and	2005	*[Peter Maxwell Davies, Mater of the Queen's Music said that there is] an inadequate*	*Music*	(S. Smith, 2005,

Row number	School level	Year	Citation (across Australia and England) and summary of citation (Russia)	Journal and place	Reference
	secondary		*music education system in our schools…*	*Teacher*, England	p. 13)
49.	Primary and secondary	2005	*Sociologist Frank Furedi declared that the problem was not just the curriculum ("which is horrendous") nor teachers ("though there are a lot of bad ones") but that "we live in a world that finds it difficult to value anything." He mocked both philistinism in Government and the inclusivity agenda.*	*Music Teacher*, England	(Jenkins, 2005, p. 11)
50.	Years 1 - 8	1983	In Russia, before the Revolution [1917], music education was provided in primary and middle schools for insignificantly small number of children. Music was a part of scripture time and prepared singers for the Russian Orthodox church. It was called "Singing." The content was religious. It also included moral principals proposed by government ideology. In 1918, the first soviet school program emerged. A part of it was dedicated to music. The subject was called "Singing (Music)." The objective of primary schooling was "to touch and open students' souls." The program said that only music can bring "musical perception of life." It also stated that singing in choir has to be a part of all school life. There were fife parts of primary school program for fife years of study. All started with the words "Children listen to and sing…," "Children listen to and sing…," and "Children listen to and sing…" The objective of middle schooling was familiarisation with folk music and professional music, teaching music grammar and developing a skill of conscious participation in choir singing.	*Music in School*, Russia	(Kabalevsky, 1983a, p. 2)
51.	Years 1 - 8	1983	In the 20s, not everything what was planned was achieved because of the civil war. However, the basis for further development of the music program content was established. This included moral development, listening, music grammar and singing. In the early 40s, "Music" was transformed into "Singing and music" (without brackets) again. Dissatisfaction with school music education became apparent in the 50s and 60s. This was the time when there was the urgent need to improve and develop intellectual and cultural wealth - of the Soviet Union citizens. In the 60s, the Ministry of Education of the Russian Federation pointed out the need to broaden school music education. According to Kabalevsky (1983a), Sveshnikov wrote in 1959 that we have to state that school music is the most deserted, neglected and the most difficult area of music education.	*Music in School*, Russia	(Kabalevsky, 1983a, p. 3)

Row number	School level	Year	Citation (across Australia and England) and summary of citation (Russia)	Journal and place	Reference
52.	Years 1 - 8	1983	According to Kabalevsky, in 1961, Hrennikov stated that comprehensive school is a fundamental of music and aesthetic education of children and youth. Music instruction and teaching has to be set well at school. However, this does not exist across our country. According to Kabalevsky, in 1971, Apraksina wrote that the contemporary requirements dictated reconsideration and improvement of the content of music at school. The existed program "Singing" did not meet the situation and ceased to correlate to the aesthetic and music education objectives. There was the need to revise, modernise and improve the existing music program. In 1970, the Ministry of Education of the Soviet Union declared that the school aesthetic education is not satisfactory. Therefore the school music program had to be reconsidered and improved.	*Music in School*, Russia	(Kabalevsky, 1983a, p. 6)
53.	Years 1 - 8	1987	The Department of Education of the Russian Federation state that the school program "Music" involved 25 thousand teachers in 1986. It was noted that this was undoubted improvement when comparing with time when the new program started implementing (1979-1981). Year 1 of those years completed their school music education. The Institute of Teacher Professional Development conducted a research project to compare students who did not participate in implementation of the new program and who completed it. The results show that across Russia outcomes in music education of the students who completed the new program are higher. Their aesthetic and musical interests are also broader. They also built a solid understanding that music is a part of their life.	*Music in School*, Russia	(Chelyshova, 1987, p. 37)
54.	Years 1 - 8	1987	The number of schools which implement the new program *Music* is growing. As a result, there has been improvement in music provision at schools. This finding derived from researches which were conducted by the Institute of Teacher Professional Development [Институт Усовершенствования Учителей], from conversations with students, music teachers, teachers of other subjects, parents and school executives. However, we often forget that quality does not depend of quantity. Yet, the number of schools which implement program *Music* does not necessarily mean that the quality level is higher. Many teachers go through uneasy process of rethinking of their teaching practices. The change is slow because of conservative thinking, gaps in their education and unwillingness to self-improvement.	*Music in School*, Russia	(Chelyshova, 1987, p. 38)
55.	Years 1 - 8	1988	The new program have completed the first round in 4, 000 schools of the Russian SFSR. The introduction of the program *Music* started in 1979. Presently, music lessons	*Music in School*,	(Gorunova, 1988, p. 7)

Row number	School level	Year	Citation (across Australia and England) and summary of citation (Russia)	Journal and place	Reference
			based on the program by D. Kabalevsky are taken in 35, 000 schools. There are many advantages that are pleasing but there are also many problems to be Russia resolved. The weaknesses of music lessons include too much emphasis on discussing music rather than listening and performing; an absence of purposeful accumulation of students' music experiences; and, an accent on formal music analysis.	Russia	
56.	Years 1 - 8	1989	The state of the school Arts in rural areas of Russia is catastrophic. There are not enough music specialists.	*Music in School*, Russia	(Saruba, 1989, p. 9)

Table 2c

Year 12 Participation Data Profile in the ACT

Music by course	Year, number of music entries, and total number of Year 12 students in all music subjects						
	1991	2001	2005	2006	2007	2008	2009
Total number of Year 12 students	*4171*[1363]	*3930*	4212[1364]	4083	3988	4111	4100
Total of music entries	*350*	*271*	389	396	450	425	371
Subject preference (number of music entries as a percentage of total number of Y12 students)	**8,39%**[1365]	**6,89%**	**9,24%**	**9,70%**	**11,28%**	**10,34%**	**9,05%**
Music A status			105	63	87	136	119
Music T			133	146	173	261	252
Music - Extension T			38	33	31		
Music A				1	1	3	
Music Industry C						25	
Jazz T			16	12	1		
Band C			4		3		
Holistic Music A/T							
Contemporary Music A			57	91	106		
Contemporary Music T			36	50	48		

[1363] All data in *Italics* are taken from R. Stevens (2003).
[1364] All data in normal font are taken from the ACT Board of Senior Secondary Studies (BSSS, n.d).
[1365] All data in **bold** are calculated by the author of the present study.

Table 2d

Year 12 Participation Data Profile in NSW

Year	Total number of Year 12 students	Total number of music entries	Board of Studies	Subject preference[1366]	Music by course								
					2 Unit Course 1	2 Unit Related	3 Unit Music	2 Unit HSC Course 1	2 Unit Common	3 Unit	Music I	Music II	Music Extension
1980	32689[1367]	1099		**3,36%**[1368]	*449*[1369]	*497*	*153*						
1981	30283	1191		**3,93%**	*626*	*429*	*136*						
1983	34283	1608		**4,69%**	*1033*	*438*	*137*						
1984	37208	2011		**5,40%**	*1330*	*461*	*220*						
1985	37547	2039		**5,43%**	*1323*	*478*	*238*						
1986	40724	2424		**5,95%**	*1622*	*543*	*259*						
1987	44075	2647		**6,01%**	*1851*	*533*	*263*						
1988	50655	3090		**6,10%**	*2226*	*552*	*312*						
1989	54347	3119		**5,74%**	*2171*	*549*	*399*						
1990	54338	2872		**5,29%**	*1976*	*517*	*379*						
1991	57113	2970		**5,20%**	*2070*	*489*	*411*						
1992	60481	3206		**5,30%**	*2352*	*457*	*397*						
1993	61359	3297		**5,37%**	*2445*	*466*	*386*						
1994	60013	3217		**5,36%**				*2457*	*384*	*386*			
1995	60181	3054		**5,07%**				*2338*	*430*	*286*			
1996	61638	3058		**4,96%**				*2396*	*403*	*259*			
1997	63116	3215	3240[1370]	**5,09%**				*2597*	*371*	*247*			
1998	65311	3702	3375	**5,67%**				*3106*	*349*	*247*			

[1366] Subject preference is the number of music entries as a percentage of total number of Year 12 students.
[1367] All underscored data are taken from the ABS (2011).
[1368] All data in **bold** are calculated by the author of the present study.
[1369] All data in *Italics* are taken from R. Stevens (2003).
[1370] All data in normal font are taken from the NSW Board of Studies (NSW BOS, 2009).

Year	Total number of Year 12 students	Total number of music entries	Board of Studies	Subject preference[1366]	Music by course								
					2 Unit Course 1	2 Unit Related	3 Unit Music	2 Unit HSC Course 1	2 Unit Common	3 Unit	Music I	Music II	Music Extension
1999	65909	4045	4154	**6,14%**							*3413*	*358*	*274*
2000	62883	4181		**6,65%**							*3606*	*357*	*221*
2001	62751	4464		**7,11%**							*3604*	*541*	*319*
2005	65888	5398		**8,19%**							4323	639	436
2006	66185	5452		**8,24%**							4434	625	393
2007	67189	5938		**8,84%**							4841	692	405
2008	67931	6145		**9,05%**							4947	750	448
2009	69261	6143		**8,87%**							4958	738	447

Statistical discrepancies in Table 2d

Source	Total number of entries per year, NSW		
	1997	1998	1999
NSW BOS (2009)	3240	3375	4154
R. Stevens (2003)	3215	3302	4045

The percentage of students' entries in music is calculated using R. Stevens' (2003) data.

Table 2e

Year 12 Participation Data Profile in the NT

Music by course	Year, number of music entries, and total number of Year 12 students in all subjects															
	1993	1994	1995	1996	1997	1998	1999	2000	2001	2002	2003	2004	2005	2006	2007	2008
Total number of Year 12 students	588[1371]	720	700	693	677	717	770	781	821	819	809	856	923	1381	985	1020
Total of music entries	56	71	77	54	58	81	81	97	99	71	73	125	112	116	84	146
Subject preference[1372]	**9,52%**[1373]	**9,86%**	**11,00%**	**7,79%**	**8,57%**	**11,30%**	**10,52%**	**12,42%**	**12,06%**	**8,67%**	**9,02%**	**14,60%**	**12,13%**	**8,40%**	**8,53%**	**14,31 %**
Analytical Studies	1															
Music in Society	2	5		2	2	8	6				4	8	11			
Musicianship	21	25	30	19	27	24	20	22	18	17	14	30	22	33	5	42
Composing and Arranging	9	1	3	1	2	4	5		7	1	2	12	5	8	3	6
Ensemble Performance	5	5	10	6	1	10	13	25	25	15	19	30	21	20	32	22
Music in Context														8		14
Music Individual Study	1	3	3	2	1	2	5	10	10	8	5	13	14	18	15	17
Music Technology															4	5

[1371] All data in normal font are taken from the SACE Board (SSABSA, 2009).
[1372] Subject preference is number of music entries as a percentage of total number of Year 12 students.
[1373] All data in **bold** are calculated by the author of the present study.

Music by course	Year, number of music entries, and total number of Year 12 students in all subjects															
	1993	1994	1995	1996	1997	1998	1999	2000	2001	2002	2003	2004	2005	2006	2007	2008
Performance Special Study		1					1		2		1		2	5	1	
Solo Performance	17	31	31	24	25	33	31	40	37	30	28	32	37	24	24	40

Statistical discrepancies in Table 2e

Source	Total number of Year 12 students per year, NT			
	1995	1998	2000	2001
SACE Board (SSABSA, 2009)	700	717	770	821
R. Stevens (2003)	1095	1081	1187	1245

The percentage of students' entries in music is calculated using the SACE Board's data.

Table 2f

Year 12 Participation Data Profile in QLD

Year	Total number of Year 12 students	Year 12 Music Enrolments	Total of music entries	Subject preference	Music by course								
					Music	Music Extension (Performance)	Music Extension	Total number of Year 12 students	Total of music entries	Subject preference	Authority-registered Music	Music Extension	Music
1992		1619[1374]						*28574*[1375]	*1715*	**6,00%**[1376]	*96*		*1619*
1993		1545						*27335*	*1655*	**6,05%**	*110*		*1545*
1994		1233						*25978*	*1599*	**6,16%**	*92*	*53*	*1454*
1995		1119						*34458*			*80*		
1996		1160						*34893*	*1677*	**4,81%**	*131*	*60*	*1486*
1997		445						*36131*	*1684*	**4,66%**	*114*	*120*	*1450*
1998		1714						*37776*	*2206*	**5,84%**	*230*	*186*	*1790*
1999			2175		1842	333		*37032*	*2371*	**6,40%**	*183*	*263*	*1925*
2000	39824[1377]		2269	**5,70%**	1893	376		*38728*	*2484*	**6,41%**	*215*	*376*	*1893*
2001	39468		2240	**5,68%**	1852	388		*38440*	*2451*	**6,38%**	*211*	*388*	*1852*
2002			2238		1840	398							

[1374] All data in normal font are taken from the QCA (2010).
[1375] All data in *Italics* are taken from R. Stevens (2003).
[1376] All data in **bold** are calculated by the author of the present study.
[1377] All underscored data are taken from the ABS (2011).

Year	Total number of Year 12 students	Year 12 Music Enrolments	Total of music entries	Subject preference	Music by course								
					Music	Music Extension (Performance)	Music Extension	Total number of Year 12 students	Total of music entries	Subject preference	Authority-registered Music	Music Extension	Music
2003	38928		2129	**5,47%**	1771	358							
2004	38690		2289	**5,92%**	1850	439							
2005	39267		2566	**6,53%**	2054	512							
2006	39870		2910	**7,30%**	2359	551							
2007	41193		3591	**8,72%**	2768	3	820						
2008			3917		2998		919						
2009			4274		3270		1004						

Statistical discrepancies in Table 2f

Source	Total number of Year 12 students per year, QLD	
	2000	2001
ABS (2011)	39824	39468
R. Stevens (2003)	38728	38440

For 2000 – 2001 and 2003 -2007 - the percentage of students' entries is calculated using the total the number of Year 12 students from Australian Bureau of Statistics (2011) and the number of Year 12 music entries from the QSA (2010).
For 2002, 2008-2009 – the percentage of students' entries is calculated using the total the number of Year 12 students and the number of Year 12 music entries from the QSA (2010).

Table 2g

Year 12 Participation Data Profile in SA

Music by course	Year, number of music entries, and total number of Year 12 students in all subjects																
	1992	1993	1994	1995	1996	1997	1998	1999	2000	2001	2002	2003	2004	2005	2006	2007	2008
Total number of Year 12 students		9359 [1378]	10222	9696	9343	9808	10236	10559	10823	10925	11102	11070	11327	11504	12167	12056	12237
Total of music entries	637	859	1336	1072	1149	1233	1364	1437	1337	1579	1586	1743	1530	1940	2100	2153	2082
Total number of Year 12 students	*17895* [1379]									*13352*							
Year 12 Music Enrolments	*637*									*790*							
Subject candidature as a percentage of the total candidature	*3,56%*									*5,91%*							
Subject preference [1380]		**9,18%** [1381]	**13,07%**	**11,06%**	**12,30%**	**12,57%**	**13,33%**	**13,61%**	**12,35%**	**14,45%**	**14,29%**	**15,75%**	**13,51%**	**16,86%**	**17,26%**	**17,86%**	**17,01%**

[1378] All data in normal font are taken from the SACE Board (SSABSA, 2009).
[1379] All data in *Italics* are taken from R. Stevens (2003).
[1380] Subject preference is the number of music entries as a percentage of total number of Year 12 students.
[1381] All data in **bold** are calculated by the author of the present study.

Music by course	Year, number of music entries, and total number of Year 12 students in all subjects																
	1992	1993	1994	1995	1996	1997	1998	1999	2000	2001	2002	2003	2004	2005	2006	2007	2008
Music	139																
Music History and Literature 2 units	132																
Music Performance and Theory 2 units	366																
Analytical Studies		50	47	13	26	30	40	35	24	19	14	8	9	8			
Music in Society		175	175	11	126	134	184	172	154	147	136	166	127	111			
Musicianship		311	293	278	262	268	279	295	317	355	343	384	300	386	361	393	384
Composing and Arranging		121	133	105	75	84	87	81		83	79	95	63	71	77	67	61
Ensemble Performance		156	187	190	190	201	203	247	230	314	305	317	341	486	616	613	560
Music in Context															117	127	133
Music Individual Study		46	67	67	68	75	76	111	88	129	152	124	129	162	155	164	164
Music Technology															54	59	64
Performance Special Study			36	30	36	46	58	39	58	42	48	54	53	61	87	69	71
Solo Performance			398	378	366	395	437	457	466	490	509	595	508	655	633	661	645

Statistical discrepancies in Table 2g

In 1992, the number 637 is quoted by R. Stevens (2003) as the “Number of enrolments in Year 12 music courses.” However, the same number is quoted by the SACE Board as the “Number of entrances in Year 12 music courses.”

Source	Total number of Year 12 students, SA
	2001
SACE Board (SSABSA, 2009)	10925
R. Stevens (2003)	13352

The percentage of students’ entries in music is calculated using the SACE Board’s data.

Table 2h

Year 12 Participation Data Profile in TAS

Music by course	Year, number of music entries, and total number of Year 12 students in all subjects										
	1998	1999	2000	2001	2002	2003	2004	2005	2006	2007	2008
Total number of Year 12 students	*4488*[1382]		*4691*	*4929*		5024[1383]	4368	4182	4323		
Year 12 Music Enrolments	*569*	*612*	*402*	*465*							
Total number of music entries						373[1384]	315	324	352		
Subject candidature as a percentage of the total candidature	**12,68%**[1385]		**8,57%**	**9,43%**							
Subject preference (number of music entries) as a percentage of total number of Y12 students						**7,42%**	**7,21%**	**7,75%**	**8,14%**		
Music Senior Secondary 3B						6	6	9	20		
Music Senior Secondary 4B						4	4	5	4		
Music Senior Secondary 3C						27	23	20	14		
Music Senior Secondary 4C						23	22	27	37		
Contemporary Music 3C										4	9
Contemporary Music Senior Secondary 3B						0	4	4	3		5

[1382] All data in *Italics* are taken from R. Stevens (2003).
[1383] All underscored data are taken from the ABS (2011).
[1384] All data in normal font are taken from the TQA (n.d.).
[1385] All data in **bold** are calculated by the author of the present study.

Music by course	Year, number of music entries, and total number of Year 12 students in all subjects										
	1998	1999	2000	2001	2002	2003	2004	2005	2006	2007	2008
Contemporary Music 4A										5	5
Contemporary Music Senior Secondary 4B						20	24	17	28	24	24
Contemporary Music Senior Secondary 4C						62	70	66	74	98	100
Music Senior Secondary 4C						24	7	13	10		
Music Senior Secondary 5C						60	46	57	62	58	59
Music (Solo Performance) Senior Secondary 5C						58	38	42	63	77	80
General Musicianship Senior Secondary 3A						1	3	3	0		
Solo Performance Senior Secondary 3A						4	2		2		
Music Industry Studies Senior Secondary 3A						7	5	8	6		
Ensemble Senior Secondary 3A						30		10	2		
General Musicianship (Core Unit) Senior Secondary 4A						1	2		2		
Solo Performance Senior Secondary 4A						2	1	2	2		
Ensemble Senior Secondary 4A						15	26	1	6		
Theory and Musicianship Senior Secondary 4A						0		0			
Improvisation/Composition/Arrangement Senior Secondary 4A						0	2		0		

Music by course	Year, number of music entries, and total number of Year 12 students in all subjects										
	1998	1999	2000	2001	2002	2003	2004	2005	2006	2007	2008
General Musicianship Senior Secondary 4A						1		3			
Solo Performance Senior Secondary 4A						4		0	0		
Ensemble Senior Secondary 4A						23	30	37	17		
Theory and Musicianship Senior Secondary 4A						1		0			
Studies in Music 2A										1	1
Studies in Music 2C										3	4
Studies in Music 3A										6	6
Studies in Music 3B										6	14
Studies in Music 3C										15	23
Studies in Music 4A										32	41
Studies in Music 4B										2	5
Studies in Music 4C										30	19

Table 2i

Year 12 Participation Data Profile in VIC

Music by course	Year, number of music entries, and total number of Year 12 students in all subjects														
	1989	1992	1995	1996	1997	1998	2000	2001	2003	2004	2005	2006	2007	2008	2009
Total number of Year 12 students			42343[1386]	42477	42845	42876	44422	46422	47585	47218	46549	47344	46023	48064	47586
Total number of Year 12 students	*44223*[1387]	*52051*	*45488*	42477	42845	*45364*	*46503*	*48304*							
Total of Year 12 music entries as per VCAA (n.d.)									3427[1388]	3404	3643	3664	3792	3782	3912
Total number of entries in Year 12 as per Stevens (2003)	*274*	*1489*	*1583*	*1602*	*1739*	*1763*	*2095*	*2033*							
Subject preference (number of music entries) as a percentage of total number of Y12 students as per Stevens (2003)	**0,62%**[1389]	**2,86%**	**3,48%**	**3,77%**	**4,06%**	**3,89%**	**4,51%**	**4,21%**							
Subject preference (number of music entries) as a percentage of total number of Y12 students									**7,20%**	**7,21%**	**7,83%**	**7,74%**	**8,24%**	**7,87%**	**8,22%**

[1386] All underscored data are taken from the ABS (2011).
[1387] All data in *Italics* are taken from R. Stevens (2003).
[1388] All data in normal font are taken from the VCAA (2010a).
[1389] All data in **bold** are calculated by the author of the present study.

Music by course	Year, number of music entries, and total number of Year 12 students in all subjects														
	1989	1992	1995	1996	1997	1998	2000	2001	2003	2004	2005	2006	2007	2008	2009
Music A	*191*														
Music B	*83*														
Music U3		*359*	*255*	*227*	*237*	*235*	*216*	*209*							
Music U4		*336*	*243*	*216*	*227*	*220*	*214*	*208*							
Music Craft U3 (Group Performance)		*260*	*360*	*436*	*539*	*550*	*765*	*637*							
Music Craft U4 (Group Performance)		*235*	*333*	*405*	*512*	*524*	*718*	*607*							
Music Craft U3 (Solo Performance)		*941*	*1014*	*1002*	*1023*	*1042*	*1193*	*1241*							
Music Craft U4 (Solo Performance)		*918*	*1007*	*981*	*1000*	*1019*	*1163*	*1218*							
Music Group Performance Unit 4									692	691	823	843	845	832	921
Music Group Performance U3				*77*	*84*	*96*	*128*	*111*							
Music Group Performance U4				*74*	*83*	*94*	*127*	*110*							
Music Solo Performance Unit 3				*153*	*210*	*208*	*300*	*277*	1177	1197	1230	1271	1328	1311	1342
Music Solo Performance Unit 4				*150*	*208*	*207*	*293*	*278*	1149	1169	1199	1232	1294	1279	1294
Music History and Styles Unit 3				*19*	*27*	*42*	*27*	*29*	208	175	198	162	165	181	180
Music History and				*18*	*27*	*42*	*27*	*29*	201	172	193	156	160	179	175

Music by course	Year, number of music entries, and total number of Year 12 students in all subjects														
	1989	1992	1995	1996	1997	1998	2000	2001	2003	2004	2005	2006	2007	2008	2009
Styles Unit 4															

Statistical discrepancies in Table 2i

Source	Total number of Year 12 students per year, VIC			
	1995	1998	2000	2001
Victorian Curriculum and Assessment Authority (n.d.)	42343	42876	44422	46422
R. Stevens (2003)	45488	45364	46503	48304

Table 2j

Year 12 Participation Data Profile in WA

Music by course	Year, number of music entries, and total number of Year 12 students in all music subjects								
	1995	1998	2000	2001	2002	2003	2004	2005	2006
Total number of Year 12 students TEE/WACE as per Australian Bureau of Statistics (2011)				12042[1390]	12272	12426	11652	11610	10953
Total number of TEE/WACE students	*17073*[1391]	*18263*	*19818*	*19945*			20416[1392]	20512	20035
Year 12 music enrolments					322	341	328	358	379
Total of music entries consist of number of students who enrolled in Music in Society and who held TEE Music examinations (calculation based on R. Stevens' (2003) data)	*453*	*564*	*648*	*734*	*886*				
Subject preference (number of music entries) as a percentage of total number of Y12 students	**2,65%**[1393]	**3,09%**	**3,27%**	**3,68%**					
Subject candidature as a percentage of the total candidature					**2,62%**	**2,74%**	**2,81%**	**3,08%**	**3,46%**
Subject preference (number of music entries) as a percentage of total number of Y12 students				708	683	765	774	853	832

[1390] All underscored data are taken from the ABS (2011).
[1391] All data in *Italics* are taken from R. Stevens (2003).
[1392] All data in normal font are taken from the WACC (2010).
[1393] All data in **bold** are calculated by the author of the present study.

Music by course	Year, number of music entries, and total number of Year 12 students in all music subjects								
	1995	1998	2000	2001	2002	2003	2004	2005	2006
Subject candidature as a percentage of the total candidature				**3,55%**			**3,79%**	**4,16%**	**4,15%**
Subject candidature as a percentage of the total candidature				3	3	3	3	3	3
Music in Society - Student numbers - wholly school-assessed subjects: (non-TEE)	*92*	*211*	*307*	368	361	424	446	495	480
Number of students enrolled in Music in Society				*326*	*408*				
Number of students sitting for TEE external examination as per R. Stevens (2003)	*361*	*353*	*341*	*408*	*478*				
Number of students sitting for TEE external examination as per as per Curriculum Council				340	322	341	328	358	352

Statistical discrepancies in Table 2j

Source	Total number of Year 12 students, WA
	2001
External assessments and certification reports, 2004-2008 (WACC, 2010)	12042
R. Stevens (2003)	19945

Source	Number of students enrolled in Music in Society per year, WA	
	2001	2002
External assessments and certification reports, 2004-2008 (WACC, 2010)	368	361
R. Stevens (2003)	326	408

Source	Number of students sitting for TEE external examination per year, WA	
	2001	2002
External assessments and certification reports, 2004-2008 (WACC, 2010)	340	322
R. Stevens (2003)	408	478

For 2001 and 2002, the percentage of students' entries was calculated using the Curriculum Council data.

Table 2k[1394]

Student Access to Music Education (Summary)

Primary schools		Secondary schools		Primary and secondary schools	
Authors who felt that students missed out on music education	Authors who felt that students did not miss out on music education	Authors who felt students missed out on music education	Authors who felt that students did not miss out on music education	Authors who felt students missed out on both	Authors who felt that students did not miss out on music education
		Australia			
Bonham et al. (1977b, p. 55) *AJME*, ACT	Kartomi et al. (1988, p. 56) *AJME*, NT	Bonham et al. (1977b, p. 57) *AJME*, NSW	Covell (1974, p. 81) *AJME*, across Australia	Livermore (1990, p. 5) *AJME*, across Australia	Williamson (1988, p. 65) *AJME*, across Australia and in particular NT
Bonham et al. (1977b, p. 57) *AJME*, NSW	Williamson (1988, p. 65) *AJME*, across Australia and in particular the NT	McPherson (1987, p. 25) *AJME*, WA	Carroll (1988, p. 87) *AJME*, across Australia	Watson (2001, p. 64) *AJME*, VIC	McMillan (1992, p. 74) *AJME*, VIC
Constable (1984) quoted in Bourne (1988, p. 63) *AJME*, across Australia	R. Smith (1998, p. 37) *AJME*, NT, early childhood and middle primary	Williamson (1988, p. 65) *AJME*, WA	B. Smith (1992, p. 64) *AJME*, SA		B. Smith (1992, p. 64) *AJME*, NT
Taylor (1987, p. 74) *AJME*, NSW		R. Stevens (2001, p. 26) *AJME*, wrote about 1989 VIC			(A. Thomas, 2001, p. 58) *AJME*, NT
R. Stevens (2001, p.		Livermore (1990, p. 5)			

[1394] Table 2k is divided into three sections horizontally – Australia, England, and Russia. The Australian and English sections comprise primary, secondary, and primary and secondary subsections. The Russian section contains information about primary and secondary levels (years 1 to 8). Columns show authors who felt that students missed out on music education and authors who felt that students did not miss out on music education at a particular level of schooling.

Primary schools		Secondary schools		Primary and secondary schools	
Authors who felt that students missed out on music education	Authors who felt that students did not miss out on music education	Authors who felt students missed out on music education	Authors who felt that students did not miss out on music education	Authors who felt students missed out on both	Authors who felt that students did not miss out on music education
26) [wrote about 1989] *AJME*, VIC		*AJME*, across Australia			
Jarvis (1994, p. 75) *AJME*, SA		Whitehead (1992, p. 75) *AJME*, WA			
Jarvis (1995, p. 68) *AJME*, SA					
A. Thomas (1999, p. 75) *AJME*, across Australia					
Russell-Bowie (2002, p. 34) *AJME*, across Australia					
R. Smith (1998, p. 37) *AJME*, NT, upper primary					
Russell-Bowie (2002, p. 34) *AJME*, across Australia					
		England			
Dove (1980, p. 17) *Music Teacher*	Elkin (2001, p. 7) *Music Teacher*	Swanwick (1974b, p. 16) *Music Teacher*	Jenkins (2000a, p. 5) *Music Teacher*	R. Hall (1972, p. 11) *Music Teacher*	
Bray (1994, p. 9) *Music Teacher*		Jenkins s(2000a, p. 5) *Music Teacher*	Elkin (2001, p. 7) *Music Teacher*	Shield (1990, p. 35) *Music Teacher*	
Lougheed (1995, p. 5)		Morgan (2000, p. 11)		Gray (1997, p. 11)	

Primary schools		Secondary schools		Primary and secondary schools	
Authors who felt that students missed out on music education	Authors who felt that students did not miss out on music education	Authors who felt students missed out on music education	Authors who felt that students did not miss out on music education	Authors who felt students missed out on both	Authors who felt that students did not miss out on music education
Music Teacher Quinn (2007, p. 11) *Music Teacher* Elkin (2004a, p. 9) *Music Teacher*		*Music Teacher*		*Music Teacher* Scharf (1999, p. 17) *Music Teacher* Jenkins (2000b, p. 5) *Music Teacher* Clarke (2002b. p 7) *Music Teacher*	
Authors who felt that students missed out on music education			Authors who felt that students did not miss out on music education		
Russia					
Unknown author (“Искусство в школе [The Arts in school],” 1983, p. 5) *Music in School*, across Russia, small villages			Godovanets (1986, pp. 23-24) *Music in School* Chelyshova (1987, p. 38) *Music in School* Gorunova (1988, p. 7) *Music in School* Avinskaya and Ol'hovenko (1989, p. 68) *Music in School*		

Table 2l

Student Access to Music Education (Citations)

Row number	School level	Year	Citation (across Australia and England) and summary of citation (Russia)	Journal and place	Reference
1.	Primary	1977	[Students did not receive] *any music education.*	*AJME*, ACT	(Bonham et al, 1977b, p. 55)
2.	Primary	1977	*The most serious problem confronting music educators in N.S.W. is the condition of music in the primary schools. Since in a sense we are being self-critical, it does not seem over-dramatic to state that N.S.W. has no musically viable programme in the primary schools.*	*AJME*, NSW	(Bonham et al., 1977b, p. 57)
3.	Primary	1984	[There is] *the nation-wide poverty of music teaching at the earliest levels* [pre-school and primary]…	*AJME*, across Australia	Constable (1984) cited in (Bourne, 1988, p. 63)
4.	Primary	1987	*Every recent report points to the fact that, in general, music is not being taught to a satisfactory standard in primary schools if, indeed, it is being taught at all.*	*AJME*, NSW	(Taylor, 1987, p. 74)
5.	Primary	1988	*The crowded curriculum, the cries for 'back to basics' combined with a general lack of confidence felt by classroom teachers about teaching music, have meant that new syllabuses are not being implemented and that music programs are still beyond the reach of many primary schools. If access to primary classroom music education is limited, then access to instrumental music programs is even more limited.*	*AJME*, across Australia	(Hoermann, 1988, pp. 86-87)
6.	Primary	1988	*All have dispensed whit the elitist approach of music for the gifted few. Although the Education Department had adopted a Core Curriculum which included music as a compulsory arts subject at primary level, it was not implemented practically in many schools.*	*AJME*, NT	(Kartomi et al., 1988, p. 56)
7.	Primary	1989	*A survey of music education in Victoria in the late 1980s indicated that only 30% of state primary schools had access to a music teacher.*	*AJME*, VIC	(R. Stevens, 2001, p. 26)
8.	Primary	1994	*There is the impact of LOTE on music teaching.*	*AJME*, SA	(Jarvis et al., 1994 p. 75)

Row number	School level	Year	Citation (across Australia and England) and summary of citation (Russia)	Journal and place	Reference
9.	Primary	1995	*It is concern that the push toward Information Technology (and the influence this direction will have on the education system) will be at the expense of subject such as music.*	*AJME*, SA	(Jarvis, 1995, p. 68)
10.	Primary	1998	*In the Northern Territory, as a general rule of thumb, early childhood music is strong and characterised by successful teaching and learning. While many teachers continue to maintain effective music programs in middle primary classes, by upper primary music often either involves teachers in constantly cajoling students to participate or has ceased to happen altogether.*	*AJME*, NT	(R. Smith, 1998, p. 37)
11.	Primary	1999	*There are still many classes which receive no music education, because their teachers do not feel qualified to attempt it and there is little importance placed on it by the school organisation.*	*AJME*, across Australia	(A. Thomas, 1999, p. 75)
12.	Primary	2002	*Because generalist teachers lack confidence in teaching this subject often end up omitting it from their program (Russell-Bowie, 1993). In Australia, the seriousness of the situation* has *been reflected repeatedly in numerous reports into Arts Education over the past 35 years. Confirming findings in these previous reports, the report of the Senate "Environment, Recreation, Communications and the Arts References Committee (1995) reiterated that "Generalist primary classroom teachers, because of their own poor arts experience at school, and because of inadequate teacher training, lack confidence to teach the arts. As a result… there is a strong impulse to marginalise the arts in their teaching" (p. 49).*	*AJME*, across Australia	(Russell-Bowie, 2002, p. 34)
13.	Primary	2005	*The majority of Northern Territory primary schools do not have allocated music specialists are still challenged by the notion of consistent music teaching in the classroom, being constrained by an unspecific NT Curriculum Framework, lack of skills, training and resources.*	*AJME*, NT	(Lewis, 2005, pp. 3-4)
14.	Secondary	1974	*I have pointed out that the generalisation that most young Australians now encounter music in class periods applies essentially to secondary schools.*	*AJME*, across Australia	(Covell, 1974, p. 81)
15.	Secondary	1977	*A decade of increasing effort on the part of secondary music educators has failed to produce anything like a significant increase in the number of students electing to study music for the Higher School Certificate.*	*AJME*, NSW	(Bonham et al., 1977b, 57)

Row number	School level	Year	Citation (across Australia and England) and summary of citation (Russia)	Journal and place	Reference
16.	Secondary	1987	*The students who simply wanted to be involved for enjoyment and self-fulfilment were very rarely catered for in schools.*	*AJME*, WA	(May et al., 1987, p. 23)
			In recent years, teachers in Western Australian have been pleased to see a significant increase in the numbers of students electing music in Year 12 as one of the Tertiary Entrance subjects… [but] many teachers remain concerned about the fact that so many students do not continue school music after Year 10. In addition, the number of students electing TEE Music is still only 1.7% of the total number of candidates completing the Year 12 requirements.		(May et al., 1987, p. 25)
17.	Secondary	1988	*Secondary music education in Australia involves a wide range of schools. The States and Territories operate school systems which educate most Australian students. The independent schools which educate the remaining students include private schools as well as church schools, some of which work under the one administrative umbrella. Almost all these schools offer music education.*	*AJME*, across Australia	(Carroll, 1988, p. 87)
18.	Secondary	1989	*As to music in secondary schools, another survey at the time (the late 1980s) reported that only 25% of all students in post-primary schools received musical tuition in a given week.*	*AJME*, VIC	(R. Stevens, 2001, p. 26)
19.	Secondary	1990	*Most teachers agree that major changes to senior music courses are necessary as the present courses are not fulfilling the needs of the majority of students in the state. This was substantiated in the statistics revealed in the Ministerial review which found that only 2% Victorian Year 12 students studied music for their VCE.*	*AJME*, VIC	(A. Lierse, 1990, p. 19)
20.	Secondary	1990	*In some schools, the entrepreneurial demands of what are essentially extra-curricular activities completely overshadow the education programme in the classroom, with the result that numbers in elective classes are declining at an alarming rate.*	*AJME*, across Australia	(Livermore, 1990, p. 5)
21.	Secondary	1992	*…a new upper secondary music course has been approved for implementation in 1993 in Year 11. Originally called for by the teachers in 1988, this course has been 4 years in the development. It will complement the existing TEE Music course, which attracts just under 2% of the current Year 12 student population…*	*AJME*, WA	(B. Smith et al., 1992, p. 75)
22.	Secondary	1992	*The largest number of students yet has this year presented themselves for the Year 12 Music courses offered for the South Australian Certificate of Education.*	*AJME*, SA	(B. Smith et al., 1992, p. 64)

Row number	School level	Year	Citation (across Australia and England) and summary of citation (Russia)	Journal and place	Reference
23.	Secondary	1998	*35 per cent of Victorian Government schools offering secondary level education had no music program or a token program, 42 per cent had a limited but moderately effective program, 14 per cent had an effective program, and 7 per cent a highly effective program.*	*AJME*, VIC	(A. Lierse, 1998, p. 72)
24.	Secondary	2005	*Semester-based timetabling of non-core subjects in the secondary school does not provide students with substantial opportunities to specialise in any Arts discipline.*	*AJME*, NT	(Lewis, 2005, pp. 3-4)
25.	Secondary	1988	*In 1988, the overall condition of music, both in the public and private systems is reasonably healthy and, indeed, for over a decade there has been a steady increase in the numbers of students participating in music education programs and in the variety of music activities offered by both private and government schools.*	*AJME*, Australia and in particular NT	(Kartomi et al., 1988, p. 65)
26.	Primary and secondary	1992	*Despite the uncertainties of the current climate, musical life in Victoria's primary and secondary schools continues to flourish unabated and wonderful music-making takes place daily throughout the state.*	*AJME*, VIC	(B. Smith et al., 1992, p. 74)
27.	Primary and secondary	1992	*The opportunities for access to music education by schools and their teachers and students increase as the curriculum in music and the arts throughout all levels of the system is refined and its intentions clarified.*	*AJME*, NT	(B. Smith et al., 1992, p. 64)
28.	Primary and secondary	2000	*Tasmania is enjoying a period of relative stability and consolidation so far as music education is concerned.*	*AJME*, TAS	(A. Thomas, 2001, p. 58)
29.	Primary and secondary	2001	*Physical education and sport are compulsory for student in P-10, primary schools are expected to daily two hour literacy and one hour numeracy lessons for students in the early years, at least two and half hours per week is to be allocated for LOTE for P-10, and every student must study history. The addition too many cross-curricula activities have added to the crowded curriculum… schools may reduce or eliminate music and arts education with some legitimacy.*	*AJME*, VIC	(A. Thomas, 2001, p. 64)
30.	Primary and secondary	2005	*The Victorian and Curriculum Assessment Authority (VCAA) declared 2005 a 'validation year' for the Victorian Essential Learning Standards (the Standards)… The most alarming concern about the Standards is that it is possible for schools to avoid timetabling Music throughout for any year level…*	*AJME*, VIC	(Lewis, 2005, pp. 3-4)

Row number	School level	Year	Citation (across Australia and England) and summary of citation (Russia)	Journal and place	Reference
31.	Primary	1980	*In some schools there is no music. Even given someone to teach it "Music" does not always appear as part of the school day.*	*Music Teacher*, England	(Dove, 1980, p. 17)
32.	Primary	1994	*Governors and head teachers need to appreciate that it is the National Curriculum that is on offer to all pupils. They should not assume that music is successful because their school has an orchestra, band or choir.*	*Music Teacher*, England	(Bray, 1994, p. 9)
33.	Primary	1995	*I write with 25 years' experience in primary education and a belief that music is for all children and all teachers…* *What seems to be happening is that elitism is creeping back: instrumental teaching, recorder groups, orchestras and choirs are marvellous opportunities fore children, but they are not the whole picture of what primary music can, and should, be. They are the icing on the cake, and unfortunately all too many schools now provide all icing and no cake. Primary school music, if it is to be broad and balanced, must offer experiences and opportunities for all children and not just those perceived as musically gifted, or whose parents are willing and able to pay for lessons…* *We are again failing the vast majority of pupils, and this trend looks set to continue.* *It is depressing picture…*	*Music Teacher*, England	(Lougheed, 1995, p. 5)
34.	Primary	2001	*Education minister Jacqui Smith has taken exception to the Times Educational Supplement's research into music in primary schools which she regards as flawed and limited.* *In September the TES [the Times Educational Supplement] surveyed music provision in primary schools across the UK…* *the survey shows that most schools report that more time is now being spent on class music than it was two and a half years ago when TES launched its Music ain the Millennium campaign.*	*Music Teacher*, England	(Elkin, 2001, p. 7)
35.	Primary	2004	*Leonora Davies, chairman of the Music Education Council and an Ofsted inspector herself, agrees… "Sadly there are still some schools, especially primaries, where very little music is being taught..."*	*Music Teacher*, England	(Elkin, 2004a, p. 9)
36.	Primary	2007	*But access to good music tuition, she [Professor Susan Hallam] warns, 'presumably depends on the luck of the draw and that's just not fair'.*	*Music Teacher*, England	(Quinn, 2007, p. 11)

Row number	School level	Year	Citation (across Australia and England) and summary of citation (Russia)	Journal and place	Reference
37.	Secondary	1974	*...many children have little or no music on the time-table … Since class music often ceases after the third year …*	*Music Teacher*, England	(Swanwick, 1974b, p. 16)
38.	Secondary	2000	QCA's [Qualifications and Curriculum Authority] - *Tony Knight assured the meeting that there was now more music happening in primary schools. But not all those present were persuaded by this announcement as for some it conflicted dramatically with their own experience. They pointed to schools where (despite Ofsted's praise for the standard of music in primary school generally) there is no (or nearly no) music at all.*	*Music Teacher*, England	(Jenkins, 2000a, p. 5)
39.	Secondary	2004	*The number of entries for GCSE [General Certificate of Secondary Education] music has increased by 10 per cent since 2001.*	*Music Teacher*, England	(Elkin, 2004b, p. 7)
40.	Secondary	2000	*Despite the important part that music play in young people's lives, school music is perceived by the pupils themselves to be 'out of touch with, and not accessible to, the majority of young people'.*	*Music Teacher*, England	(Morgan, 2000, p. 11)
41.	Primary and secondary	1990	*The education reform act* *A survey, and a look at its implications for music education* *1. National Curriculum* • *ten foundation subjects, including music, are to be taught throughout compulsory school years, for children aged 5 to 16.* *…Implications for Music Education in general:* • *all pupils to study music from 5 to 16 years* • *programmes of study to be determined by secretary of state, but not allocation of time.* *The school executives are more likely do not include music in school timetables.*	*Music Teacher*, England	(Shield, 1990, p. 35)
42.	Primary and secondary	1997	*It is the job of music teacher in non-specialist schools to involve all their pupils in music making and not merely deal with pushing the top 30 per cent of those in the charge. Admittedly, those who are musically aware, keen and able do get more of teachers'' time in extra-curricular activity but this cannot be at the expense of all others.*	*Music Teacher*, England	(R. Hall, 1972, p. 11)
43.	Primary and	1999	*Robert Meikle, head of department of music, University of Birmingham:*	*Music*	(Scharf, 1999, p.

Row number	School level	Year	Citation (across Australia and England) and summary of citation (Russia)	Journal and place	Reference
	secondary		*My hope is that the NC [National Curriculum] will make music accessible to all, and that the fostering of talents won't depend on parents' ability to pay for private lessons.*	*Teacher*, England	17)
44.	Primary and secondary	1997	*Music in state schools is being systematically eroded by the present government…*	*Music Teacher*, England	(Gray, 1997, p. 11)
45.	Primary and secondary	2000	*Let's not forget that there are still schools where there is no or nearly no, music…*	*Music Teacher*, England	(Jenkins, 2000b, p. 5)
46.	Primary and secondary	2002	*The report, Creating a Land With Music"* *Eroolyn Wallen (steering group):* *'Children are starved of music,' she said, telling of how she volunteered to play the piano for a school Christmas event, 'and the kids were so excited to be singing with a piano. No one at the school could play, there was no music teacher, and the children were certainly not singing every day. If this continues, who will be going to conservatories?'*	*Music Teacher*, England	(Clarke, 2002b, p. 7)
47.	Years 1 - 8	1983	It is impossible to imagine a school where the lessons of physics, geography or mathematics are absent, either wholly or partly but the graduates still receive their school certificates. Why then is this certificate issued to students who graduate from schools where there is no music? There are many schools with no music, especially in small villages.	*Music in School*, Russia	("Искусство в школе [The Arts in school]," 1983, pp. 5-6)
48.	Years 1 - 8	1986	The implementation of the new music program by Kabalevsky in the small village schools was one of the most difficult issues for music teachers and musician-methodologists. Many teachers, methodologists and academic staff members of the Institute of Scientific Research of Schools of the Department of Education of Russian Federation (НИИ школ МП РСФСР) were involved from the late 70s to resolve this problem. Nowadays, teaching music in the small village schools is not easy for teachers. However, despite the small size of these schools, students have to receive the same music lessons as in cities. We believe that the generalist teachers in small village schools have to integrate all subjects and extra curricular activities when teaching music. The students at these schools should be able to master the skills, understanding and knowledge which are	*Music in School*, Russia	(Godovanets, 1986, p. 4)

Row number	School level	Year	Citation (across Australia and England) and summary of citation (Russia)	Journal and place	Reference
			outlined in the new program. This may be possible to accomplish because the teachers teach all subjects to the same students during the whole year.		
49.	Years 1 - 8	1987	The number of schools which implement the new program *Music* is growing. As a result, there has been improvement in music provision at schools. This finding derived from researches which were conducted by the Institute of Teacher Professional Development [Институт Усовершенствования Учителей], from conversations with students, music teachers, teachers of other subjects, parents and school executives.	*Music in School*, Russia	(Chelyshova, 1987, p. 38)
50.	Years 1 - 8	1988	The new program has been completed in the first round by 4000 schools of the Russian SFSR. The introduction of the program *Music* started in 1979. Presently, music lessons based on the program by D. Kabalevsky are taken in 35000 schools. There are many advantages that are pleasing…	*Music in School*, Russia	(Gorunova, 1988, p. 7)
51.	Years 1 - 8	1989	At present, music teachers in comprehensive schools teach their students how to understand and love music. The students feel it. They are actively engaged. They experience pleasure in working together, in using what they have learnt in their lives. They are gaining an understanding of the complex world of music and craving for new musical experiences. Teachers and students reap the benefits from the program *Music*.	*Music in School*, Russia	(Avinskaya & Ol'hovenko, 1989, p. 68)

Table 2m

Lack of Equity of Access to School Music Education (Citations)

Row number	School level	Year	Citation (across Australia and England) and summary of citation (Russia)	Journal and place	Reference
1.	Primary	1988	*The crowded curriculum, the cries for 'back to basics' combined with a general lack of confidence felt by classroom teachers about teaching music, have meant that new syllabuses are not being implemented and that music programs are still beyond the reach of many primary schools. If access to primary classroom music education is limited, then access to instrumental music programs is even more limited.* *All have dispensed whit the elitist approach of music for the gifted few.*	*AJME*, across Australia	(Hoermann, 1988, pp. 86-87)
2.	Primary	1994	*There is the impact of LOTE on music teaching.*	*AJME*, SA	(Jarvis et al., 1994 p. 75)
3.	Primary	1995	*It is concern that the push toward Information Technology (and the influence this direction will have on the education system) will be at the expense of subject such as music.*	*AJME*, SA	(Jarvis, 1995, p. 68)
4.	Primary	1999	*There are still many classes which receive no music education, because their teachers do not feel qualified to attempt it and there is little importance placed on it by the school organisation.*	*AJME*, across Australia	(A. Thomas, 1999, p. 75)
5.	Secondary	1990	*In some schools, the entrepreneurial demands of what are essentially extra-curricular activities completely overshadow the education programme in the classroom, with the result that numbers in elective classes are declining at an alarming rate.*	*AJME*, across Australia	(Livermore, 1990, p. 5)
6.	Secondary	1990	*Talented students are selected, often at an early age, and placed in accelerated programmes that emphasise the acquisition of skills and knowledge, and which become the focus of the arts programme. Such programmes are elitist and exclude the vast majority of the school community. They reinforce the notion that activity in the arts requires special talent and training, and worse still; deny the value of participation in a general arts education by all students.*	*AJME*, across Australia	(Livermore, 1990, p. 5)
7.	Primary and secondary	1987	*The most music courses that were offered in government schools assumed students had been selected to participate in the instrumental scheme. All music students who*	*AJME*, across	(May et al., 1987, p. 23)

Row number	School level	Year	Citation (across Australia and England) and summary of citation (Russia)	Journal and place	Reference
			was considered for participation in the scheme were expected to continue music studies into upper school, and the students who simply wanted to be involved for enjoyment and self-fulfilment were very rarely catered for in schools.	Australia	
8.	Primary and secondary	1995	*All children have the right to music education – not only those who are talented or are especially selected.*	*The Arts in School*, Russia but the author is from Australia	(Forrest, 1995, p. 64)
9.	Primary and secondary	2001	*Given the increasing crowded school curriculum, is music destined to lose its traditional place as part of the core curriculum in schools and to become an extra-curricular subject? Will such a scenario mean that only those students who are identified as being musically-gifted or whose parents value and can afford a music education will study music and then only a private teacher or music school?*	*AJME*, VIC	(R. Stevens, 2001, p. 24)
10.	Primary and secondary	2001	Crowded curriculum and impact of other subjects *Physical education and sport are compulsory for students in P-10, primary schools are expected to provide daily two hour literacy and one hour numeracy lessons for students in the early years, at least two and half hours per week is to be allocated for LOTE for P-10, and every student must study history. The addition too many cross-curricula activities have added to the crowded curriculum… schools may reduce or eliminate music and arts education with some legitimacy.*	*AJME*, VIC	(A. Thomas, 2001, p. 64)
11.	Primary	1994	*Governors and head teachers need to appreciate that it is the National Curriculum that is on offer to all pupils. They should not assume that music is successful because their school has an orchestra, band or choir.*	*Music Teacher*, England	(Bray, 1994, p. 9)
12.	Primary	1995	*I write with 25 years' experience in primary education and a belief that music is for all children and all teachers…* *What seems to be happening is that elitism is creeping back: instrumental teaching, recorder groups, orchestras and choirs are marvellous opportunities fore children, but they are not the whole picture of what primary music can, and should, be. They are the icing on the cake, and unfortunately all too many schools now provide all icing and no cake. Primary school music, if it is to be broad and balanced, must offer experiences and opportunities for all children and not just those perceived as*	*Music Teacher*, England	(Lougheed, 1995, p. 5)

Row number	School level	Year	Citation (across Australia and England) and summary of citation (Russia)	Journal and place	Reference
			musically gifted, or whose parents are willing and able to pay for lessons… *We are again failing the vast majority of pupils, and this trend looks set to continue.* *It is depressing picture…*		
13.	Primary	2000	*Over the past decade, trends in educational curriculum design at national level have placed and increasing emphasis on technology, science and vocational motivations in preparing the future workforce of our country. The nature of the curriculum has been shaped by influences outside the educational arena. More recently, literacy and numeracy have been given priority over other areas of the curriculum, causing music in primary schools to be sidelined or even ignored altogether.*	*Music Teacher*, England	(Major, 2000, p. 17)
14.	Primary	2007	*But access to good music tuition, she [Professor Hallam] warns, "presumably depends on the luck of the draw and that's just not fair."*	*Music Teacher*, England	(Quinn, 2007, p. 11)
15.	Secondary	1974	*...many children have little or no music on the time-table … Since class music often ceases after the third year …*	*Music Teacher*, England	(Swanwick, 1974b, p. 16)
16.	Secondary	2000	*Observing an inequality of provision between school Dr Harland said: "Overall, there is a pressing case for reversing the trend toward selective policies… which result largely only in the best schools for the arts becoming even better. Policies are required that seek improvements across the board and might include strategies that encourage schools with demonstrable strengths… to aid and support developments in schools without and effectiveness is available."*	*Music Teacher*, England	(Morgan, 2000, p. 11)
17.	Secondary	2000	*Despite the important part that music play in young people's lives, school music is perceived by the pupils themselves to be "out of touch with, and not accessible to, the majority of young people."*	*Music Teacher*, England	(Morgan, 2000, p. 11)
18.	Primary and secondary	1990	*The education reform act* *A survey, and a look at its implications for music education* *1. National Curriculum* • *ten foundation subjects, including music, are to be taught throughout compulsory school years, for children aged 5 to 16.* *…Implications for Music Education in general:* • *all pupils to study music from 5 to 16 years*	*Music Teacher*, England	(Shield, 1990, p. 35)

Row number	School level	Year	Citation (across Australia and England) and summary of citation (Russia)	Journal and place	Reference
			• *programmes of study to be determined by secretary of state, but not allocation of time.* *The school executives are more likely do not include music in school timetables.*		
19.	Primary and secondary	1997	*It is the job of music teacher in non-specialist schools to involve all their pupils in music making and not merely deal with pushing the top 30 per cent of those in charge. Admittedly, those who are musically aware, keen and able do get more of the teachers' time in extra-curricular activity but this cannot be at the expense of all others.*	*Music Teacher*, England	(R. Hall, 1972, p. 11)
20.	Primary and secondary	1999	*Robert Meikle, head of department of music, University of Birmingham:* *My hope is that the NC [National Curriculum] will make music accessible to all, and that the fostering of talents won't depend on parents' ability to pay for private lessons.*	*Music Teacher*, England	(Scharf, 1999, p. 17)
21.	Primary and secondary	2002	*The report, "Creating a Land With Music"* *Eroolyn Wallen (steering group):* *"Children are starved of music,' she said, telling of how she volunteered to play the piano for a school Christmas event, 'and the kids were so excited to be singing with a piano. No one at the school could play, there was no music teacher, and the children were certainly not singing every day. If this continues, who will be going to conservatories?"*	*Music Teacher*, England	(Clarke, 2002b, p. 7)
22.	Primary and secondary	2003	*A survey of 7,000 schools in 117 English LESa [Local Educational Authorities] conducted by the Audit Commission, Ofsted and LEAs has investigated the effects of LEA inspection.* *Results show that schools and LEAs now generally work well together but that music, art and geography tend to be neglected in favour of literacy and numeracy.* *Councillor Malcolm Grimston, cabinet member for education at Wandsworth London borough also expressed concerns: "There's an over-focus on literacy and numeracy, and we need to rebalance the curriculum with music, art and geography which are being pushed out."*	*Music Teacher*, England	(Elkin, 2003g, p. 15)

Table 2n

Examples of Excellent Music Education in Schools (Citations)

Row number	School level	Year	Citation (across Australia and England) and summary of citation (Russia)	Journal and place	Reference
1.	Primary	1986	*Primary – collaboration of Music Resource Teachers (MRT) – specialists and generalist teachers* *There is a considerable amount of evidence to indicate increased expertise, enthusiasm and commitment among teachers, enjoyment and development of skills among children, and a high degree of satisfaction among parents.* *The key to success of these programs has been the interaction between the specialist and the classroom teachers, with the consequent development of their skills and confidence over an extended period.*	*AJME*, ACT	(Rimmer et al. 1986, p. 25)
2.	Primary	1986	*However, in isolated pockets of our State we have seen the establishment of developmental programs of great value. In these programs, teachers have been concerned with teaching children the nature of music and how music works, progressively instilling skills by involving the children in aural experience.*	*AJME*, VIC	(Rimmer et al., 1986, pp. 25-26)
3.	Primary	1986	*The music program at Wangaratta High School, into which the primary schools concerned feed. This high school, which previously had no music program, now has nine staff members teaching music. This change is a direct result of the influx of children who have received an excellent general music education at primary level.*	*AJME*, VIC	(Rimmer et al., 1986, p. 26)
4.	Primary	1986	[Another example of excellence in music education shown by Stevens was at Lighthouse School at Dane Street in Ballarat.] *A project in music education has been established in 1985. There was hope that a successfully running pilot school providing good quality music education would "serve both as an example and as a resource centre for surrounding schools." In the Lighthouse School the music specialist works with the generalist to provide the program. All grade levels in the school were gradually joining in. The aim of the program was to provide a general music education for all children through classroom music. All children in this program received from 90 to 150 minutes of music education each week. The program was based on the principals of Kodaly as well as ideas and activities were taken from other methods and published programs. There was strong support from the Regional Office of the Ministry of Education and local community. Eventually, the Lighthouse School initiative was*	*AJME*, VIC	(Rimmer et al., 1986, p. 26)

Row number	School level	Year	Citation (across Australia and England) and summary of citation (Russia)	Journal and place	Reference
			given a "Recognition of Excellence" award by the Australian Society for Education through the Arts. *The Pilot Primary Developmental Music Education Programme* *The program commenced in 1986 at preparatory level, and subsequent grades were brought in sequence. There were two principal objectives. They were: "to establish developmental music education programs in a significant number of primary schools over a seven-year period, and to provide support curriculum materials and professional support programs for the specialists and classroom teachers involved" (Stevens, 1986, p. 26). The strategies of the Pilot Program included the establishment of a cluster of participating primary schools within each of the twelve regions of the State, and the appointment of a music support teacher attached to a base school in each cluster. Most clusters consisted of five schools. A central feature of the program was team-teaching between music support teachers and generalist teachers. With professional development support, teachers were able to continue the use the methods and curriculum materials developed during previous years. This lead progressively to a sequential seven-year music program and was finally articulated with post-primary programs (Stevens, 1986, p. 27).*		
5.	Primary		*[Morriss (1986) Tasmania Primary Music Education]* *The main aims listed by principals in response to the question "What do you aim to achieve in your music curriculum?" (Lamb, 1985) were "enjoyment," "appreciation" and "skills." Other aims included "musical literacy," "improvisation," "creating music," "listening," "discipline and pride in achievement."*	*AJME*, TAS	(May et al., 1987, pp. 29-30)
6.	Primary	1987	*The Pilot Primary Developmental Music Education Programme is now operational in 12 Regional Clusters. The programme is designed to implement a seven year general music programme in each of the six school clusters. This exciting pilot venture in music education promises to become a model for other school and cluster programmes.*	*AJME*, VIC	(May et al., 1987, p. 33)
7.	Primary	1988	*However, as long as enthusiastic and effective teachers are supported by sympathetic principals, music will thrive.*	*AJME*, NT	(Kartomi et al., 1988, p. 57)
8.	Primary	2005	*Some bright patches of activity do occur in schools fortunate enough to have a music specialist, or a principal with the understanding of the importance of classroom music and the determination to support teachers willing to attempt a music program. Moil*	*AJME*, NT	(Lewis, 2005, pp. 3-4)

Row number	School level	Year	Citation (across Australia and England) and summary of citation (Russia)	Journal and place	Reference
			Primary School in Darwin, with a qualified resident specialist, won the 2005 NT FLAME Award for excellence in music education, having an interactive class music program at each level of the school as well as performance ensembles.		
9.	Primary	2006	*…for music to be taught effectively a number of actions should be taken. Theses included curriculum changes being monitored; the improvement of quantity and quality of professional development programs; and increasing the number of specialist or advisory (consultant) teachers available to primary schools.* [There is] *this ever-present issue of quality and quantity of music education in primary schools…*	*AJME*, across Australia	(Jeanneret, 2006, p. 93)
10.	Secondary	1975	*We must also admit that the few well-equipped schools in musical terms must be contrasted with the under-equipped many the qualified and adequate music staffs with the unqualified and inadequate.*	*AJME*, across Australia	(Covell, 1974, p. 81)
11.	Secondary	1986	*The music program at Wangaratta High School, into which the primary schools concerned feed. This high school, which previously had no music program, now has nine staff members teaching music. This change is a direct result of the influx of children who have received an excellent general music education at primary level.*	*AJME*, VIC	(Rimmer et al., 1986, p. 26)
12.	Secondary	1988	*The scene in secondary music education in Australia as much rosier. Teaching programs have matured, emphases have changed, and practical music making is at a much higher level. Some of the same problems are there too, such as the problem for certain States in providing staff to distant areas. Government support of arts and music in schools is stronger and curriculum documents are moving in exciting new directions… The changes address new requirements for balance, relevance and continuity, flexibility, opportunity, and for continuous and sequential programs to assist the development of students. What comes through the various States, Territories… is the delight and even surprise that the changes are so good.*	*AJME*, across Australia	(Carroll, 1988, p. 101)
13.	Primary and secondary	1977	[There are] *several "pockets" in which excellent pilot programmes are being successfully implemented.*	*AJME*, NSW	(Bonham et al., 1977b, 57)
14.	Primary and secondary	1988	[Summary of citation] The T-10 Curriculum is designed as developmental and sequential, the Core Curriculum must be implemented at every stage: *A thorough and developmental music education in primary schools is, of*	*AJME*, NT	(Kartomi et al., 1988, p. 57)

Row number	School level	Year	Citation (across Australia and England) and summary of citation (Russia)	Journal and place	Reference
			course, basic to a successful program in the high school fed by them (Kartomi et al., 1988, p. 57). The features of a successful music program are: *The flexibility of timetabling and creatively-devised programs* [it was recommended that junior high school music classes be organised with some thought to comparability of knowledge and skills. At least one class at Year Eight level should be an 'option music' class consisting of students who may see music as an area of study to able advanced through to Year 12.]		
15.	Primary and secondary	1990	*Program* *The "active" participation as the key to success of music programs.* *De-mystify the arts* *Everyone should be encouraged to become involved with arts activities, realising their innate value, regardless of ability or previous experience.* *Simplify the arts* *There is a need for arts curricula that are relevant to the general student population. Popular arts must be presented in a way that is valid for them, not by watered-down fine Arts approaches.* *Activate the arts* *Active participation means 'doing," not spectatorship. Singing, dancing, playing, drawing, making, acting, designing, composing – these are processes through which learning in the arts takes place. Involvement in the processes provides an opportunity to develop skills in a context that is relevant to the student.* *Participation in the arts goes beyond the performing arts model. The logical application of arts skills and knowledge is in the non-verbal expression of individual thoughts and feelings through designing and composing art works.* *Programme the arts* *Realistic appraisal of available time which at best might be one-sixth of the curriculum to be divided up between all the art forms indicates the need for considerable flexibility in organising the arts timetable. In early childhood and primary years, a wide range of arts experiences should be integrated into all areas of learning. The provision of a selection of modules covering all arts areas may be the model that allows students in high school to choose a variety of arts topics, or to specialise in one discipline.* *Focus on the arts* *The arts should permeate the everyday life of the school and enrich the events that bring the school community together. Special events that involve the whole school in arts activities and celebration can be an extension of community arts programmes.*	*AJME*, across Australia	(Livermore, 1990, p. 6)

Row number	School level	Year	Citation (across Australia and England) and summary of citation (Russia)	Journal and place	Reference
16.	Secondary	1972	In Hengrove School one child in ten plays an orchestral or brass band instrument. Except for some children working with glockenspiels, all first and second year pupils play the descant recorder, the vast majority buying their own. The Music Department has two and a half staff… The seeds of our work were sown in fertile soil: we have modern, almost adequate premises and facilities; we have the active support of the Headmaster, the Staff, and the Music Adviser; the school is well-known for its musical traditions and for its progressive atmosphere.	*Music Teacher,* England	(Davies, 1972, p. 11)
17.	Secondary	1996	*…there are many examples of outstanding musical excellence in state schools, just as there are in independent schools, music-specialist schools and conservatories.*	*Music Teacher,* England	(Baker, 1996, p. 11)
18.	Secondary	2004	*Music teaching has improved in 52 per cent of secondary schools according to the annual report of Her Majesty's Chief Inspector of Schools, David Bell…* *Key Stage 3 music has also been found wanting. The music curriculum is unsatisfactory in the early secondary years at almost one school in six and is good or better in less than half the schools inspected. Homework is generally not used well at this level.* *The situation is generally better at KS4. Two thirds of GCSE [General Certificate of Secondary Education] music students now achieve grades A*-C and more than one third of candidates pass both AS and A2 with grades A or B.*	*Music Teacher,* England	(Elkin, 2004b, p. 7)
19.	Primary and secondary		*I would suggest that the fundamental weakness of class music lies in the failure of some teachers to bring about any sense of achievement or aesthetic enjoyment or even to notice that they are fundamental to the situation.*	*Music Teacher,* England	(Swanwick, 1975, p. 13)
20.	Primary and secondary		*There are many examples known to all of us where teachers, either through intuition or through hard thinking, seem to work by different lights. The various specific activities then become transformed and are felt by teachers and student to have both purpose and power.*	*Music Teacher,* England	(Swanwick, 1979, p. 4)
21.	Primary and secondary	1989	*Those of us who are fortunate enough to be able to visit a number or schools in the course of our work are aware of the many good practices which are to be found in very different approaches to music teaching. Consideration of exactly what count as 'good' practice is beyond the scope of this article but many would agree that there is an*	*Music Teacher,* England	(Plummeridge, 1989, p. 17)

Row number	School level	Year	Citation (across Australia and England) and summary of citation (Russia)	Journal and place	Reference
			important sense in which it can be recognised. When one observes a music lesson one is looking for the quality of the educational encounter rather than the 'philosophy' that supports it (although this is not to suggest that the underlying philosophy is unimportant). Of course, there may be those who hold entrenched positions and will only endorse practice which is in line with their own views. But part of the 'world view' of teachers who are accustomed to working in a decentralised system is a tolerance of alternative approaches and an acceptance that there is no one 'right' way of doing things.		
22.	Primary and secondary		*Music teaching is improving in primary and secondary schools, according to the latest annual report of the chief inspector of schools – but progress is slower than desired in many instances.* *David Bell's 2004/2005 report, published recently, says that many primary schools have been slow in improving their music provision, mainly 'because of other priorities'…* *The quality of teaching was good or better in nearly three quarters of schools, while the achievement of pupils was good or better in around three fifths of schools, maintaining recent trends.*	*Music Teacher,* England	(Mason, 2006, p. 9)
23.	Years 1 - 8	1983	How do we appreciate music teachers' work at school? Its true value is often seen in extra curricular activities, e.g., participation in concerts, festivals and so on. Every school wants to show its achievements. However, students' enthusiasm in participation in all these activities is a reflection of what students learn during music lessons. The music lessons are the basis for extracurricular activities. The good basis leads to excellent success. There are a number of schools where music lessons help to gain high standards. In my opinion, the success of these schools depends on teacher's attitude. All have music once a week. However, these teachers used this time with a maximum benefit. Moreover, in the best schools, music teachers present at staff meetings and parent-teacher nights. They also give a number of open lessons for parents to observe.	*Music in School*, Russia	(Anisimov, 1983, p. 24)
24.	Years 1 - 8	1983	In the past, the most of excellent music education was outside the general school. We can establish the fact there are successful students' outcomes in general music even though we have not yet finished the transfer to the new program *Music.*	*Music in School*, Russia	(Balyasnaya, 1983, p. 3)
25.	Years 1 - 8	1983	It is possible to name many schools where music as a school subject deserves praise. These schools have abundant/great/wide experience of aesthetic musical education.	*Music in School*,	(Balyasnaya, 1983, p. 5)

Row number	School level	Year	Citation (across Australia and England) and summary of citation (Russia)	Journal and place	Reference
			We have to synthesise this experience so it becomes a common property of all music teachers.	Russia	
26.	Years 1 - 8	1983	Do not compare music for everyone in general schools with selective professional music schools. This type of comparison is senseless and useless. Instead, it will do more harm. In general schools, there is one 45-minute lesson per week. In music schools, they have six hours of lessons a week.	*Music in School*, Russia	(Kabalevsky, 1983b, p. 16)
27.	Years 1 - 8	1983	Ten years ago, a new program was piloted in Russia. An extensive assessment of the new program showed that its principles and methods justified themselves and students' outcomes are higher. In 1983, there were almost fifteen thousand schools where this program was implemented.	*Music in School*, Russia	("Искусство в школе [The Arts in school]," 1983, pp. 5-6)
28.	Years 1 - 8	1985	There is a fragment of the lesson conducted by the Honoured Teacher of Russian SFSR M .F. Golovina. Year 2 students are listening to a waltz by Shubert. The teacher asked if the students could feel in music about what kind of person Shubert was. The answers were: he was kind, not indifferent other people and he loved people. The teachers told students that the composer had a difficult life but he favoured everybody who listened to his music with joy. She continued by saying that the world of Shubert and his wonder land is music. If you entered his world everything would disappear but only music would be left. The students listened to the waltz again. Then the teacher asked about what kind of human inner state music reflects at the beginning comparing to the end this waltz. In other words, what chain of human emotions or feelings could happen as it sounds in music. The answers were pleasing. They showed the techniques of music development, for example "it was minor at the beginning and become major at the end." There were also some deep insights into the figurative images in the music and other associations. This included: "there was grief and sorrow at the beginning of music and joy at the end"; "you could feel warmth inside"; "music seemed to calm you as it became more tranquil." In Golovina's opinion, it is important to let students feel and understand that there is always a composer behind the music with his or her own outlook on life. This approach helps the teachers to overcome inert and passive attitudes of students towards music. There is one more example of how this approach helps to improve the students' performance. The spring song by J. S. Bach is difficult to sing for Year 5 students because of polyphonic style. Moreover, Year 5 students often do not feel any emotional connection to the rhapsodic and noble-like feelings in this hymn to spring renewal. Therefore, their performance of this masterpiece sounds boring. Golovina	*Music in School*, Russia	(Vendrova & Kritskaya, 1985, pp. 8-9)

Row number	School level	Year	Citation (across Australia and England) and summary of citation (Russia)	Journal and place	Reference
			made the following comment: "Why do you torture Bach? He was tormented enough all through his lifetime!" This comment has changed all lessons. The students have realised that they are dealing with the composer's soul, his difficult life and unjust rejection. Are they (students) able to enter Bach's world and feel what he felt? As a result, the students became more involved in performance. The teacher highlighted that the students have to develop the sense of empathy. She asked the students to recall the sense when it was spring time. The class reflected on poetry development phrase by phrase. Then, they looked into the way musical phrases were changing and building up to the climax. The teacher showed that every musical phrase adds something new to the main inflexion. She also correlated it to the changeable nature of spring. Thus, this bright image of spring helped to overcome some performance difficulties, connected the music with the students' life, and awoke the students' imagination. The students expressed their profound gratification. Furthermore, it also strengthened the educational influence of music upon the students in the way that the teacher referred to and gradually developed a number of very important human characteristics. These characteristics included the abilities to take a good look, listen attentively and think over the environment and nature.		
29.	Years 1 - 8	1985	The true art of teaching is to organise communication with music so that the essence of music is not covered by formal analysis and is to achieve educational and fostering goals in a unified process of music perception. These examples are characterised by the trust of the students' aural abilities, senses and thinking. The examples were the attempts to communicate with composers through music despite the age and time differences. There was strong conviction/assertion that in general school, students are able and have to understand symphonies, fugues and so on. They are able to attain understanding without any knowledge of musical intervals, scales and other concepts and terminology because we are not studying and analysing symphonies and fugues but rather perceive them as aesthetic concepts. Behind these concepts, there are emotional and intellectual work of the teacher and students.	*Music in School*, Russia	(Vendrova & Kritskaya, 1985, p. 10)
30.	Years 1 - 8	1985	There is another example of excellent results in music education in general school. The teachers' name is Kameneva Svetlana Petrovna. On her lessons, almost every musical example brings food for thought about immortal themes. These include: war and piece, love and hate, life and death, good and evil. Svetlana Petrovna often plans the lessons with the references to literature and fine arts. When observing her lessons, you feel that she loves music and lighten up students' hearts with her love. There is atmosphere of respect and trust on her lessons. She is kind and friendly to students.	*Music in School*, Russia	(Tsyganova, 1985, pp. 20-21)

Row number	School level	Year	Citation (across Australia and England) and summary of citation (Russia)	Journal and place	Reference
			She is an erudite in music, literature and fine arts. She is an accomplished musician. Teaching Years 1 to 8 is not only load she has at school. She is also an accomplished musician. Furthermore, she conducts extracurricular activities after her normal hours and after school. These include the administration and conducting choirs, concerts and festivals as well as the evenings for senior students.		
31.	Years 1 - 8	1985	There was collective creativity, collaboration and music perception with feelings on the lesson. The teacher listened to the music as though it was the first time she heard it. Music was fascinating and captivating for the students till the last note and it was likewise captivating for the teacher who knew it by heart. Is it pedagogical mastery/craft when teacher understands students and knows their lives? There was a complete mutual understanding in a classroom when the teacher was warm-heartedness towards students. There was sincere mood. This mood is the only condition to perceive and reflect on music.	*Music in School*, Russia	(Trushin, 1985, p. 30)
32.	Years 1 - 8	1985	The major objective is to teach how to think and reason. It is commonly known that Year 5-6 students are less active on the lessons. However, the music lessons of N. M. Finoshina show opposite. Music lessons are conducted in a well-resourced classroom. The teacher has a very friendly teaching manner which helps to perceive and understand music. When listening to music by Beethoven, Mozart and Kabalevsky, the students' faces were very concentrated so someone could feel their rapt attention. Students reflected on music and shared their impressions. They took music lessons very seriously. They also could define the music genres, could list features and characteristics of these genres, and could reflect nature of traditional folk music of Russia and other countries. Lots of time was devoted on choir singing of a number of traditional songs (Russian, Polish, Ukrainian, Czech and Azerbaijan). There was welcoming atmosphere, mutual understanding between the teacher and students on music lessons. The teacher had excellent skill in performing the instrument which helped to fascinate students with music. The teacher assisted students' appreciation of music.	*Music in School*, Russia	(Chernousova, 1985a, pp. 24-25)
33.	Years 1 - 8	1985	The new program *Music* gives students comprehensive development. The students learn a vast amount of serious music in easily to understand form. They understand what symphony, opera, ballet and cantata are. The students learn how to discriminate music character, instruments and genres. The lessons are rich with content. Learning activities rapidly change for younger students. All students like music lessons. It is	*Music in School*, Russia	(Chernousova, 1985a, p. 27)

Row number	School level	Year	Citation (across Australia and England) and summary of citation (Russia)	Journal and place	Reference
			good that students learn a lot of Russian traditional folk music as well as music written by Russian composers. If we had music lessons instead of singing lessons, we also would learn how grasp good music rather than admire the Western "scream and noise."		
34.	Years 1 - 8	1986	The school number 85 is focused on English. However, this school has an excellent music program. The teachers' name is Angelina Pavlovna. The music classroom has a grand piano, a cassette player and so on. These are essential things for music lessons. However, the most important things are that children always have their music homework done, listen to and reflect on music on the lessons, and in extracurricular activities. During all these year, music takes equal part and same respect as other subjects in the school. Angelina Pavlovna chooses singing repertoire in accordance to the students' interests. All classes sing very well. She also conducts a number of extracurricular activities and supervises and assists afterschool care with music programming and repertoire.	*Music in School*, Russia	(Alexandrov, 1986, p. 34)
35.	Years 1 - 8	1986	Thanks to the program *Music*, students not only sing and listen to music but also reflect on music. In other words, they are becoming individuals through the development of human qualities. Through music, students understand the essence of life and stand stronger in their moral principles.	*Music in School*, Russia	("Не уклоняйся от назревших проблем [Do not avoid real issues]," 1986, pp. 4-5)
36.	Years 1 - 8	1987	The Department of Education of the Russian Federation asserted that the school program "Music" involved 25 thousand teachers in 1986. It was noted that this was undoubted improvement when comparing with time when the new program started implementing (1979-1981). The Year 1of those years completed their school music education. The Institute of Teacher Professional Development conducted a research project to compare students who did not participate in implementation of the new program and who completed it. The results show that across Russia outcomes in music education of the students who completed the new program are higher. Their aesthetic and musical interests are also broader. They also built a solid understanding that music is a part of their life.	*Music in School*, Russia	(Chelyshova, 1987, p. 37)
37.	Years 1 - 8	1988	The new program have completed the first round in 4, 000 schools of the Russian SFSR. The introduction of the program *Music* started in 1979. Presently, music lessons based on the program by D. Kabalevsky are taken in 35, 000 schools. The	*Music in School*, Russia	(Gorunova, 1988, p. 7)

Row number	School level	Year	Citation (across Australia and England) and summary of citation (Russia)	Journal and place	Reference
			students' outcomes in aesthetic education are getting higher.		
38.	Years 1 - 8	1988	Gorunova (1988) agrees with Apraksina that the choir singing skills require time to develop. It has to be clarified and stressed that only amateurs seriously believe that it is possible to develop professional singing skills in children by giving them only one lesson a week. If the teacher sets the objective for students to sing in tune, clearly and so on when learning songs, this objective does not help to achieve the goal of Kabalevsky's concept of reflection on life and self through music. There has to be a personal connection and understanding of what is sung. Therefore, the musical masterpiece is not the centre of the teacher's attention and student outcomes. The centre is the mood, the state of mind and deeply instilled moral principals that have been created in the process of learning masterpiece.	*Music in School*, Russia	(Gorunova, 1988, pp. 13-14)
39.	Years 1 - 8	1989	At present, music teachers in comprehensive schools teach their students how to understand and love music. The students feel it. They are actively engaged in practical and other activities. They experience pleasure and enjoyment in working together and in using what they have learnt in their lives. They are gaining an understanding of the complex world of music and craving for new musical experiences. Teachers and students reap the benefits from the program *Music*.	*Music in School*, Russia	(Avinskaya & Ol'hovenko, 1989, p. 68)
40.	Years 1 - 8	1989	In the city of Nikolaev, there is a group of music teachers whose music lessons have become centre of cultural values and wealth.	*Music in School*, Russia	(Shyshkina, 1989, p. 11)
41.	Years 1 - 8	1990	L. V. Kuznetsova works in the school N 10 in the city of Cheboksar (Chuvash SFSR). She is a well educated musician -teacher. She is a very creative person. Her lessons are full of serious music. There is also an atmosphere of mutual respect. She deeply instils cultural values. Her lessons resemble the work of art with a very interesting structure which kept students' interest and focus. The lessons have their follow-ons in her extracurricular and after school work. Great attention is also given to the Chuvash traditional folk music.	*Music in School*, Russia	(Nikitin, 1990, p. 9)
42.	Years 1 - 8	1990	I. Shumilova (student) wrote that it was always interesting during music lessons. She wrote that she will need everything she learned during the lessons in her future life because music is the most splendid thing in the world. Time flies during music lessons. D. Glushkov wrote that music lessons helped him to understand himself because	*Music in School*, Russia	(Shyshlyannikova, 1990, p. 38)

Row number	School level	Year	Citation (across Australia and England) and summary of citation (Russia)	Journal and place	Reference
			music goes straight into the depth of human soul. A. Rostovtseva wrote that music lessons enriched and broadened her experiences of life.		
43.	Years 1 - 8	1990	Music lessons are conducted once a week for every class. This is followed on by extracurricular activities which not only broaden musical horizon of the students but also polish their creative performing skills. As a result of this purposeful system, most of students strive for participation in music life of the school.	*Music in School*, Russia	(Shyshlyannikova, 1990, p. 38)
44.	Years 1 - 8	1990	The pedagogical practice of Kusnetsova T. G. is very interesting and excellent. She is a qualified music teacher with majors in both piano and conducting a choir. Music and life, education and fostering are tightly bound in her music lessons. She has a wide range of interests in music, fine arts and history. She is an accomplished musician. She is able of capture the class' emotional state and build on it reflection on music. She is very flexible in her pedagogical practice. In other words, she adjusts all prepared teaching material taking into consideration the students' interests and needs. She also shares her experience with other music teachers.	*Music in School*, Russia	(Shyshlyannikova, 1990, p. 39)
45.	Years 1 - 8	2005	The establishment of the atmosphere of comfort, creativity and encouragement is one the forms of principals' support.	*Music in School*, Russia	(Rybakova, 2005, p. 27)

Table 2o

Personal Qualities of Teachers (Citations)

Row number	School level	Year	Citation (across Australia and England) and summary of citation (Russia)	Journal and place	Reference
1.	Primary	1975	*The situation should no longer be tolerated where any child receives music education form poorly trained although well intentioned teachers.*	*AJME*, across Australia	(Lepherd, 1975, p. 17)
2.	Primary	1977	*It is certainly whistling in the wind to expect these non-specialists, no matter how dedicated, to carry out satisfying music programmes when they have not had adequate time to develop competency.*	*AJME*, VIC	(Bonham et al., 1977b, p. 66)
3.	Primary	1992	*Despite our present problems, dedicated teachers (both school and studio based) have continued to stimulate the high standard of student performance which delights audiences both within Tasmania and at contests and concerts in Victoria.*	*AJME*, TAS and VIC	(B. Smith et al., 1992, p. 72)
4.	Primary	2001	*Conclusion: Gaining Knowledge and Inspiration from the Past…* *Although there is often a tendency in education to adopt and overly critical and even pessimistic view of what are perceived as long-standing and seemingly insolvable problems, one highly positive aspect of our system is the rich heritage that we have in Australian music education. An important aspect of this heritage is the example of many outstanding music teachers who have been part of the development of music education in Australia – men and women who, particularly during the nineteenth century, were 'seized with missionary fervour' and whose dedication to their cause was truly remarkable.*	*AJME*, across Australia, and VIC in particular	(R. Stevens, 2001, p. 27)
5.	Primary	1968	*59% of the teachers did not have, or did not remember having had, an enthusiastic music teacher during their primary education. Those who did remember were mostly enthusiastic about the teacher's lessons.*	*AJME*, NSW	(Rushton, 1968, p. 17)
6.	Primary	1986	*Primary – collaboration of Music Resource Teachers (MRT) – specialists and generalist teachers* *There is a considerable amount of evidence to indicate increased expertise, enthusiasm and commitment among teachers, enjoyment and development of skills among children, and a high degree of satisfaction among parents.*	*AJME*, ACT	(Rimmer et al. 1986, p. 25)

Row number	School level	Year	Citation (across Australia and England) and summary of citation (Russia)	Journal and place	Reference
			The key to success of these programs has been the interaction between the specialist and the classroom teachers, with the consequent development of their skills and confidence over an extended period.		
7.	Primary	1988	*However, as long as enthusiastic and effective teachers are supported by sympathetic principals, music will thrive.*	*AJME*, NT	(Kartomi et al., 1988, p. 57)
8.	Primary	1996	*The New South Wales K-6 Music: Syllabus and Support Statements (1984) also acknowledges that "General teaching skill, enthusiasm, and a positive attitude towards the involvement of children in classroom music activities provide the basis for beginning a music program" (p. 182).*	*AJME*, NSW	(Jeanneret, 1996a, p. 4)
9.	Primary	1996	*Teacher attributes such as initiative, determination, industry, general teaching skill, enthusiasm, and a positive attitude are also cited as important … (Greenberg, 1972).*	*AJME*, across Australia	(Jeanneret, 1996a, p. 8)
10.	Primary	1986	*Participating schools have been required to commit themselves to the total program.*	*AJME*, VIC	(Rimmer et al., 1986, p. 27)
11.	Primary	1988	*One of the critical problems here relates to the qualifications of many primary school teachers. While some are highly qualified, others have little tertiary education in music studies although they have a deep interest and commitment to music education.*	*AJME*, WA	(Kartomi et al., 1988, p. 65)
12.	Secondary	1968	*At the same time, there have been good achievements at individual secondary schools of all types in this country, where the enthusiasm and skill of specialist teachers has been supported by heads, parents and local authorities.*	*AJME*, the article is about Great Britain	("Music and the young (A report from Great Britain)," 1968, p. 52)
13.	Secondary	1998	*Principals and music coordinators/teachers were invited to present their profile of and effective music teacher in a secondary school. The resultant profiles are most notable for the imbalance of inter-personal skills with subject specific (musical) skills.* *Profile of and effective music teacher (from Principals' survey)* *Need to be outstanding* *Personal skills* *Have a strong personality, be extroverted, confident, have public presence, and be able to attract students to the program and generate and maintain their interest.*	*AJME*, VIC	(A. Lierse, 1998, pp. 74-75)

Row number	School level	Year	Citation (across Australia and England) and summary of citation (Russia)	Journal and place	Reference
			Generate interest and support and have boundless energy, be enthusiastic, committed, and passionate about their teaching. Have high level organisational skills. *Teaching skills* *Like children and have the patience and ability to transfer skills the children. Be able to motivate children and have high expectations of their students and achieve it through their desire and belief that all children can achieve a high standard with sufficient work. Have a commitments of excellence and convey to kids that music is a life long learning.* *Communication and commitment* *Have the ability to work with other learning areas and be prepared to give long hours to their work.* *Music Skills* *Performing skills. Challenge kids at the appropriate level and adapt the music to interest the kids. Have a broad music focus. Convey a love of music.* *Profile of an effective music teacher (from the survey of music teachers)* *Be able to work with other for the attainment of shared goals* *Work as a member of a team* *Have good student/teacher relationships* *Willingness to commit time above and beyond normal teaching hours* *Have a strong rapport with students* *Be competent, enthusiastic and dedicated, keen, interested and motivated* *Have drive* *Have a strong personality* *Contribute to the direction of ensembles.*		
14.	Primary	1974	*The music specialist has sufficient expertise at his command to cope with changing conditions, but what of the many teachers who become involved in music because they have a personal interest in it or simply because it is there and there is no one else to teach it? Is enthusiasm enough? If not, then where can the teacher look for assistance?* *A college of education lecturer commented recently:* *"Amidst all the study of education theory and methodology … it is often overlooked that the one thing that any teacher needs is a sense of excitement."* *No one would deny that expertise can help, if only as a foundation for confidence! Music is no a subject which can be "read up" as a body of information, even at fairly long notice. In this, at least, the writings of century ago ring true today: "A clever teacher may, and often does, give a clever and useful lesson on something with which*	*Music Teacher*, England	(Mann, 1974, p. 12)

Row number	School level	Year	Citation (across Australia and England) and summary of citation (Russia)	Journal and place	Reference
			yesterday he was comparatively unacquainted… But the most elementary singing lesson involves, on the part of him who gives it, a sympathy of eye and ear that can be attained only by long cultivation…"		
15.	Years 1 - 8	1983	How do we appreciate music teachers' work at school? Its true value is often seen in extra curricular activities, e.g., participation in concerts, festivals and so on. Every school wants to show itself. However, students' enthusiasm in participation in all these activities is a reflection of what students learn on music lessons. The music lessons are the basis for extracurricular activities. The good basis leads to excellent success. There are a number of schools where music lessons help to gain high standards. In my opinion, the success of these schools depends on teacher's attitude. All have music once a week. However, these teachers used this time with a maximum benefit. Moreover, in the best schools, music teachers present at staff meetings and parent-teacher nights. They also give a number of open lessons for parents to observe.	*Music in School*, Russia	(Anisimov, 1983, p. 24)
16.	Years 1 - 8	1983	Music teachers have to be persons with artistic sense	*Music in School*, Russia	(Apracsina, 1983, p. 35)
17.	Years 1 - 8	1983	The content of music teacher's job is music and children. The first things are not knowledge, not the most modern teaching methods and not pedagogical experience. Teachers have to love both music and children. This is fundamental. However, I do not say that love for music and children together with enthusiasm for teaching music compensate the absence or the lack of knowledge and musical skills. I am talking about harmony between the essential parts of teacher's personality. The lack of harmonious unity adversely affects students. This harmony is difficult to achieve especially at the time of changes when the new program *Music* requires rethinking of all aspects of teaching.	*Music in School*, Russia	(Kabalevsky, 1983b, p. 13)
18.	Years 1 - 8	1985	General school music teacher is a person who loves his or her work. He or she is a musician, producer and manager.	*Music in School*, Russia	(Vendrova & Kritskaya, 1985, p. 11)
19.	Years 1 - 8	1985	Music teacher has to love music and children. This formula seemed to be very simple. However, we can see the lessons of a variety of music teachers and realise the deepness of this thought. Above all, music teacher has to be a musician. Teaching strategies do not bring the "fruit" – aesthetic and moral development in children – if	*Music in School*, Russia	(Vendrova & Kritskaya, 1985, p. 11)

Row number	School level	Year	Citation (across Australia and England) and summary of citation (Russia)	Journal and place	Reference
			music teacher does not put a part of their heart and personality in teaching. They have to strive for participation in the ongoing music teacher's professional development.		
20.	Years 1 - 8	1989	Music teachers have to be professionals and be able to evaluate their own strength and weaknesses; they have to be able to see their professional strength and use it to improve students' outcomes.	*Music in School*, Russia	(Gorunova, Dorosinskaya, Machil'skii & Stepanova, 1989, p. 26)
21.	Years 1 - 8	1990	The teacher's interest in pedagogy and a teacher profession, keenness, love to children, patience, and perseverance are the major conditions for effective teaching. However, teaching music is impossible without solid knowledge which enables teachers to fulfill all requirements of the school music program.	*Music in School*, Russia	(Bukach, 1990, p. 26)
22.	Years 1 - 8	2003	Music teachers have to have a talent for music, have to be creative, have good communication skills and managerial abilities	*The Arts in School*, Russia	(Starobinskii, 2003, pp. 23-24)
23.	Years 1 - 8	2005	Personal qualities and abilities Responsibility, self-respect which contribute to the quality work, high self-esteem. Thinking: free of stereotypes Creative: Imagination, intuition, artistic and aesthetic attitude to reality, to sense/estimate aesthetic values. Interpersonal qualities: Admission, subjective, striving for independence, respect to other person, trust to the creative power of others, communicative and interpersonal skills, the ability to establish and prove own opinion or view.	*Music in School*, Russia	(Rybakova, 2005, pp. 23-27)
24.	Years 1 - 8	2008	Music teachers have to be musical and creative. They have to have artistic personal qualities, intuition in pedagogy and music, and personal professional principles. They have to have the abilities for life-time learning and research; they have to have professional thinking, intuition in pedagogy and music, personal professional principles of music teacher and be flexible and competent. The level of proficiency does not always depend on personal qualities but certain personal qualities contribute to the proficiency.	*Music in School*, Russia	(Karamzina, 2008, p. 40)

Appendix 3A

Integration at the Level of Music Program Implementation as per the National Review

The *National Review*'s Survey of Schools provided some data about integration into the arts in Part 3 entitled *A Snapshot of School Music Education in Australia: The Current Situation*. This appeared in the National Survey of Schools and in the Survey of Teachers, and had two components: a stratified sample of 525 schools ("Sample Schools"), and an additional sample of 147 schools nominated through the submission process providing "effective music" ("Music Schools"). Principals were asked to respond to a set of questions about the provision of music at the school (Survey of Schools). It was shown that "a small proportion of QLD schools reported music being integrated with other arts (11%) whereas in other States this figure was around 50%" (p. 65).

The *National Review* also provided the extent of integration of music into the arts and other learning areas in the analysis of the Survey of Teachers. The responses to the survey were received from 157 teachers who had music programs at their schools, 84 came from the sample of schools and 73 from the nominated schools ("Music Schools" sample). The analysis showed that

> About 90% teachers reported music specific activities (90.5% for Sample Schools and 94.5% for Music Schools), and around 75% reporting music education integrated with other arts based learning areas or other learning areas**.** (p. 65)

However, the data do not seem to be representative due to the small numbers of teachers who responded to the survey. It is also unclear what percentages grew out of primary schools and what came from secondary schools. The *National Review* does not distinguish primary and secondary school levels. Are there any secondary schools which integrate the arts?

There was one noteworthy feature of the *National Review* which revealed that "around 75% [of] reporting" teachers taught music integrated with other arts. This suggests that the remaining 25 % of music education has its own area of study. However, in the summary to the Survey of Teachers the *National Review* said that: (optional)

> Music is also integrated with other arts areas and other learning areas in a majority of schools, **but the extent is not known**[1395]. (p. 67)

Thus, the *National Review*'s data are contradictory.

In the *Guidelines* for specialist music teachers, the *National Review* stressed that these teachers have to be able to meet a minimum standard

[1395]Bold is mine.

> contextualising music within the broad curriculum for all students and explicitly address the content and pedagogy of music within the broader context of the arts. (p. 101)

This is the only standard concerning integration when teaching music and is not for generalist teachers. This seems to contradict the reasoning mentioned earlier regarding integration, as it has potential for supporting generalist teachers in teaching multi-arts. Thus, the *National Review*'s data is also internally conflicting in this respect.

Appendix 3B

Integration Into the Arts Learning Area

What does the context of the arts as a learning area involve? In what forms does it appear in the *National Review* and in which historical and international literature? The *National Review* defines the process of combining school subjects which have some commonality, into the areas of learning as integration: "The coming together of five art forms as an Arts Learning Area (sometimes referred to as a Key Learning Area or KLA) in Australian education made possible the integration of the arts" (p. 65). According to the *National Review*, Stowasser (1993), McPherson (1995), and Paterson (1998) believed that integration "has the potential to support multi-arts experiences and artistic processes rather than methods, and to make teaching of the arts more accessible to generalist teachers (p. 65).

Clearly, there are two levels of integration. First, integration appears at the level of curriculum organisation where it defines the place of music within the entire school curriculum. Second, when the *National Review* highlights integration in the experience of the arts, it happens at the level of music program implementation. In both cases does integration have clear aims? What school year is the most appropriate to incorporate the integrated approach? What are the most appropriate approaches to teaching integrated music? What were the reasons that could have convinced the policy makers to make the decision about integrating music into the Arts Learning Area? Are there any advantages or disadvantages of integration? What does it mean for music education? Does integration benefit or harm the child's musical development? It is worth looking into historical and international accounts of both levels of integration, that is, at the level of music program implementation and at the level of subject placement in the curriculum.

Australia. In its historical context, the general trend of integration at the level of music program implementation – within music – began earlier than at the level of curriculum organisation. For example, R. Stevens (2001)[1396] referred to Australian music education of the 1950s and pointed out that there were benefits for children in having a wider experience of the arts (see Table 3b for full citations). Bonham et al. (1977b)[1397] wrote about primary schools in Queensland and stated that integration was evident there since the late 1960s.

[1396] Table 3b, row 11.
[1397] Table 3b, row 3.

Schafer[1398] (1973)[1399] looked forward to an optimistic future for integration in music teaching. Primary schools were observed by Purcell (1974)[1400] who confirmed the existence of this new trend across Australia in the 1970s. D'Ombrain (1974)[1401] wrote about unsuccessful attempts of integration in the experience of the arts in secondary schools in Australia and stated that many practicing in this field had almost given up. Bonham et al. (1977b)[1402] expressed some doubts about integration in the experience of the arts in primary schools. Hoermann (1988)[1403] confirmed that the integration took place in primary schools across Australia and was rooted in the subject itself. Kartomi et al. (1988)[1404] witnessed the use of an integrated arts approach in several primary schools in the ACT.

England. In the late 1960s, D. M. Smith (1969c)[1405] pointed out that there were opportunities for integration styled work in primary schools by generalist school teachers but he stressed that the specialist teachers abilities were superior than that of the generalist teacher with respect to the integrated teaching approach.

Russia. The earliest evidence of integration at the level of program implementation was found in the article by an unknown author ("Важная часть общего дела [Important part of the matter]," 1985)[1406], who referred to the nature of the new music program content by Kabalevsky. In this program, the methods of implementation of the content are intended to ensure that the wider body of arts subjects are integrated into music teaching practice. Sergeeva (2005)[1407] pointed out that teachers have to remember that Kabalevsky's main idea was that even though all arts have some common ground, their content is realized in different ways. While the lesson must keep its musical character, music lessons should maintain features that are peculiar and exclusive to music. Similarly to Sergeeva, Fominova and Kocherova (2007)[1408] stressed that the integration of music with other subjects must be admitted only on the basis that music or the arts take a major role and are taught by

[1398] Murphy Shafer is from Canada but his article about music education was in *AJME*.
[1399] Table 3b, row 1.
[1400] Table 3b, row 2.
[1401] Table 3b, row 7.
[1402] Table 3b, row 4.
[1403] Table 3b, row 5.
[1404] Table 3b, row 6.
[1405] Table 3b, row 13.
[1406] Table 3b, row 15.
[1407] Table 3b, row 16.
[1408] Table 3b, row 17.

specialists in music and music education. Karamzina (2007)[1409] provides a theoretical definition of integration, strategies of implementation, and benefits for child development and implementation of the music program. For example, Karamzina (2007) stated that integration promotes and contributes to the understanding of music. The advantages of integration are: saving of learning time because it eliminates mutual doubling of themes, helping to overcome disconnections between subjects and isolation in teaching, and erasing the borders of subjects in students' minds. It also forms children's attitudes to the dynamic and changing world around them. Karamzina (2007) also strongly argued that integration is totally inappropriate for primary students in years one to four. Kulish (2008)[1410] stated that the most applicable and acceptable teaching approach to integration occurred when teaching followed the music program's aims and objectives.

Integration at the level of whole school curriculum organisation. When demonstrating the set of circumstances and facts that surround music education from the late 1980s to the early 2000s, the *National Review* referred to the integration of music as a school subject in a specific curriculum area which combines all arts. According to the *National Review*, "the global trend towards arts education has been influenced" by for example Fowler (1996) and Eisner (1999) (p. 6). The *National Review's* literature review provides an insight as to the place of music in the school curriculum in the following extract:

> Australian music education currently operates within a combined Arts Learning Area context. The Arts, as one of 8 key learning areas, was articulated by the Hobart Declaration (MCEETYA, 1988) and reiterated by the Adelaide Declaration (MCEETYA, 1999). The collaborative national development of A (sic) statement on the Arts for Australian schools and the associated document, The Arts – a curriculum profile for Australian Schools (MCEETYA, 1994) was (sic) undertaken at the direction of the Australian Education Council (AEC), the national council of Ministers of Education. These national documents defined the learning area of the Arts as comprising five art forms – dance, drama, media, music and visual arts (incorporating art, craft and design). They recognise the Arts as symbol systems, their aesthetic significance and associated social and cultural perspectives. Following a decision of the AEC in July 1994, the implementation of this nationally endorsed approach was agreed to be the prerogative of each State and Territory. Subsequently, States and

[1409] Table 3b, row 18.
[1410] Table 3b, row 19.

> Territories implemented either an adoption of the statement and profiles or the development of their own versions of these documents. (p. 6)

In the early 1970s, the relationship of music as a school subject with other arts subjects was pointed out by Purcell (1974)[1411] from Australia, D. M. Smith (1969c)[1412] from England, and an unknown author who restated Secretary General of the Communist Party of USSR Chernenko ("Важная часть общего дела [Important part of the matter]," 1985)[1413]. In Australia, the integration of music into the Arts Learning Area was declared at the national level in the late 1980s.

Consequences of integration of music into the Arts Learning Area. The *National Review* wrote that "the research has revealed … unintended detrimental impacts on music education arising from changes in the place of music within the overall curriculum" (p. iii). The *National Review* also found that there was evidence that:

> This construct of integrating the arts has blurred the distinctiveness of each art discipline in favour of less complex language and content… ([R.] Stevens, 1993; McPherson, 1995; Jeanneret, 1999; Watson, 1999). In many schools it is reported that time allocation has been reduced due to the pressure of meeting common outcomes for each of the creative arts areas (Boughton, 1993; Eltis, 1997). Other complaints include replacing sequential learning with sets of activities (Paterson, 1998), and that planning is more difficult for generalist teachers (McPherson, 1997). (p. 65)

The *National Review's* findings also showed that as a result of integration into the Arts Learning Area "opportunities for young people to engage and participate in music in schools have declined over the past two decades" (p. 104). However, the *National Review* articulated that the data which contain the information about how much music was provided before integration, was limited. How is it possible to state that music started disappearing from the curriculum if there are no data about the amount of music in schools before integration into the arts? Nevertheless, the integration of music into the arts was declared by the *National Review* as one of the factors that contributed to the decline in music education (pp. 106-107).

The *National Review* also pointed out constraints in funding which also grew out of integration into the Arts Learning Area and contributed to this apparent decline. The *National Review* stated that:

[1411] Table 3b, row 2.
[1412] Table 3b, row 13.
[1413] Table 3b, row 15.

> Submissions and surveys suggest that funding for music education has been constrained. In some schools, as a result of the implementation of music within the Arts Key Learning Area, funding for music has suffered. (p. 105)

The *National Review* also found that integration of into the Arts Learning Area influenced the assessment and reporting of students' achievements to parents.

> While recognition of the Arts Learning Area was welcomed in general, the trend to general 'arts' outcomes – and, in some States, cross-curricular outcomes – is contributing to a drift way from music education. (p. 106)

It is not clear what aspects of integration into the Arts Learning Area were welcomed. There were no stated advantages of music integration into the arts. Moreover, the *National Review* wrote:

> While it may have been an unintended consequence of the introduction of the Arts Learning Area, in some cases, the result has been that music has all but disappeared from the radar. In some schools, music is not assessed and reported in its own right but subsumed within the arts on report cards. (p. 105)

Carver (1987)[1414] confirmed that the integration of music into the Arts is happening in secondary schools in Western Australia. Carroll (1988)[1415] also reported that secondary school and certificate music courses were a part of the arts across Australia. Caesar et al. (1995)[1416] wrote about Western Australia and also stated that music was in the Arts Learning Area in both primary and secondary levels. In England, within primary subjects, music is included as a part of the Arts Learning Area along with visual art, dance and drama. However, Joubert (1999)[1417] wrote that even though the "opportunities for creative and cultural education are often limited by the current rational, structure, hierarchy, and levels prescribed by the *National curriculum* (NC), when the revision of the NC should be based on principles of breadth, balance, relevance, entitlement, access and parity between the different subject areas of the curriculum" (p. 51). In Russia, music and visual arts were included in the learning area of the arts by the *Compulsory Minimum* of primary school standard content that was approved by the Department of Education of the Russian Federation in 1998 (No.1235) and lasted for nine years (Kabalevsky, 2001, p. 6). In 2007, a commentary to the *Standard Learning Plan* stated that music stands out from the Arts Learning Area as a single standalone subject because in schools there are the arts and music, which have separate times

[1414] Table 3b, row 8.
[1415] Table 3b, row 9.
[1416] Table 3b, row 10.
[1417] Table 3b, row 14.

in the timetable and are taught by specialists in music or arts areas (Fominova & Kocherova, 2007, p. 18)[1418]. Similar to the *National Review*, the data gathered from the literature in *AJME* also indicate that soon after the integration music started disappearing from school curricula. Carver (1987)[1419] pointed out that change became apparent in secondary schools in Western Australia in the late 80s. Music was disappearing from the school curriculum. In the same state, Caesar et al. (1995)[1420] showed evidence of significant changes in the curriculum at all levels of schooling and organisation, both inside and outside the Education Department. R. Stevens (2001)[1421] from Victoria, and A. Thomas (2001)[1422] from Western Australia, also wrote about the consequences of integration in the arts, which appeared in the form of less music being provided at both primary and secondary levels of schooling.

[1418] Table 3b, row 17.
[1419] Table 3b, row 8.
[1420] Table 3b, row 10.
[1421] Table 3b, row 11.
[1422] Table 3b, row 12.

Appendix 3C

Musical Activities

Relevance. Caesar et al. (1996)[1423] wrote that in the ACT, the content of music programs in secondary schools was irrelevant to students because the performance element was too difficult and students kept dropping out of music courses (see Table 3c for full citations). Livermore (1990)[1424] pointed out that the attempts to emphasise the cognitive aspects of arts learning resulted in students being presented with highly intellectual content which made music unattractive and irrelevant to potential students across Australian secondary schools.

Appropriateness – continuity; entertaining versus educational. The *National Review* did not define which school music activities are "appropriate." B. Walker (1975a)[1425] wrote that the practical activities of a physical nature were the most appropriate activities for the students' age range from upper primary school and the first three years of secondary school. B. Walker also stressed that singing within certain limits is a very suitable activity for both primary and beginning secondary school levels. However, to achieve good and enjoyable singing, students' voice training and a certain proportion of creative work with singing activities are required. B. Walker (1975b)[1426] believed that for secondary school students "practical music is still needed no less by this age group than that earlier one" (p. 15). In the context of "school music education in the 21st century," the *National Review* cited Carroll (1993) who pointed out the issue of continuity in the quality of teaching when comparing primary and secondary schools and the issue of entertainment in music education (p. 19). As in Australia, in England there is a lack of continuity in learning experiences between school levels (Dove, 1980)[1427]. Brock (2000)[1428] wrote that curricular links between primary and secondary were not satisfactory. Further search into the *National Review* reveals that in order to be able to teach some uninterested students with behavioural problems, secondary school teachers planned entertaining rather than educational activities (p. 19). In Russia, the issue of entertainment versus education was raised in 1918, when the Music Branch of the Public Department of Education established that the fundamental importance of music in schools is that it should not be considered as entertainment or amusement ("The fundamental

[1423] Table 3c, row 8.
[1424] Table 3c, row 13.
[1425] Table 3c, row 18.
[1426] Table 3c, row 20.
[1427] Table 3c, row 21.
[1428] Table 3c, row 26.

importance of music in schools ," 1987, p. 25)[1429]. Krasil'nikova (1987)[1430] also wrote that the musical activity, for example, the purposeful development of music perception, should foster an understanding that music per se is not merely entertainment, but rather an important part of every
person's life[1431].

Balance. According to the *National Review*, Carroll (1993) revealed that when selecting the types of musical activities, the issue of balance may be taken into consideration by teachers (p. 19). In England, the need for balance in a child's experiences including musical activities at primary school was also stressed by Addison (1989)[1432]. When describing one of the ways of designing a balanced music curriculum, Paynter (1972d)[1433] stressed that emphasis on the particular activities which cause divisions should be avoided, and delight in the expressive potential of the sound-materials should run together with other music activities in both primary and secondary schools. The importance of balance between the musical activities was also pointed out by an unknown author in the context of the proposed curriculum, which was described as unworkable and going directly against what was commonly considered good practice in music teaching because its balance was skewed in favour of factual knowledge rather than performance ("News," 1992, p. 5)[1434].

In Russia, the balance was one of the principals of the program by Kabalevsky. He emphasised that it was not worth, for example, increasing time for singing at the expense of other activities. "Firstly, you will not take much time from one lesson a week. Secondly, the students' perception of music will suffer and they will not receive any benefit. As a result, the aim of school music – the fostering of the students' broad musical development – is not achieved. When looking from the choir singing point of view, the time cuts for other musical activities are equal to cutting the branch you sit on" (Kabalevsky, 1983b, p. 16)[1435]. The centre of the Russian program *Music* is music. When providing commentary on the implementation of the program, Kritskaya[1436] (1987)[1437] emphasised that since music should

[1429] Table 3c, row 37.
[1430] Table 3c, row 38.
[1431] The issue of entertainment in music education is discussed in further detail in the context of musical repertoire later in this chapter.
[1432] Table 3c, row 16.
[1433] Table 3c, row 22.
[1434] Table 3c, row 25.
[1435] Table 3c, row 28.
[1436] Elena Dmitrievna Kritskaya was one of the members of the team who developed the program Music under Kabalevsky's supervision. She is a senior researcher at the University of the Arts and Education of the Russian

be perceived in its acoustical and emotional unity there is no need to segment music lessons into types of musical activity (listening, performing, perception, discussion etc.) (p. 7). Vendrova and Kritskaya (1985)[1438] clarified that this is not "the unity of different types of musical activities" as many music educators mistakenly understand a "holistic" approach to lesson organisation. This mistake will last until teachers understand that music perception is a separate from performance, discussion etc. Hence, music is the object of observation at school; during music lessons all forms of interaction with music should flow smoothly from one activity to another. For example, warming up in singing is connected to listening, and participating in ensemble performance is connected to improvisation. It is not anarchy or chaos but organic development of musical perception in all its forms when listening attentively, performing musical instruments, singing, and during discussions about music. "The idea is simple – children practice music" (p. 10).

Musical activities in primary schools.

Australia. Hunt and Epstein (1967)[1439] believed that the composing of melodies and songs including writing lyrics should be a common experience for primary students together with mastering skills in reading and writing. According to Lepherd (1975)[1440], Powell-Jones (1972) stressed the importance of "all kinds of creative work to serve the full potential of its students in both body and mind" (Quoted in Lepherd, 1975, p. 17). Hoermann (1988)[1441] suggested that singing should be complemented by listening, movement, and first-hand experience with instruments in Australian primary schools. Jeanneret (1996a)[1442] wrote that there was no clarification about notational literacy and that the traditional emphasis on notational literacy within music education was not held by many music educators. Similarly to Jeanneret, R. Stevens (2001)[1443] confirmed that there was no clarity about music literacy in terms of whether it should be taught in a classroom music program or whether this should be a skill reserved for specialist musical training.

Academy of Education in Moscow (Russian: Институт Художественного Образования Российской Академии Образования (ИХО РАО)) and the editor in chief of the journal *The Arts in School* ("Искусство в школе").

[1437] Table 3c, row 36.
[1438] Table 3c, row 33.
[1439] Table 3c, row 1.
[1440] Table 3c, row 2.
[1441] Table 3c, row 3.
[1442] Table 3c, row 4.
[1443] Table 3c, row 9.

England. Swanwick (1974c)[1444] observed that the quality of music provision was affected by the lack of optional activities in primary schools. Jenkins (1997)[1445] commented on the Ofsted report which found that primary school music provision was unsatisfactory because of the unchallenging nature of activities during music lessons. Addison (1989)[1446] pointed out that notating, listening, performing, improvising, and composing are beneficial for a child's musical development but they were not a part of a child's balanced experience during primary school. C. Evans (1989)[1447] defended the importance of composing, listening, and performing for primary school students.

Russia. Medvedeva (1985)[1448] listed the appropriate musical activities for six-year-old children which were singing, listening, movement, and performing musical instruments. Isshuk (1985)[1449] expanded the list by including perception of the aesthetic beauty of music, compassion for feelings which are intended to be conveyed in music by composers, and the discrimination of expressive features of music in close connection to the music content. Birskops (1985)[1450] added that improvisation also should be taught to six-year-olds.

Musical activities in secondary schools. Bonham et al. (1977b)[1451] pointed out "a shift in emphasis from a syllabus of relatively passive requirements to a syllabus oriented towards a more active involvement of students in the actual creative processes of music making" as one of the innovations in the music syllabus available for the Higher School Certificate in Tasmania (p. 64). May et al. (1987)[1452] wrote that the syllabus re-writing committee has recommended more emphasis on composition in Western Australia. Carroll (1988)[1453] also commented on the new and draft documents across Australia. While performance, composition, or creating and listening are central aspects of the new and draft documents, aural and written musicianship (or perception) and basic music knowledge were seen in some states to be of equal importance and in others to be at the level of supporting studies.

[1444] Table 3c, row 19.
[1445] Table 3c, row 17.
[1446] Table 3c, row 16.
[1447] Table 3c, row 15.
[1448] Table 3c, row 31.
[1449] Table 3c, row 29.
[1450] Table 3c, row 30.
[1451] Table 3c, row 5.
[1452] Table 3c, row 6.
[1453] Table 3c, row 7.

Musical activities in both primary and secondary schools.

Australia. According to Yourn (1999)[1454] many instrumental teachers agreed that "the class program should provide support for the instrumental program especially in providing aural training and general musicianship" (p. 13). May et al. (1987)[1455] stated that creating, listening, and performing are fundamental areas which form an integrated experience in music across all years of schooling.

England. Rainbow[1456] (1967)[1457] emphasised three overlapping and interacting fields of students' activities in both primary and secondary schools: vocal and instrumental performance, musical literacy (notation), and attentive listening. Paynter (1972d)[1458] wrote that "musical literacy is important but not at the expense of imagination" (p. 11). Swanwick[1459] (1978)[1460] stressed that while composition, audition, and performance are central activities in classroom music, teaching was also concerned with aural training and literature studies. A year later, Swanwick (1979)[1461] confirmed this and made some clarifications as follows: central activities include composition (including improvisation), auditions (listening) and performance, and indirect and supporting activities involve aural, manipulative and notational skills, and knowledge about music and musicians. Pehkonen (1979)[1462] believed that there should be a variety of possibilities in classroom music with a considerable emphasis on creative music in primary and secondary schools. According to Jenkins (2005)[1463], Lord Moser[1464] believed that for the majority of children learning to listen should be the priority rather than learning to play a musical instrument in the classroom. However, according to Hough[1465] (2010), Jeremy Hunt, who is Secretary of State for Culture, Olympics, Media and Sport in the United Kingdom, said that a conservative government would ensure that "every child will have the opportunity to learn a musical instrument; that

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[1454] Table 3c, row 14.
[1455] Table 3c, row 12.
[1456] The author is from London but the article is in *AJME*. Rainbow wrote about the state of music education in England.
[1457] Table 3c, row 10.
[1458] Table 3c, row 22.
[1459] The author is from the UK but the article was printed in *AJME.* Swanwick wrote about music education the UK.
[1460] Table 3c, row 23.
[1461] Table 3c, row 11.
[1462] Table 3c, row 24.
[1463] Table 3c, row 27.
[1464] Claus Adolf Moser, Baron Moser, (born 24 November 1922) is a British statistician who has made major contributions in both academia and the Civil Service. He was a Member of Governing Body in the Royal Academy of Music, 1967–1979, of the BBC Music Advisory Committee, 1971–1983, a Chairman of the Royal Opera House, Covent Garden (1974–1987) and a Trustee of the London Philharmonic Orchestra, 1988–2000.
[1465] Stephen Hough is an accomplished concert pianist. He won the Royal Philharmonic Society's 2010 Instrumentalist Award.

every child has the chance to learn to sing; that every child is able to receive a solid cultural education."

Russia. Abdulin (1983)[1466] referred to the 1960s when writing that there were three sections of music lessons which contained singing, musical grammar (music literacy) and listening activities. Kabalevsky (1983b)[1467] wrote that "every class and the whole school may turn into a choir" (p. 11). Kabalevsky also stressed the expressive and emotional sides of music in singing in choir, vocal training, and attentive listening. The following authors wrote about the program *Music* by Kabalevsky. While some of them provided clarifications some confirmed the program's statements. Chernousova (1985a)[1468] listed selected learning activities provided by *Music* as follows: attentive listening to music (music perception), reflecting on music (participating in discussions about music), performing piano in four hands with a teacher, and performing percussion instruments. Vendrova and Kritskaya (1985)[1469] also provided a list of musical activities based on *Music*. This included the mastering of expressiveness in performance, singing and reading musical scores, using conventional notation, and improvising through musical inflections which are the basis for imagery or feelings as intended by composers.

When commenting on *Music*, Krasil'nikova (1987)[1470] wrote that musical literacy is the ability to perceive music as imagery, or as art which is inseparable from life. Krasil'nikova also provided some clarification as to what "perception" is in the classroom. For example, perception would involve an emotional response, the discernment between the positive and negative, the aural ability to recognise the character of music, sensing the inner connection between the music's mood and the character of performing it, and an ability to determine the composer of the music aurally. Since students are exposed to complex musical forms from the yearly years of schooling, Tolstaya (1986)[1471] wrote that music perception has to be coupled with teacher's explanations which help students to understand musical inflections, themes, and imagery. Terent'eva (1991)[1472] believed that classroom music lessons have to ground students in basic music literacy and singing. Reflecting on classical music and the fostering of interest in music via performing and singing were advocated by Chich

[1466] Table 3c, row 45.
[1467] Table 3c, row 28.
[1468] Table 3c, row 34.
[1469] Table 3c, row 32.
[1470] Table 3c, row 38.
[1471] Table 3c, row 39.
[1472] Table 3c, row 41.

(1993)[1473]. Kabalevsky stated that "listening to music" must serve as a conventional term for "perceiving music." Kabalevsky put perceiving music in the forefront. It comes before performing musical instruments and singing. He believed that "any form of communication with music, any musical activity teaches to perceive music, perfecting the ability to listen attentively and think over continuously and steadily" (Kabalevsky, 2001, p. 26). According to Vendrova (1994)[1474], Kabalevsky believed that the activity "to reflect on music" means to "fight thoughtlessness" (p. 18). Prilutskaya (2007)[1475] emphasised that in schools, the focus should not be on performance and theoretical knowledge, but on expanding musical repertoire and focusing on inflections and imagery, the development of students' emotional response to music, and the formation of sustained interest in music as a part of life. Knowledge of music is considered as more important than knowledge about music.

In regard to the use of conventional notation, Kabalevsky (1987)[1476] wrote that "the music program does not have anything artificial because the content of music is life. We do not intend to produce music theorists and musicologists. We are fostering musically educated persons. Therefore, we teach conventional notation as a supporting resource. This is a tool rather than a goal. Our goal is to improve their understanding that through music perception they understand and learn about life. Any musical image is an image of the person. There is a part of life in every musical image" (p. 7). Golovina (1986)[1477] acknowledged the requirements of the music program and stressed that even though there is the need to learn some elements of traditional notation, teachers should write down melodies or inflections only when there is a necessity to understand melody lines, specific differences in pitch, rhythmic patterns, differences between inflections, and phrases. This helps one to gain a deeper understanding of the specific characteristics of music and leads to emotional perception and comprehensive performance (p. 11).

[1473] Table 3c, row 42.
[1474] Table 3c, row 43.
[1475] Table 3c, row 44.
[1476] Table 3c, row 40.
[1477] Table 3c, row 35.

Appendix 3D

Creativity in Music and Creative Music

While the creative movement began in music education in the 1960s, it has to be noted that the evidence collected from *Music Teacher* reveals a relatively large number of submissions in relation to creativity in music and creative music in the 1970s in England. This preoccupation gradually died down throughout the 1980s with only a small number of brief mentions made in the 1990s. R. Walker (2000) wrote that in Australia and England, at the beginning of the 21st century

> performance criteria from the business world has invaded education and we all talk of outcomes, pathways, relationships between input and output, line management controls, and above all cost effectiveness. Utopian educational ideals were not just an indulgence during the 1960s and 1970s, they were essential, and creativity was a major keyword in curriculum design, implementation and educational goals. Today, education is seen more and more as an engine of economic performance. This leaves music in a difficult position in terms of its perceived educational usefulness and effectiveness. For too many administrators, music is judged in terms of the success of concerts, not on outcomes from the classroom – a situation which leaves music educators with little or no philosophical support from within the education system, and instead compelled to provide more fodder for a popularized, media-generated notion of what music is and should sound like. (p. 10)

There were two reasons which triggered the creative movement in classrooms. The first was the search for the new ways of expression in music similar to those in the arts and literature. The second was the opportunity for all children to be involved in music making. In England, according to Schlotel (1975)[1478] there were circumstances when educators felt that the students' creative expression in music may be satisfying to them in a similar way to creative expression in drawing or painting (see Table 3d for full citations). Moreover, creative music could provide opportunities to a majority of students of all ages and abilities to participate in music-making, a discipline afforded to an elite minority in the past. During the late 1960s, R. Walker (2007) began experimenting with sounds when teaching classroom music because of "the observed effects of teaching traditional music skills of performance and listening in a traditional manner, and the other is exposure to works by contemporary

[1478] Table 3d, row 6.

composers and a growing puzzlement over why colleagues teaching in other subject areas such as language arts or the visual arts could freely use contemporary sources while music teachers felt a hidden pressure to ignore this obvious source of educational material" (p. 200). R. Walker also stated that "general class music and activities were conducted by accomplished musicians in the school who become concerned with experimental composition for everyone, musicians and non-musicians, each contributed what they could" (p. 200).

Throughout the analysed literature there is no clarity and no common agreement about what constitutes "creativity in music" or "creative music" in classrooms since the 1970s. Bartle (1974)[1479], for example, referred to the musical activities in Australian secondary schools and stated that the common "use of a few glockenspiels or chime bars in a class in order to teach music theory, or the painting of pictures to a background of recorded music does not constitute creativity in music" (p. 21). In England, Brocklehurst (1971)[1480] observed that while there are no practical criteria of what actually constitutes creativity, no definitive, unified theory of creativity and its sources, it is "clear that it involves qualities of both thinking and personality and thus is not a single phenomenon" (p. 11). Schlotel (1972)[1481] also stated that there was no criterion of what actually constitutes creativity and no definitive, unified theory of creativity and its sources, but evidently it entails characteristics of both thinking and personality. Gavall (1972)[1482] noted that creative music was a very uncertain term even for a music adviser. The principal aim of creative music in secondary schools, according to Paynter (1972c)[1483], was "to open children's ears and draw upon individual resources of imagination" and, therefore, the essential components "must be feeling and imagination" (p. 4). B. Walker (1975a)[1484] stressed that "a creative intelligence exists in everyone" and there are two essential components in creativity, the product and the process. While it is possible to measure and quantify the product, the latter may allow teachers to get through to the real personalities of their students (p. 12). Thackray (1972)[1485] defined "creative music making" as "any activity in which children make up their own music rather than use music composed by others" (p. 11). This included all forms of improvised music. For example, the invention of a percussion part, the composition of an instrumental piece, or

[1479] Table 3d, row 3.
[1480] Table 3d, row 15.
[1481] Table 3d, row 18.
[1482] Table 3d, row 19.
[1483] Table 3d, row 12.
[1484] Table 3d, row 11.
[1485] Table 3d, row 5.

music to go with a dramatic production. Schlotel (1975)[1486] believed that creativity in children's music-making is "something to be played" rather than "something to be listened to" (p. 11).

Gamble (1976)[1487] wrote that in music education the term "creative" is applied to self-expression, exploration, experiment, improvisation, or interpretation of performance. Even though these activities play an important role in the creation of a composition, none of them constitute musical creativity. According to Gamble, creativity in music is "the making of an original sound object – an original organised pattern of sounds, made with the intention that it should be listened to as a complete aesthetic object worthy of our attention" (p. 9). LeFanu (1979)[1488] also acknowledged that there was a misunderstanding of the term creative music-making and a resistance to its use in classrooms. LeFanu took the view that creative music making was a way of teaching musicianship at any level when ears, fingers, intelligence, and imagination are trained to work together. Paynter (1972)[1489] maintains that all music-making is, and always has been, creative because it involves the exercise of expression and imagination.

While in Australia and England there are the terms creative music and creativity in music, in Russia there are the concepts of creativity in teaching and learning music[1490]. For example, Trushin (1985)[1491] wrote that there was much discussion about creativity in teaching but it was commonly accepted that a music lesson is not a music lesson when there is no creativity in learning. During music lessons, teachers should aim to create an atmosphere whereby the creative perception of music is possible. The atmosphere of creativity is when students themselves offer their suggestions about how to improve their performance, how they think music or a song should sound and why. Gorunova (1988)[1492] clarified the concept of "students' creativity" in the music program by Kabalevsky, which differs significantly from the conventional or existing theories of creativity. According to Gorunova, conventional theories, divide creativity into scientific creativity, artistic creativity, industrious creativity, creativity in engineering etc. and consider creativity to be outside the

[1486] Table 3d, row 6.
[1487] Table 3d, row 13.
[1488] Table 3d, row 16.
[1489] Table 3d, row 20.
[1490] The concept of "creativity in teaching music" as one of the criterion of the quality teaching is discussed in the Chapter 6.
[1491] Table 3d, row 21.
[1492] Table 3d, row 23.

internal morals (virtues)[1493] of a person. The concept of creativity in Kabalevsky's program is broadly interpreted as a manifold activity of a child's self-development during the act of communicating with music. A child's self-development intends to create a well-rounded and unique individual. However, this does not negate the musical creativity itself (e.g., improvisation, composition) (pp. 14-15).

The extent of creativity in Australian and English schools.

Australia. The data show that there was not much creativity going on in schools. For example, Hunt and Epstein (1967)[1494] lamented that the creative activity of composing music was not a normal activity in primary schools. Bartle (1974)[1495] suggested that it must not be assumed that activities with creative elements were widespread in the secondary schools in Australia. Schafer (1973)[1496] stated that despite the push for creativity in schools there is not much creative music-making (composition) in Australian primary and secondary schools and that "the exploratory instinct of creative music-making" is very important for the development of society (pp. 4-5).

England. According to Schlotel (1975)[1497], the Department of Education and Science stated that children's original music-making was taking place along with the traditional activities of choral singing, aural training, listening, and instrumental playing. Gamble (1976)[1498], however, stated that "creative activities have not replaced the more conventional class music activities: both kinds of activity are considered important in the school and where possible are related" (p. 10). Bailey (1980)[1499] stated that while junior secondary school students were involved in creative music there was a lack of continuity through all school levels, and senior students were not provided with the opportunity to participate in creative music.

Conditions for students' creativity in classrooms. The data show that a number of specific conditions should be taken into account when considering creativity in schools. These include the students' knowledge and skills, the students' age-specific psychological characteristics

[1493] Note that the program *Music* views morals (virtues) as an internal personal value which differs from moral (morality) which along with the law is an external requirement to the behaviour of an individual.
[1494] Table 3d, row 1.
[1495] Table 3d, row 3.
[1496] Table 3d, row 4.
[1497] Table 3d, row 6.
[1498] Table 3d, row 14.
[1499] Table 3d, row 9.

and needs, the teachers' musical proficiency, and the support of school administration for teaching music. For example, Hunt and Epstein (1967)[1500] referred to the situation in the New South Wales primary schools and emphasised that students and their teachers have to master the skills in reading and writing music to be able to compose songs. When writing about children from five to nine years old, B. Walker (1975c)[1501] stressed that "the needs of a powerful curiosity and a natural proclivity towards experimental play" as opposed to planned and meaningful activity, from the teacher's point of view, must be taken into consideration (p. 17). Tillman (1976)[1502] commented that while generalist teachers cannot teach and do not make attempts to teach creativity in music, the students in their classes do not make any effort to learn. Elkin (2003c)[1503] wrote that when creativity was valued, promoted, and supported by primary school principals in England, there were more new ideas for teaching and learning.

Approach to creative activities in classrooms. The historical and international data also provide some insights into the various approaches to creativity. The issues included class organisation, continuity through all school years, and progression in difficulty. For example, in England, B. Walker (1975c)[1504] suggested that in upper primary schools teacher-directed work with the whole class would be more beneficial than small group work. B. Walker also pointed out that teachers should not dominate the students' thought processes because the students are capable of critical assessment to a certain extent. Brocklehurst (1971)[1505] confirmed that similarly to primary schools, in secondary schools creative work to a large extent is better suited to the whole class situation than to working in groups. In Russia, Skatkin (1986)[1506] emphasised that it is impossible to develop musical creativity in students if during ten years of schooling the focus is placed on reproducing performing activities. A creative approach to music may be only formed systematically by putting the students in situations where they have to solve creative problems that increase in difficulty during music lessons, in extracurricular activities, and homework.

Thus, in England, the list of characteristics of creativity in classrooms consists of the qualities of thinking and personality, feelings and imagination, product and process, making

[1500] Table 3d, row 1.
[1501] Table 3d, row 7.
[1502] Table 3d, row 8.
[1503] Table 3d, row 10.
[1504] Table 3d, row 7.
[1505] Table 3d, row 17.
[1506] Table 3d, row 22.

up students' own music, self-expression, exploration, experimenting, improvisation or interpretation of performance, musicianship at any level when ears, fingers, intelligence and imagination are working together, and all music-making that involves expression and imagination. In Russia, creativity in learning music involves creative perception in performance of musical instruments and singing, improvisation, and composition.

Appendix 3E

Approaches to Teaching Primary School Music

The *National Review* provides an overview of a number of approaches that impacted or influenced on music education. In regard to the primary level of schooling, the *National Review* states that:

> While many educational movements have had an impact on classroom practice, several have more enduring impact on both the content and delivery of music education in the primary and lower secondary classrooms. Two such approaches are those expounded by the German composer, Carl Orff, and the Hungarian composer and ethnomusicologist, Zoltán Kodály. (p.15)

The effectiveness of Kodály approach. According to Hedden and Woods (1992) Kodály specialists usually refer to "the Kodály system as a method because it involves a sequential and developmental course of study" (p. 669). There are a number of studies in the educational research that challenged Kodály's major principles. For example, Sinor (1984) did not support Kodály's belief that children can achieve better intonation at a quicker rate without the complication of diatonic patterns, and that the pentatonic folk songs of Hungary, therefore, are best suited fore the musical experiences of pre-school and kindergarten-age children. Martin (1987) and Jones (1981) provided experimental evidence that suggested that the use of the hand signal – a symbolic association for the solmisation system used to teach melodic reading skills - did not demonstrate any additional advantage to students. M. Palmer (1976) investigated the use of Kodály's designated syllables to represent expressions of duration, and did not find any significant difference between the two treatment groups of children. M. Richards (1964) conducted a study in which he compared the effect of the Kodály system on student outcomes with that of a "traditional" approach[1507] and found that there was no significant difference between the two. There is also a study by Zemke (1973) that supported the effectiveness of the Kodály approach, but according to Atterbury (1992) the result of this research was "inconclusive at best" (p. 599).

[1507] According to Costanza and Russell (1992), the traditional approach "is not well defined and typically uses materials that have been employed by a particular individual, within a particular course, or within a particular music series" (p. 499).

The effectiveness of Orff approach. According to Hedden and Woods (1992) Orff specialists refer to "the Orff system as the Orff approach because it emphasises exploration and experimentation" (p. 669). Olson's (1964) study compared the Orff and traditional methods focusing on aural/aural and aural/visual discrimination and did not find any significant difference between the two methods. Siemens (1969) found that there was a significant difference in favour of students who had received "traditional" instruction when compared with students who had received at least one full year of Orff method instruction. Munsen (1986) examined the ability of students to improvise melodically and rhythmically using Orff's approach and concluded that students' abilities peaked at about grade 3 but their attitudes became increasingly negative from grades 1 through 5. Even though Moore's (1984) study revealed a significant difference in rhythm attitude in favour of the Orff method when compared to a control group of primary students, the experimental group, however, did not receive a "pure" Orff approach and the teacher's effect on student learning could not be separated.

The extent to which Orff and Kodály methods influenced primary and secondary classroom music in Australia. In the 1970s Covell (1974)[1508] stated that there are practitioners of the Orff and Kodály methods and "creative improvisation, but they are few and scattered" in Australia (p. 79) (see Table 3e for full citations). However, it is questionable whether the Kodály method could go far in Australian primary schools. Choksy, Abramson, Gillespie, and Woods (1986) stated that one of "the only ingredients necessary for a Kodály program" is that a teacher must be "a good musician well-trained in Kodály teaching techniques" (p. 130). Yet, this condition could not be met as the music had been taught at the primary level by generalist teachers with a limited musical background. The historical data provide no evidence that there were many supporters of these methods in Australian primary schools. Bartle (1974)[1509] indicated that "some concentrated on adaptation of Orff' as a result of the loosening of prescriptive requirements for secondary school music" (p. 21). However, Covell (1974)[1510] stated that "it is interesting to try out Orff and Kodály techniques in secondary grades; but we are really seven or eight years too late when we do this" (p. 82). It is worth mentioning that the Federal Department of Education (MON) states in the Russian syllabus that only "music education for six-year-old students is impacted by the Kodaly and

[1508] Table 3e, row 5.
[1509] Table 3e, row 4.
[1510] Table 3e, row 5.

Orff systems" (1994, p. 1). Nevertheless, C. Richards (1995)[1511] investigated attitudes and outcomes of a class of Year 7 students with mixed abilities in relation to Orff strategies of exploration and experimentation and curriculum outcomes. C. Richards based the results of the findings on the positive musical experiences of only nine students and concluded that "Orff theory, and pedagogical strategies are relevant to the secondary teacher in the development of music programs and lessons which will ensure that students succeed in achieving the outcomes" (p. 20).

Primary and secondary schools. Morris (1986)[1512] believed that "music teaching approaches have been influenced by developmental learning theories and research, and varied usages was made of approaches of Orff, Kodály, Dalcroze, Suzuki and others" in Tasmania (p. 31). Carroll (1988)[1513] stated that "in the sixties and seventies Orff instruments and recorders were the backbone of classroom practical experiences and vocal work had lost out to the glamour of the new instruments" (p. 92). However, according to Carroll, in the eighties "this trend has been reversed. Classroom instruments are most often instruments in common use in Australian society and vocal music is staging a comeback" (p. 92). Moreover, R. Walker (2007) wrote about the music curricula in Europe, America, and Australia[1514]

> The development of curricula in music over the last half of the twentieth century has rendered much of the foundational ideas of both Kodály and Orff either 'overtake by events' in music education, or obsolete in term of the directions of schools and education in general in the early twenty-first century. (p. 95)

The main reasons why none of them have been adopted in any widespread or systematic manner in these countries, according to R. Walker, were:

> (1) They do not coincide with our current understanding of child development, and (2) they appear to subscribe to a particular view of music as evolving from that of primitive cultures to a more sophisticated music of the contemporary West. (p. 95)

When investigating the depth of the impact of any methods on education it is worth considering how much training the teachers have received. Rainbow (1967)[1515] believed that Orff's ideas have been percolating in an adapted form through many European schools.

[1511] Table 3e, row 10.
[1512] Table 3e, row 1.
[1513] Table 3e, row 3.
[1514] R. Walker confirmed that this is applied to Australia for the same reasons (personal communication , 7 January 2011).
[1515] Table 3e, row 11.

However, Rainbow also stressed that attempts at using other approaches depended on the teachers' individual attitudes and "the individual capacities and gifts of the particular teacher" (p. 48). The historical data also provides some insights into how much teacher training in connection to the Kodály and Orff approaches has been conducted in Australia. The recommendation in favour of these methods came from Emeritus Professor of Music Education Charles Benner[1516] (USA, 1980) who suggested that:

> In the pedagogical studies in music education, prospective teachers should have an opportunity to have experience in and with the several 'systems' of music teaching – Orff, Kodály, Willems, Suzuki, Yamaha. Some teachers will find security in a particular system; others will dare to adapt and to be eclectic. (p. 11)

Bourne (1988)[1517] wrote that "for too long faith has been placed in low level short-term courses in such peripheral matters as Kodály and Orff for pre-school and primary school teachers" in pre-service training (p. 64) The examples of the Orff courses are provided by A. Thomas (1999, 2000 & 2001)[1518] who reported three levels of training and described one of the courses as there were "19 teachers attending an intensive 6-day course" (2001, p. 57). However, there is no evidence to indicate to what extent these teachers followed the method in their classrooms.

[1516] Benner's article was in the *AJME*.
[1517] Table 3e, row 2
[1518] Table 3e, rows 6, 7 & 8.

Appendix 3F

Approaches to Teaching Secondary School Music

With respect to the secondary school level, the *National Review* revealed that:

> Perhaps the most pervasive influence on classroom music education in Australian (particularly NSW) schools in the last decades of the 20th century, both at primary and secondary levels, has been that of Comprehensive Musicianship and several related programmes… including Contemporary Music Project for Creativity in Music Education (CMP) and the Manhattanville Music Curriculum Program (MMCP). (p.17)

Concept-based approach. There is no agreement about the origins of a concept-based approach. The *National Review* traces link to the Comprehensive Musicianship Programme (CMP) that held that common elements – melody, harmony, rhythm, etc. – may help students to "develop an understanding of music from any culture, tradition, or style" (p.17). However, the notion of including the musical concepts (duration, pitch, dynamics, tone colour, tempo, structure, etc.) in music education, according to R. Walker (2007), came from the Manhattanville Music Curriculum Program (MMCP) for the primary school level called *Interaction* by R. Thomas et al. (1979a), and for the secondary school level it came from *Synthesis* by R. Thomas et al. (1979b). R. Thomas et al. put a strong emphasis "upon exploring, expressing, and experiencing rather than implanting factual knowledge"; also, listening was an important focus for R. Thomas (R. Walker, 2007, p. 214). There are few aspects of R. Thomas' program which are worth mentioning. For example, R. Thomas focused on the child's creativity as a major feature of the program. However, creativity in the exploration of sound was characterised by R. Walker (2007) as a "curiosity" which is not comparable to what composers usually do when writing music (p. 215). R. Walker argued that the "free exploration of sounds in the classroom" which was advocated by R. Thomas as a "creative fall-out" is nothing else but "the inevitable noise" (p. 215). R. Thomas' notion about the child's "intrinsic feeling and personal values and attitudes" which the child is directed to explore, and the notion that the child should develop his/her own values and standards, is also questioned by R. Walker. He strongly believes that "education has more to offer students in terms of the values of a society, a culture, and a nation" (p. 216).

Secondary schools (Australia), primary and secondary (England and Russia). As apposed to the Australian curriculum, documents that focus on teaching and learning in

relation to the elements of music, in England and Russia the intention of music education is to provide a "holistic" approach, that is that music must be studied as a unit rather than as the sum of its individual parts. However, there is a difference between the English and Russian notions of holistic approaches to music education. The *National Curriculum* for England provides a holistic overview of Key Stage music-making (Scharf, 1999, p. 16)[1519]. This is clearly seen through a set of behavioural objectives that are focused on the development of a particular skill (performing, composing, appraising, and listening (DEST, 1999a, p. 6)) of an individual student, and defines its "instructive" or "didactic" character. The concept of mass music education in Russia, according to Kabalevsky, arises from and is based on music that "naturally relate music as an art to music as a school subject, and school work to real life" and therefore this type of holistic approach has an "aesthetic" focus rather than an instructional or didactic focus (Kabalevsky, 1988, p. 17). The music lessons in Russia set objectives for the development of interest and love of music. The children listen to familiar and new music pieces, discuss them, and learn to recognise them and their composers. The Russian syllabus does not aim to develop children's singing, performing, listening, and creative skills as an objective of the program. The development of these skills serves to express the character of music and its mood, and helps children to understand and to love music. In other words, the main approach to classroom music education in Russia is a comprehension of music's expressive nature that is examined through its emotional, psychological, and social points of view (Gazchim, 1986, p. 18)[1520].

Similarly to R. Thomas' *Interaction*, by the end of which students have experienced "some specific musical concepts" (R. Walker, 2007, p. 218), the New South Wales music syllabus for primary schools, for example, also states that "students develop knowledge and understanding, skills, values, and attitudes in performing, organising sound, and listening by experiencing musical concepts (duration, pitch, dynamics, tone colour, and structure) within a wide range of repertoire" (BOS, 2003). Like in R. Thomas' *Synthesis*, musical concepts found their use in the New South Wales secondary schools. "Students will study the concepts of music through the learning experiences of performance, composition, musicology, and aural [skills] within the context of a range of styles, periods and genres" (BOS, 2009b). In regard to primary schools in England, the *National Curriculum* states that when "listening, and applying knowledge and understanding, pupils have to be taught how the combined musical elements of pitch, duration, dynamics, tempo, timbre, texture and silence can be

[1519] Table 3e, row 12.
[1520] Table 3e, row 15.

organised and used expressively within simple structures [for example, beginning, middle, end]" (DEST, 1999b). In the explanatory notes to the key processes in secondary schools the *National Curriculum* also states that, "essential skills and processes should be seen as interrelated skills and processes that enable the development and demonstration of musicianship and musical understanding through group contexts, developing vocal techniques, musical structures, styles, genres and traditions, devices, tonalities and musical elements (pitch, duration, dynamics, tempo, timbre, texture and silence)" (DEST, 1999c).

However, there has been an apparent criticism of the concept-based approach. For example, in Russia all debates about the expediency of studying "the means of musical expressiveness"[1521] in classrooms also involve ideas about "musical perception"[1522] as opposed to acoustical types of musical activities (in particular if they should be separated or united), and about musical inflection and artistic imagery as the means by which children interact with music. The debates also concern the development of the child's sense of musical style, aesthetic, cultural, social, personal, and moral values, and therefore music's relevance to life, and musical analysis and the use of musical terminology. Gorunova (1987)[1523] believed that the perception of the feelings and emotion expressed in music does not require the formal analysis of musical forms. Therefore, for students to be able to perceive musical feelings and emotions there is no need for formal analysis of musical means of expressiveness. However, Gorunova stressed that the Russian musical pedagogy does not deny the need for the knowledge of musical terminology and verbal explanation (pp. 36-37). R. Walker (2007) (Australia) also wrote that:

> Admittedly, a verbal explanation cannot adequately account for the music experience, but it can help to illuminate it and provide some insight into the composer's use of musical materials… It is necessary to use words to explain a great deal in music, so they cannot and indeed should not be banned altogether from music education…The mistake many music educators have made is to assume that just hearing a piece of music, or playing one, is sufficient to fully grasp what the music is intending to convey because of the belief that the music speaks for itself without the need for explanation and background knowledge. It should be obvious that this cannot be true. (p. 219)

[1521] Russian: средства музыкальной выразительности.
[1522] Russian: музыкальный слух.
[1523] Table 3e, row 16.

Tarasov (1983)[1524], for example, wrote that traditional pedagogy in Russia is based on the psychological notion that acoustic perception (differentiation of pitch) is the same as "musical perception." However, this misunderstanding is a reason for many failures in theory and practice of teaching music. Tarasov pointed out that the core of musical perception is the perception of musical expressiveness. Musical perception is not orientation in acoustic qualities but rather orientation in the inflection-imagery sphere of music (p. 16). Kritskaya (1987)[1525] specified further that there are two types of musical perception: acoustic (hearing) and emotional (which supposes some perception of musical imagery). When separated they do not have any sense or meaning (p. 7).

The principal direction of music analysis in classroom education by Kabalevsky is "from meaning to sound," in other words, from emotional meaning to the specific characteristics of its form and structure (Vendrova & Kritskaya, 1994a, p. 16)[1526]. Kabalevsky made an attempt to approach music education starting from the nature of music per se which is rooted in musical inflections and artistic imagery. The roots of this approach to teaching music (perception of music as an art which is caring of all human feelings, thoughts, ideas, and imagery), according to Tarasov (1983)[1527], are based on the views of Glinka[1528] and Tchaikovsky[1529]. This approach to classroom music education is clearly defined in his program *Music*. Forrest (1995) wrote that Kabalevsky put forward a fundamentally new approach to teaching music to children. He developed the concept, which proceeded from music and was guided by music, which connected music as an art to music as a school subject, and also connected school music lessons with real life. This approach, according to Forrest, may be defined as musical-aesthetic rather than musical-didactic. Kabalevsky provided an opportunity to link and interrelate all parts of the learning process (pp. 62-63).

In Russian musical pedagogy the inflection is viewed as one of the primary means of helping children to understand musical ideas. Krasil'nikova and Kritskaya (1988)[1530] believed that a focus on musical inflections allows one to shift the emphasis away from the acoustic

[1524] Table 3e, row 13.
[1525] Table 3e, row 17.
[1526] Table 3e, row 25.
[1527] Table 3e, row 13.
[1528] Mikhail Ivanovich Glinka (Russian: Михаил Иванович Глинка) (1804 –1857), was the first Russian composer to gain wide recognition inside his own country, and is often regarded as the father of Russian classical music.
[1529] Pyotr Ilyich Tchaikovsky (Russian: Пётр Ильич Чайковский) (1840 - 1893) is a Russian composer of the Romantic era.
[1530] Table 3e, row 21.

and physical sides of music. Music becomes a social factor and a means of communication (p. 69). Gorunova (1987)[1531] also believed that the inflection is the fundamental way for a child to interact with music. Gorunova stressed that both the performers and the audience are able to enter the world of the composer's feelings, emotions, experiences, and ideas through inflections. Maslova (1989)[1532] also stated that the inflection is at the heart of the thematic approach of the program *Music* and that it is also the key to understanding the musical masterpiece. Maslova emphasised the program's expectation that teachers do not divide the inflection into parts (melody, rhythm, tonality etc): "This is pure formalism! In general schools, the genre of fugue may be understood without knowledge about intervals and strettos" (pp. 64-65). Vendrova (1985)[1533] also advised that the concept of musical inflection has to be approached from the position that "the less theory; the more of an immediate and direct link to life." Since all features of an inflection are connected, their unity allows one to open the music's soul and to enter the world of imagery, thereby connecting to our personalities (p. 8).

The artistic imagery is seen in Russian musical pedagogy as another means of communication between the children and music. Gorunova (1987)[1534], for instance, took the view that if the composer's mind thinks aurally and in images so the listener should perceive music in the same way. The listener does not need to analyse music using terminology. The nature of feelings and emotion in music is expressed in musical imagery. However, Gorunova emphasised that in music education the content of music perception is the communication of students with aesthetic and moral values and cultural wealth of music (pp. 36-37). Gorunova (1988)[1535] stressed that the inflection and imagery-based approach develops the child's sense of musical style and genre which is the foundation of aesthetic appreciation. A musical style, according to Gorunova, is always perceived as an artistic whole (p. 9). Krasil'nikova and Kritskaya (1988)[1536] pointed out that only a musical masterpiece as a whole allows for aesthetic communication where the expressive elements serve as prerequisites or preconditions for the aesthetic communication. The shift to discussion about prerequisites during analysis diverges from discussions relating to aesthetic communication. As a result, the subject of the discussion becomes the structure of the musical masterpiece rather than its

[1531] Table 3e, row 16.
[1532] Table 3e, row 23.
[1533] Table 3e, row 14.
[1534] Table 3e, row 16.
[1535] Table 3e, row 20.
[1536] Table 3e, row 21.

artistic content (p. 69). In regard to both skill drilling and imagery, Maslova (1989)[1537] emphasised that every element of the performance should be mastered by making the imagery more specific. According to Vendrova and Kritskaya (1994b)[1538], in Kabalevsky's approach to music and music teaching, all the technical requirements, concepts and terminology flow out of the artistic imagery. They appeared unobtrusively, not importunately but somewhat understandably and again clearly connected to the perception of the artistic imagery of music that is connected to life[1539](p. 19).

In Russia the concept of a close connection between music and life was always strongly advocated in music programs. According to Apracsina (1988)[1540], since 1926 this concept was in the old program because all Soviet music pedagogy viewed musical art as reflections of reality. Music cannot be unconnected with life because life defines the content of music. The best example of this connection was in the music repertoire of 1930s and 1940s where the theme about world peace penetrates all songs in schools (p. 64). The strong connection of music and life in the program *Music* was shown by Kritskaya (1987)[1541] who emphasised that every theme of the program has a dual character: "music in life" with its social character, and "life in music" with its inflections and imagery reflecting reality.

According to Krasil'nikova and Kritskaya (1988)[1542], the core of music analysis at school is the development of the perception of musical inflections through which the students nurture the ability to feel and understand other people and their own attitudes to life and the world. The human being is the primary subject of music at school. This (music and life) was defined by Kabalevsky as a superior objective of the music program (p. 69). Pilichyauskas (1990)[1543] provided an overview of school music, stating that the core of the discussions about music at school is a moral model of communication with music. The model's object is emotional inflection. The result is a personal understanding of the meaning of the musical masterpiece. The aim of the model deals with musical perception of life which includes the understanding of reality, nature, and interpersonal relationships. The specific feature of music perception is not "scientific" precision but rather the depth of a personal understanding of reality, nature, cultural and aesthetic values and morals, and interpersonal relationships through music. The aim is musical understanding of reality and humanity (p. 5). Kudryavtsev

[1537] Table 3e, row 23.
[1538] Table 3e, row 26.
[1539] Russian: жизненная музыка.
[1540] Table 3e, row 19.
[1541] Table 3e, row 18.
[1542] Table 3e, row 21.
[1543] Table 3e, row 24.

(1988)[1544] suggested that at all levels of music education, beginning from primary schools and going to musical colleges, it is not worthwhile to go deeper into explaining the structure of elements of the musical fabric without pointing out the aesthetic, social, and moral values of the musical masterpiece (pp. 30-31). Discussions about music in Russia are seen as reflecting on music, and which has to be accompanied by examples of imagery. Gorunova (1988)[1545] stressed that when teaching music in classrooms, reflecting on music should not be a simplified version of musicianship or musicology, but rather personal ownership of aesthetic and cultural values (p. 16).

Moreover, the focus on musical concepts cannot be educationally valued. For example, Gorunova (1987)[1546] pointed out that music analysis through isolating musical concepts breaks down the musical imagery as a whole. It may seem that looking into a single musical element is easier for children than attempting a holistic analysis of musical imagery. Practice shows that children readily perceive musical imagery and understand its character, but with difficulty and hesitance talk about formal musical concepts. Therefore, despite the challenging nature of a holistic analysis of musical imagery, it is more accessible to children. The holistic understanding of musical imagery is possible without dissecting the musical fabric into its components (pp. 36-37). Kritskaya (1987)[1547] states that when the means of music expressiveness dominate, the perception of the imagery of music, the core of music lessons, is not music perception and its connection to life and peoples' attitudes to life and the world, but rather the learning of a fixed amount of knowledge and skills, and their reinforcement. Kritskaya emphasised that teachers should not separated the musical content into elements because these elements should not be studied in schools. According to Apracsina (1988)[1548], Kritskaya stated that the tendency of dividing music into elements is a narrow formal approach to teaching music because people's attitudes towards the world are not at the centre of students' attention (p. 64). Krasil'nikova and Kritskaya (1988)[1549] believed that the understanding of separate elements of musical expression do not always lead to a deeper perception of music. Music should not be approached as a scientific discipline because it is an art. The expression that a "composer builds music" using different sounds, is not equal to a "composer used a complex unity of different means of expression to create musical imagery in his/her masterpiece." In the first case teaching is declined to

[1544] Table 3e, row 22.
[1545] Table 3e, row 20.
[1546] Table 3e, row 16.
[1547] Table 3e, row 18.
[1548] Table 3e, row 19.
[1549] Table 3e, row 21.

illustration of the means of musical expressiveness and as a result its educational potential is diminished (p. 69). Gazchim (1986)[1550] stated that one of the major objectives for teachers is to help students to feel music and comprehend its content. The primary objective is to avoid formalism which has the potential to heartlessly destroy the living soul of the music. When criticising the concept-based approach, Gazchim wrote that "it is not for nothing that a certain satirical poem narrates that Ivan the Fool, hoping to discover the magical secret of the Frog Princess, could not think of any better means than to dissect her. The final lines of the poem lament:

> She was dying in long agony,
> Centuries pulsing in each of her veins
> While a smile of enlightenment
> Appeared on the Fool's content face. (p. 18)

Kritskaya (1987)[1551] admitted that music should be perceived in its unity without cutting it into the elements of expressiveness unless composers purposefully put an emphasis on or highlighted the meaning of one of the elements (p. 7).

The concept-based approach was also criticised in England and Australia. Gary (1967) (England) proposed that music curricula should be based on the structure of music, and stated that musical concepts should be taught to children in an intellectually honest manner (p. 13). D. M. Smith (1969c)[1552] mentioned the importance of integrating aspects of music study which do not complement and illuminate each other (p. 23). Paynter (1972d)[1553] (England) stated that the most common mistakes are when one considers the arts as an "accumulation of techniques" and when "understanding" music is thought of as the first instance for musical analysis (p. 14). Paynter also stressed that composers do not expect audiences "to begin by taking his work apart but he does hope that we shall become excited by the materials he is using and the symbols he has created with those materials... no amount of analysis or technical know-how will help us to understand the composer's world of the imagination (p. 14). R. Walker (2007) (Australia) stated that the focus on the analysis of "culturally vacuous musical concepts" when listening substitutes the focus on the work of specific composers (p. 218).

[1550] Table 3e, row 15.
[1551] Table 3e, row 17.
[1552] Table 3e, row 9.
[1553] Table 3e, row 28.

Vendrova and Kritskaya (1994b)[1554] believed that children learn how to discriminate composers' styles by perceiving music as the whole without dividing it into musical concepts (Tchaikovsky's music, for example, is associated with the Russian singing style, Beethoven's with rhythmical energy). The perception goes from the whole imagery to details and deepens the emotional impression of the listener (pp. 16-17). Vendrova and Kritskaya (1995)[1555] acknowledged that when developing the sense of musical style by investigating the inflections in the works of a particular composer, Kabalevsky strived to create the feeling of this style as a manifestation of composer's views on the world realised through music (p. 18).

R. Walker (2007) emphasised "the point that music actions speak louder than words, which is true only if you know what the music is all about… Music pedagogy should focus on the music, but without verbal explanation or comment in the typical high school situation it is bound to fail to engage students… how can one discover entirely from personal experience the intrinsic values of any work of art, either contemporary or historical?"(p. 220) Kritskaya (1987)[1556] also stressed that teachers should help students to discover the intrinsic, historical, and moral values of music. All discussions about dynamics, pitch, and the like take the students' attention away from music as a whole. "It is impossible to decide if a person is generous or a scoundrel, pretty or ugly by looking at an ex-ray photo" (Vendrova & Kritskaya, 1985, p. 8)[1557]. Similarly, the musical concepts approach only looks at the skeleton of the musical masterpiece rather than its lifelike content. Every musical masterpiece consists, for example, of pitches, timbre and dynamics, and development. There is, for example, a prelude by Chopin. The important thing is that in this particular masterpiece a student has an opportunity to meet art music and the composer's inner world (Vendrova & Kritskaya, 1985, p. 8)**.** According to Vendrova and Kritskaya (1994b)[1558], Kabalevsky provided a very valid methodological metaphor about the holistic perception of music when he compared it to the aesthetic perception of architectural construction. Kabalevsky wrote that the approach to the appreciation of, for example, a building's structure does not happen by studying its bricks, then the way in which it was built, followed by an estimation of its value and a clarification of what this building is for (for example, is it a palace, stadium, or children's playground). On the contrary, we come to know the particular materials this building is made of after all these steps. Then, and only then, do the brick stop being merely a

[1554] Table 3e, row 26.
[1555] Table 3e, row 27.
[1556] Table 3e, row 18.
[1557] Table 3e, row 14.
[1558] Table 3e, row 26.

building material but rather something with expressive meaning (Vendrova & Kritskaya, 1994b, p. 18).

Appendix 3G

Technology and Classroom Music in Russia

Petelin (1998)[1559] made an attempt to attract the attention of educators to the trend in education towards making courses more palatable and which could help to make lessons in information technology more interesting and the study of music more attractive (see Table 3f for full citations). However, Petelin stressed that in order to be able incorporate computers in teaching classroom music at school, it is necessary to solve the following problems: the need for a program, the need for an educator who is proficient not only in music and music education but also in technology, and the need for resources and funding (computers with appropriate educational software). Petelin also believed that the teaching of computer music, for example, may involve the choice between a number of disciplines (music, physics, or information technology) and raises aesthetic, musical, and computer programming issues. By the end of the 1990s all of these issues remained unsolved. Therefore, Petelin took the view that it was more rational to include study of computer music as a theme for "Basics of computer music" in the ICT lessons. According to Petelin, the problem with the provision of teachers who were qualified in music, music education, and technology may only be solved at the tertiary level by the inclusion of specialisation in teacher education. Petelin also stated that despite a common perception that the technological facilities and resources require substantial amount of funding, it is not the main problem. The real problem is hidden in the availability of appropriate software which, at the time, was too complex for school students or was not educational in nature.

Sabolotskaya (2000) stated that the scope of possibilities for information technology in education were not well researched. Technology did not find a systematic and purposeful application in music education, particularly in classrooms. Sabolotskaya also pointed out that the method of implementing technology in contemporary music education requires the establishment of the principles of application. This also applies to development of pedagogical methods, strategies and the forms of organisation of pedagogical processes, the system of musical activities which are differentiated according to the level of difficulty, individual abilities and interests, and the pedagogical conditions which enable one to contribute to effective use of technology in order to raise students' outcomes in music. Sabolotskaya also stressed that the other necessary conditions included the compatibility of

[1559] Table 3f, row 14.

technological and conventional methods of teaching and learning music and changes in teacher qualifications which must include a combination of all music, music education, technology, and methods of teaching technology. Sabolotskaya proposed that the aims of the use of technology in music education should focus on strengthening interest and motivation in learning, artistic, aesthetic, morals (virtues), and musical development (development of musical talent, knowledge and skills). The content of the use of technology should satisfy the needs of the whole society and the needs of individual students, which form a system of knowledge and practical skills in music. The results of the use of technology should reflect the student outcomes in the satisfactory achievement of the standards of music education.

Appendix 3H

Practical Application of Technology

Australia. A number of *AJME* articles provide evidence of the use of technology in classroom music, its practical applications, a number of advantages and disadvantages, and its impetus on teacher professional development and teaching practice. Bartle (1974)[1560], for example, viewed the use of synthesisers in classrooms as "quite an exciting aspect of music education" (p. 21) (see Table 3f for full citations). R. Stevens (1982)[1561] wrote that while computers played an active role in information retrieval, music synthesis, musical analysis, composition, and automated music printing, Australian music education remained relatively uninfluenced by the computer. R. Stevens (1982) also listed several pedagogical applications to which computers may be put. These include instruction of students by computer, a number of teaching strategies (e.g., drill and practice, tutorial, gaming, simulation, inquiry, dialogue, problem-solving), evaluative aspects as placement testing, diagnostic testing and pre- and post- testing of student learning, record keeping of individual and group progress and performance, the digital simulation of orchestral sounds, and experimental research into student learning behaviours. According to R. Stevens (1982), Placek (1980) listed some of the unique properties of computers in music education when the first personal computers were introduced. These concern the following advantages:

a) Individualised paths of instruction.
b) Instantaneous and confidential feedback.
c) Rapid collection and computation of data.
d) Control over answers, choices, and branching.
e) Contingency responses, choices, positive reinforcement, and personalised responses.
f) Quick and easy access of audio and visual effects.
g) Individualised rate of speed and the absence of computer program impatience.
h) Alternative teaching strategies such as drill and practice, simulation, gaming, or tutorial. (p. 99)

[1560] Table 3f, row 5.
[1561] Table 3f, row 9.

Rimmer et al. (1986)[1562] stated that music education in Queensland secondary schools has been influenced by technological changes. May also described the practical application of technology in classrooms, which found its realisation in the use of synthesisers for experimenting with electronic music, for composition and arranging, and for learning basic music reading skills. The computer education programs allowed for learning music theory, aural work and arranging, and development of compositional skills. Furthermore, computers connected to keyboards allowed for further experimentation with composition and arranging (p. 29). H. Hall (1987)[1563] added to this list teaching of part singing or playing, elements of music, correcting, music appreciation and analysis, exploration of the components of timbre, and development of improvisation. H. Hall also mentioned that the computers may be used for testing students. Carroll (1988)[1564] also wrote that there were benefits of this new material for students' learning. For example, students were able to be engaged in meaningful experiences at their own level. H. Hall (1987)[1565] listed a number of advantages of the new technologies for secondary school music. The advantages include the ability of students to enrol in music theory courses without previous knowledge and to work at their own particular difficulty level. Additional advantages include the possibility for the whole class to be grouped according to ability because of the smaller class sizes in music classes, the programs which increase in difficulty help students to achieve music literacy quickly, and the technological devices (an electronic keyboard, headphones, monitor, cassette player and printer) may be used for notating a composition immediately and noiselessly. Computers also help to hold student interest, and technology saves teaching time by eliminating the non-creative and repetitive aspects of composition and transposition (p. 59). Roulston (1995)[1566] wrote that the "use of computer technology in the music program can be exciting for students and professionally rewarding for teachers" (p. 30). Roulston pointed out that computers are an effective means of promoting classroom music "through (a) challenging more capable students by use of composition-related activities, and (b) providing less motivated students with access to musical activities in which they may be successful" (p. 30).

Caesar et al. (1997)[1567] wrote from the ACT where the government encouraged the use of information technology in all schools that were linked to the Internet and encouraged all teachers to use of the facilities and incorporate information technology into their programs

[1562] Table 3f, row 6.
[1563] Table 3f, row 10.
[1564] Table 3f, row 7.
[1565] Table 3f, row 10.
[1566] Table 3f, row 2.
[1567] Table 3f, row 11.

including the music program. A. Thomas (2000)[1568] provided the evidence that developments in secondary school music continued to focus on technology in South Australia. According to McDowall (2008)[1569], Wright (2003) wrote that when primary school students used computer-based music technology, they were engaged in a variety of expressive activities including listening, performing (singing, playing instruments, and moving), composing and to some extent, notating and conducting. These activities were accompanied by a range of musical qualities, and expressive and structural elements (rhythm, melody, harmony form, tone quality, texture, and expressive control such as dynamics and tempo). Students also established meanings for their own compositions.

England. The Office for Standards in Education, Children's Services and Skills (Ofsted) also published a number of reports about the extent and use of IT in British schools. For example, Ofsted (1995) reported that "most departments have a computer with composing software of a good quality, but this resource is often not deployed at Key Stage 3[1570]" (p. 20). In regard to primary music, the findings of the Ofsted (2001) reports pointed out that "the use of music technology and software is an area that needs to be improved. It is less than satisfactory in one school in three. In too many schools music technology is seen as an addition to the curriculum, not an integral part. Some teachers have had little or no opportunity to learn about good practice in its use. Computer software is often the only aspect they consider. Good practice involves a much broader understanding of the technology available for video and audio recordings, the imaginative use of electronic instruments and equipment, and the use of software to create and manipulate sound." Despite the fact that there was a requirement to include information and communication technology in music for students in Key Stage 2[1571], Ofsted (2002b) reported that the range and quality of provision in music was very variable." It was suggested that "many teachers need to consider the range of music resources which are available to them. In particular, the use of electronic keyboards is often limited to pupils operating the notes with their right hand, as though on a piano, rather than exploring and using the range of facilities and sounds which can be obtained. Similarly, computer software is only used, for example, to reinforce music knowledge, when it could also be used to create, manipulate and store sounds." Ofsted (2003a) revealed that "the use of technology in music shows a decline and is unsatisfactory in just over a third of schools. It is

[1568] Table 3f, row 8.
[1569] Table 3f, row 3.
[1570] Key Stage 3, ages 11-14, school years 7, 8 and 9.
[1571] Key Stage 2, ages 7-11, school years 3, 4, 5 and 6.

good or better in only one school in seven, with very few examples of outstanding use of music technologies" (p. 3). While Ofsted emphasised that "good management of materials and resources is an important feature of effective provision, musical instruments and technology, in particular, need to be appropriate, in good repair and readily available, so that lessons can proceed with fluency and without undue time spent on organising resources (p. 6).

Underwood et al. (2007, 2008 & 2010) conducted three interconnected projects and provided a robust evidence base for the impact of digital technologies - interactive whiteboards and learning platforms, on learning and teaching. The findings showed that music teachers were the least positive about impact of ICT. Ofsted (2009b) pointed out direction for improvement in the quality of music teaching in primary schools. However, the use of ICT was not among criteria for defining the quality of music teaching in primary schools or a point for improvement. Ofsted (2009c) also evaluated the quality of teaching in secondary schools. One of the criteria for "good teaching" was when "ICT is used well as a way of helping all students create and experience high quality music making" (p. 6). The positive outcome of the inspection of a specific classroom was "the effective use of ICT to enable students to produce work of a very high standard" (p. 15). A more recent Ofsted report (2009a) revealed that music technology was underused at both primary and secondary schools.

Russia. Sabolotskaya (2000) stated that the scope of possibilities for information technology in education were not well researched. Technology did not find its systematic and purposeful application in music education, and in classrooms in particular. Sabolotskaya also pointed out that the methodological system of the implementation of technology in contemporary music education requires the establishment of the principles of applying technology, specifically in music education. These include development of pedagogical methods, strategies and the forms of organisation of pedagogical processes, of the system of musical activities which are differentiated according to the level of difficulty, individual abilities and interests. The pedagogical conditions should contribute to effective use of technology in order to raise students' outcomes in music. Sabolotskaya also stressed that the other necessary conditions included the compatibility of technological and conventional methods of teaching and learning music and changes in teacher qualifications which must include a combination of all music, music education, technology, and methods of teaching technology. The content of the use of technology should satisfy the needs of the whole society and the needs of individual

students, which form a system of knowledge and practical skills in music. The results of the use of technology should reflect the student outcomes in the satisfactory achievement of the standards of music education.

The pedagogical applications included presentations made by the teacher to support the music program themes, the use of CD, DVD, and MP3 with the recordings of the best performances of art music, ballets, operas, musicals and rock operas, participation in virtual excursions to museums of musical instruments to different countries and epochs to familiarise the students with the musical masterpieces and the most accomplished performers, and a variety of musical styles and genres. Training using a number of computer programs (*Cakewalk*, *Band-in-a-box*, *Finale*, *Sound Forge*) enabled students to be involved in practical applications of previously learned theoretical knowledge. Vishnevskaya (2008) emphasised that since one of the major components of successful learning is the students' motivation, using technology during music lessons makes the learning memorable, emotional and engaging, and engenders positive attitudes towards the subject. Vishnevskaya's findings revealed that 97% of students who participated in a questionnaire stated that they wanted more music lessons with the use of ICT. However, the students' fatigue, which usually increases during music lessons with the use of ICT, is a disadvantage which requires additional research.

Appendix 3l

Advantages of Technology

Australia. The benefits of using computer-based technologies for primary school students were also pointed out by Livermore (1992) who, according to McDowall (2008)[1572], suggested that computers made it possible for students to return to their recorded musical ideas when desired. McDowall (2008)[1573] also referenced Stauffer (2001) who proved that computers enable a student to record compositions using non-traditional notation. However, McDowall (2008) stated that in Australia, at the primary school level, the use of computer-based technology was not common practice in music classrooms in comparison to secondary schools.

England. Elkin (2004b)[1574] wrote that a better use of ICT (Information and Communication Technologies) and music technologies in secondary schools can raise the standards of learning. Innes (1997) listed a number of advantages of the use of the new technology in secondary school music classrooms. These include: An exciting range of high quality sounds that are very similar to "real" instruments, completely new sounds, differentiation through a range of input devices, ease of editing, alternative means of storing and notating work, and the use of computers in both performance and composition work. Another benefit of using computers in the classroom pointed out by Innes, was that "the teacher can pre-record chord sequences for improvising over, or song accompaniments, set them playing on the computer, and then be free to walk around the class, listening to each pupil's work, encouraging and correcting, instead of being confined to the piano" (p. 4). Sutherland et al. (2002) undertook a research project consisting of a case study of Year 6 pupils who were learning about composition and musical structure by creating a piece of music in ABA form using the software package Dance eJay. The research findings showed that the visual feedback from the respective computer environments seemed to have been crucial in helping students to see the structure and form, and to notice the similarities and differences between different structures and their effects. Additionally, the computer environments were structured by the teacher for pedagogic purposes, to enable the pupils to focus and play with particular ideas and not others.

[1572] Table 3f, row 3.
[1573] Table 3f, row 3.
[1574] Table 3f, row 13.

Russia. Sabolotskaya's research findings (2000) revealed that presentation of information by computer influenced students' learning outcomes in music. For example, the use of computers may make the students' development of musical auditory perception more active, may make qualitative changes in students knowledge (e.g., constructing concrete imagery to support the abstract concepts), and may facilitate the understanding of musical "language" visual imagery, which in comparison to verbal communication is a more concrete, simple, and dynamic kind of perception. A number of the benefits of technology were also pointed out by Sedunova (2004)[1575], who believed that the use of ICT and progressive musical technologies promote creativity in students and trigger their initiative and independence.

Vishnevskaya (2008) pointed out the contrast between the technological environment, which surrounds children in day-to-day life, and the absence of contemporary technological facilities and resources in schools and music lessons in particular. Vishnevskaya believed that technology may positively affect the musical and aesthetic development of school students. However, Vishnevskaya stressed that the short time allocated for music lessons at schools is not sufficient to form holistically developed personalities and saw that intensity and saturation of musical content in music lessons may be achieved by the means of computers, VCR, and a stereo. In order to be able to conduct the study and include the use of ICT when teaching music, Vishnevskaya, having been granted an additional hour for teaching a new subject "multimedia at school," undertook the course in music technology, designed a course of study, was provided a consultation and support from a specialist in technology, and was supplied with required facilities and resources.

[1575] Table 3f, row 15.

Appendix 3J

Disadvantages of Technology

Australia. H. Hall (1987)[1576] listed a number of disadvantages of computer-based technologies for classroom music. These were connected, for example, to teacher proficiency (lack of experience, in-service training and time for establishing keyboard literacy and application), to organisation (music was not given a priority in timetabling of computers), to funding (the lack and high cost of software and packages and high cost of repairs), and to the quality of computer programs (lack of comparability between software, quavers and semiquavers could be written only singly and enharmonic adjustment of accidentals was not possible) (pp. 60-61). Hoermann (1988)[1577] believed that new learning technologies not only bring improvements to the quality of music programs but also provide another important theme for the professional development of classroom teachers. Carroll (1988)[1578] wrote that teachers were required to explore new computer technology. They were required not only to learn how to use new computerised musical instruments but also to keep up-to-date on the new learning and musical technologies. Moreover, music teaching demanded new exciting and challenging learning situations and activities (p. 99). A. Thomas (2000)[1579] acknowledged that music technology was a powerful tool in education but it created more pressure on teachers who were required to increase their levels of proficiency to make effective use of classroom technology in Tasmania.

England. Innes (1997) pointed out financial (quantity of technological devices should match the number of students in class), technical (breakdown and/or repair), and pedagogical (methods and strategies, the need for time and advice) issues, as well as issues pertaining to equipment design (complexity of software which detracted from musical learning), and the teachers' lack of skills in using technology (pp. 9-10). C. Stevens (2006)[1580] pointed out that while there was a government push for more extensive use of technology, particularly in the primary schools, there may be increased risks associated with possible damage to the student's brain, eye strain, backache, and a variety of muscle cramps caused by the extensive use of computers. C. Stevens stressed that it should be recognised that warm-up exercises in

[1576] Table 3f, row 10.
[1577] Table 3f, row 1.
[1578] Table 3f, row 7.
[1579] Table 3f, row 12.
[1580] Table 3f, row 4.

choral singing or producing sound from woodwind instruments are more beneficial for children's health than sitting in front of a computer screen. C. Stevens concluded that computers "can only enhance their [students'] general well-being if, as often as possible, they are encouraged to prise themselves away from that flickering screen and pick up a trumpet or a violin; or to take a deep breath, open their mouths and sing" (p. 5).

Appendix 3K

Multiculturalism: Reasons for Inclusion in the School Curriculum

There are a number of reasons for the integration of multiculturalism into education and music education in particular. There is a social reason based on the changing demographics within Australia (Bullivant, 1981; Rizvi, 1986) and England (Volk, 1998). Furthermore, acknowledging a diverse student population in classrooms is important in its own right. Volk (1998) emphasises "world-mindedness" whereby students can develop a better understanding of international relationships by studying the various cultures (p. 5). Jorgenson (1990) stressed that music is a world-wide phenomenon and that critical thinking about music around the world may contribute to the students' understanding of a worldwide perspective. Volk (1998) summarised the literature which focused specifically on supporting the inclusion of a multicultural perspective in music education. These include the notion that learning a particular music culture may help to understand the people who make the music in their society. In addition, learning how the peoples of other cultures express themselves in music may help one to gain insights into both oneself and others, and learning these musics through the elements of music may enable the students to be more open and tolerant to new musical sounds and may give them a wider spectrum and means for composition and improvisation.Listening to, performing, or composing music from any culture may also enhance aesthetic development in the music program (pp. 5-6). According to Volk (1998), the considerations of those who are proponents are based on a notion that the multicultural approach is "politically correct" (p. 8). Volk also pointed out that there are also views on multiculturalism as justification for the inclusion of music in the curriculum. There is also a belief that the primary purpose of music education is to teach music which is 'inherently multicultural' (p. 8). Similarly, Elliot (1995) stated that some degree of cultural-ideological information is always present in music listening and other musical activities. According to Barton (2005), Elliot (1995) believed that if music itself is multicultural then so to should music education.

Appendix 3L

Multiculturalism: Concerns for Music Education

However, Volk (1998) stressed that "transferring music out of its cultural context and into the classroom destroys its authenticity" (p. 9). Volk also wrote that many believe that a multicultural approach can enable students to understand other people through their music. However, there is also the concern that an inauthentic introduction of that music could develop stereotypical ideas about these people (p. 9). Moreover, R. Walker (2007) stated that understanding a different culture is possible only if there is understanding of one's own culture. R. Walker wrote that:

> We have tried the idea of multiculturalism for the last few decades with little success. The reason, I believe, is that such an approach focuses on trivia and superficiality, leaving students with the idea that culture has no emotional depth, no strong allegiances, and no reasons to feel attachments. How can one hope to understand someone else's culture if one does not know ones' own culture. (p. 281)

R. Walker (1990, 1999, & 2000), also stated that nowadays, young people in Western and other societies know their own culture to a lesser extent because of the impact of the mass media which encourages a globalised entertainment industry. For that reason there is less chance for them to understand other cultures.

The purpose of contemporary education in respect to multiculturalism, according to R. Walker (1986, 2007) is the promotion of understanding and empathy between a variety of cultural groups. R. Walker (1986) wrote that "if multiculturalism means anything at all, it must surely be something to do with promoting respect, understanding, and acceptance between different cultures" (p. 43). Therefore, R. Walker (1986) stressed that "the point of interest to educationalists concerned with multiculturalism is simply that the traditional Western views of intelligence, behaviour, rationality, or even ability might be neither definitive nor free from cultural bias" (p. 44). R. Walker (2000) emphasised that "teaching any music is really teaching culture, not music per se" and that "music can only exist in a socio-cultural context is a self-evident truth since music cannot exist without people to make it" (p. 14).

There is another concern for those who do not support multiculturalism in music education. This is the place of Western art music in the music curriculum. In particular, it is when music teachers make an attempt to balance existing curriculum requirements with a wider multicultural perspective. According to Volk (1998), music educators often say that

"there is not enough time to teach the required Western music curriculum, let alone world musics" (pp. 8-9). Volk (1998) stated that England and Australia addressed the issue of multiculturalism in music education incorporating the music cultures of immigrant populations (p. 127). What music is replaced by the addition of each new culture? R. Walker (2000) stressed that all curricula initiatives which promote the teaching of diverse musical practices ignore "the wealth, range, variety and immensely creative new musical art of the 20th century across all continents. In fact, it is as though this 20th century musical art did not exist as one looks at music pedagogy at all levels" (p. 5). R. Walker (2007) stated that "the focus, however, must be on the music and its contents, not on psychological or social contexts with which music is to be found, although these are not to be totally ignored because they do, in part provide some explanation and important background information about the musical contents. So this is not to say contexts have no place in music education, but rather to emphasise that one of the most important functions of music in any society is to represent the values, ideals, and hopes of that society" (p. 282).

Kabalevsky (1988) showed that Western art music is multicultural itself, and that many prominent composers "always displayed a keen interest in life and music not only of their own nation but also of other peoples. This interest enriched the musicians, without in the least weakening the roots of their national originality" (p. 123). For example,

> Beethoven remained a great German in his *Russian* quartets … as well as in his Irish, Welsh and Scottish songs. Dvořák never ceased to be a Czech classic composer even in his symphony *From the New World*, which appeared as a result of the author's interest in the music of the American peoples. Ravel is always French, whether it is in the *Spanish Rhapsody* or Greek or Jewish songs… The East in Russian music is represented by the *Polovtsian dances* from Borodin's opera *Prince Igor*, by Rimsky-Korsakov's *Sheherazade*, by Balakirev's *Islamei*… the West in Russian music is represented by the *Fantasy on Finnish Themes* by Dargomyzhski…, by Tchaikovsky's *Italian capriccio*… African, Indian, Iranian, Indonesian themes and tunes attract Soviet composers. (p. 124)

Thus, the content of Western art music is described as multicultural.

Appendix 3M

Multiculturalism: Australian Music-Specific Curriculum Documents

Australia. Multiculturalism is the official policy of Australia. According to Richmond and Andreoni (2000), the Commonwealth Government Department of Immigration and Citizenship identified three dimensions which underpin multicultural policy *National Agenda for a Multicultural Australia* (1989):

- cultural identity: the right of all Australians, within carefully defined limits, to express and share their individual cultural heritage, including their language and religion;
- social justice: the right of all Australians to equality of treatment and opportunity, and the removal of barriers of race, ethnicity, culture, religion, language, gender or place of birth; and
- economic efficiency: the need to maintain, develop and utilize effectively the skills and talents of all Australians, regardless of background. (p. 1)

The *National Review* pointed to a number of contexts and issues in regard to multiculturalism in music education. For example, the *National Review* pointed out that the Australian educational context includes more than 100 different birthplace groups in addition to "an equally diverse Indigenous population of Aboriginal and Torres Strait Islander peoples" (p.27). However, an analysis of this statement against the policy cited above reveals a contradiction. While the policy stresses the importance of balance and equality in the approaches to multiculturalism, the *National Review* highlights the cultures of the Indigenous population of Aboriginal and Torres Strait Islander peoples thereby emphasising their dominance over other cultures. There is no mention made about any culture other than the cultures of Indigenous Aboriginal and Torres Strait Islander peoples. Therefore, the *National Review* not only contradicts the national policy but also does not recognise the diversity and equality of the current Australian population. The misbalance in equal attention between cultures with a special reference to Aboriginal music traditions in the New South Wales music syllabus was pointed out earlier by Volk (1998). The emphasis on Aboriginal music throughout Australia was also pointed out by R. Walker (2000).

There is a mismatch between the reasoning behind educational policies and why teachers actually include music of Indigenous Aboriginal and Torres Strait Islander (ATSI) peoples when teaching music in their classrooms. Dunbar-Hall (2002) revealed that while the policies which insert the study of Indigenous cultures into Australian music education show a

clear indication of further development of reconciliation and understanding of ATSI people's, music educators strongly indicated that the reasons for inclusion of ATSI in music programs were purely musical and in particular were designed to support musical diversity (p. 13).

Unlike the *National Review* which referred to the national educational policy in general, this thesis focuses on aspects of multiculturalism in music-specific curriculum documents. Are there clear-cut recommendations for teaching music in classrooms? A historical overview of multiculturalism in music-specific documents shows the increases in awareness of world music was reflected in the secondary school music curriculum in the 1970s, when the New South Wales, Queensland, and Tasmanian syllabi added an elective topic for study of folk or ethnic music (e.g., Music of an Asian country, scale forms and/or rhythmic forms of specific non-Western cultures, and Aboriginal music (Volk, 1998, p. 136). In 1984, the primary school music syllabus in New South Wales directed the teaching of music through musical elements and aimed "to help students develop aural competences, understandings and skills which make possible… awareness and appreciations of various cultural traditions, past music traditions, and present practices" and "cater for the needs, interests and abilities of all students" (as cited in Volk (1998), p. 138). Allan and Hill (1995) complained that the policy of multicultural education in Australia was superficial and commented on unsystematic methods of its implementation (p. 769).

At present, there is no definitive concept of musical multiculturalism in the Australian music curriculum documents. While some States and Territories provide only generic statements within the context of the Arts Learning Area, others offer some music-specific details of how to address multiculturalism in the music curriculum. A number of generic statements found in the *Curriculum Framework for ACT Schools* (preschool to Year 10) are based on the principle of inclusiveness and provide opportunities for students to develop intercultural understanding (ACT, DET, p. 7). According to the *Framework* students are given opportunities to create, present, and appreciate artistic works through these experiences; "they explore and appreciate the values, beliefs, traditions and identities of diverse cultures" (p. 73). They also compare diverse cultural practices and lifestyles with their own through music (p. 143). The recognition of the students' cultural diversity as one of the values of education in general was stressed by the Queensland Studies Authority (QSA). When addressing the multicultural issue in *Music Senior Syllabus* (2004), the QSA emphasised the notion of equity and fair treatment of all students and set the expectations for music teachers who should ensure that among other student groups, the particular needs of Aboriginal students, Torres Strait Islander students, and students from non-English speaking

backgrounds are met. In South Australia, the *Stage 1 and 2 Music Curriculum Statement* (2009) for Years 11-12 states that the experience of participating in musical activities (e.g., performing, composing, arranging, researching, and developing and applying music technologies) "heightens the student's awareness of… respect for cultural diversity" and that "the performance and study of music thus strengthen the fabric of multicultural and Indigenous Australian society" (p. 1).

In New South Wales, the Board of Studies (BOS) also sets the general expectations for teachers who should take into account issues related to multiculturalism in *Creative Arts K-6* (2006). The syllabus claims that it provides "many opportunities for different cultural practices in the arts to be explored in Australia, Asia and in other regions and cultures" (p. 6). The reasons for inclusion of these in the music curriculum are described as the following: "These experiences also broaden students' cultural understanding and tolerance towards others" (p. 6). Brief mention of multiculturalism is made in *Music Years 7-10 Syllabus* (BOS, 2006), which states that "in the mandatory and elective courses students will be provided with opportunities to develop understanding and appreciation of a variety of cultural contexts. This could include the study of music of other cultures, folk music, and world music as well as the diversity of music within Australia. Content should allow students to develop an understanding of the importance of the arts for maintaining culture and as a means of cultural expression" (p. 22). The BOS provides some details in regard to topics to be learned in years 11-12 in *Music 1 Stage 6 Syllabus* (2010). Within the topic of Australian music students may choose the following topics of study: traditional and contemporary music of Aboriginal and Torres Strait Islander peoples, art music, jazz, forms of popular music, multicultural influences, and folk music (p. 22). Within the topic "Music of a culture," students may focus on traditional and contemporary music, stylistic features, notation, dance and its music, cultural context, and instruments and their role, and the role of improvisation (p. 24). The *NT Curriculum Framework* (n.d.) provides a very generic statement that "engaging learners with Asia is underpinned by intercultural understandings and the values and dispositions required to support a harmonious multicultural society" (p. 5).

The *Tasmanian Curriculum* by the Training and Development Agency for Schools acknowledges that the arts "communicate cultural contexts" (n.d., p. 1) and that through the arts, "students examine the role of the arts in different… cultural contexts" (p. 5). It is also acknowledged that "music is a fundamental form of both personal and cultural expression" and through music people "can have insight into our diverse Australian heritage as well as that of other cultures" (p. 169). The document addresses multiculturalism through

performance criteria, when students reflect on cultural contexts (p. 14), through arts learning in standard three (stages 7, 8, and 9) when "students show an understanding of the arts of different social and cultural groups" and "look for clues to help identify the country" and cultural contexts (p. 15). Multiculturalism is also addressed through arts learning in standard four (stages 10, 11 and 12), when students "use appropriate language when discussing works and show some understanding of the nature of the arts and their uses in particular societies and in different cultures" (p. 16), and through arts learning in standard five (stages 13, 14 and 15) when students "understand and discuss how art works communicate ideas and both reinforce and challenge" cultural values, and when "students demonstrate an understanding of the importance" of cultural contexts and analyse, describe, and discuss arts works from this perspective (p. 16). The *Tasmanian Curriculum* (TDA, n.d.) also provides music-specific details of what type of musical activities could be used when "reflecting [on] cultural contexts." For example these include: performing songs of other cultures and showing a basic awareness of the cultural context of the music they are playing, composing music and showing capacity to reflect a specified cultural context through compositional technique, and listening to and identifying key musical characteristics of works and associating these with a particular culture (pp. 194-200).

The Victorian Curriculum and Assessment Authority acknowledges in the *Discipline-based Learning, Strand The Arts* (2008) that the document reflects "the cultural diversity of students and school communities" (p. 6). This document specifies to some extent the cultures with which students should be familiarised. For example, "interaction through the Arts brings contact with the Indigenous cultures of Australia and the cultures of our nearest neighbours" and that "when creating and making arts students explore works by other artists working in different cultural contexts" (p. 6). The document also specifies the types of activities students are to be involved in. For example, when exploring and responding, students develop an understanding of cultural contexts and develop "a consideration of ways that arts works reflect, construct, reinforce and challenge, cultural values and beliefs" (p. 8), recognise similarities and differences between works from different cultures (p. 13), identify and describe key features of arts works from their own and other cultures (p. 15), "experiment with imaginative and innovative ways of generating ideas and manipulating arts elements, principles and/or conventions to explore the potential of ideas, gaining inspiration from… arts works from different cultures" (p. 16), and "interpret and compare key features of arts works made in a range of" cultures (p. 18). When addressing the issue of multicultural education, the document provides only one music-specific activity which is included in

combination with other arts. This entails a class presentation which involves the "performance of a song from another culture in combination with a traditional dance and/or accompanied by a slide-show presentation featuring paintings and carvings which explore the theme of the song" (p. 14).

The *Curriculum Framework*, *Statement for the Arts* (1998) (Years K-10) by the Western Australian Curriculum Council stated that the Arts develop students' sense of cultural identity and that "through the arts, students recognise divergent views and the importance of cultural values" (p. 54). They recognise the cultural heritage of Australia (p. 55), and they "explore the connections between particular arts works and others, considering" aspects of culture (p. 56). Students also "evaluate art works using critical reflection and cultural values to make informed judgments about them," "recognise and value the diversity of cultures within Australian arts," and "understand how the arts vary according to time and place and apply this historical and cultural understanding in creating and responding to arts works" (p. 56). Students should also understand the role of the arts in society which transmits cultural values (p. 57). The document also state that "Aboriginal and Torres Strait Islander arts are explored" and that "students need opportunities to understand the arts of different cultural groups" (p. 66). The *Statement* also stresses that "students should learn how the arts in Australia draw on a range of traditions, influences and cultures, including Aboriginal arts" and that "students need also to use their historical and cultural knowledge in generating their own art works" (p. 68). A brief mention was made about assessment which should reflect cultural knowledge and understanding about the arts and about musical repertoire which should consist of music of a variety of cultures (p. 61).

Appendix 3N

Multiculturalism: Music-Specific Curriculum Documents in England

The English educational system considers multiculturalism as a part of social, political, and environmental studies. It is addressed in the *National Curriculum* through a citizenship curriculum. However, Osler (2009) referred to a report by the British National Party (Department for Education and Skills, 2007) which attacked multiculturalism in education and stated that:

> Multiculturalism has failed a generation of school children because the concept is fundamentally flawed. Forcing disparate communities to live side by side where mutual contempt and disdain is forever just below the surface just doesn't work. It didn't work in former Yugoslavia, the former Soviet Union and it isn't working in Britain's inner cities. (as cited in Osler, 2009, p. 9)

In regard to inclusiveness and equality, P. Palmer (1976) stated that there was a problem of "achieving the ideal of equality of opportunity" in multi-racial schools (p. 11). Sarah (1978)[1581] also pointed out that music in secondary schools overlooked "the needs and interests of the particular students [as] well as their cultural background" (pp. 7-8). Swanwick (1992) pointed out that since the 1980s, when a survey of teachers showed that teachers believed that involvement in music of students from different cultural backgrounds was important, there has been an increase in the teaching of world musics (p. 7). In connection with musical content, there was, according to Swanwick (1992), an "early advocacy of a serious regard for Afro-American music, especially jazz, and pop music" in the 1960s (p. 2). According to Volk (1998), in the secondary schools there was evidence of interest in musics from around the world even though the music education repertoire is founded in the European classical tradition (p. 130). R. Walker (2000) wrote that:

> The rich vein of art music in the 20th century had its own complex musical revolution and evolution and it eventually did find its way very tentatively into school classrooms during the 1960s and 1970s in the UK… For a brief few years it flourished and attracted many young minds to the challenges of genuine multicultural influences in music composition and performance in ways which were relevant to their lives and their times. But it was snuffed out by destructive political reaction in educational practices in many countries, especially the UK from the 1980s onwards. (p. 9)

[1581] Sarah's article was in *AJME* but the author wrote about Great Britain.

At present, there is no use of the term "multicultural" throughout the *National Curriculum* in connection to music as a school subject. The Qualification and Curriculum Authority outlined the program for study in the *Music*, *National Curriculum for England* (1999) and stated that learning can promote "cultural development" (p. 8). The programs of study set out what pupils should be taught in music at Key Stages 1, 2, and 3 and provide the basis for planning schemes of work. In regard to the students' cultural development, the program of study for Key Stage 1 states that "during the Key Stage, pupils should be taught the knowledge, skills and understanding through: a range of live and recorded music from different times and cultures" (p. 17). The Key Stage 2 program states that not only should students "explore their thoughts and feelings through responding physically, intellectually and emotionally to a variety of music from… cultures" (p. 18) but also that music repertoire should include, for example, music from the British Isles and folk music (p. 19). The program of study for Key Stage 3 prescribes that students should "actively explore specific… traditions from different… cultures with increasing ability to discriminate, think critically and make connections between different areas of knowledge" (p. 19). When planning, teachers are expected to follow "the policy of inclusion and should set high expectations and provide opportunities for all pupils to achieve, including… all… cultural backgrounds, pupils of different ethnic groups including travellers" (p. 25). The students' ability to "discriminate between musical… traditions, commenting on the relationship between the music and its cultural context, making and justifying their own judgements" is assessed as the Attainment target level 8 which is before "exceptional performance" (p. 38).

Appendix 3O

Multiculturalism: the Syllabus Music in Russia

The *Federal Standards for General Comprehensive Schools in the Arts* (2010a) are based on the federal government policy that states that "a respect of the musical history of different countries" is one of the components of education. The policy also establishes the aim of the Arts Learning Area which is "to form and inculcate a sustained interest to the artistic traditions of [ones] own people and the cultural achievements around the world" (p. 182). The Department of Education of the Russian Federation (MON) (1998) established the requirements for the compulsory minimum music content of school subjects which includes the characteristics of the styles of different cultures. The demographic picture of the Soviet Union consists of a variety of different nationalities. This is articulated in the *Educational Act* (1992) as one of the principles of the federal government policy in education, and states that the Russian educational system protects and develops cultures of people of different nationalities, their cultural traditions, and characteristics within the multinational federal state (MON, 1992).

Kabalevsky (1988a) wrote that multi-nationality "unites quite different original cultures of both West and the East within the bounds of the unified Socialist culture" (p. 124). What particular musical material should be used in education in this context? Kabalevsky strongly advocated that any "musical training should be based on the combination of three elements: folk music, classical music and contemporary music" (p. 125). In the program *Music*, Kabalevsky (1988a) formulated the purpose of music lessons in the general schools which is "to instil musical culture in the pupils as a part of their overall spiritual[1582] culture" (p. 41). Kabalevsky stressed "the immeasurable richness of folk art, created over centuries" which should be creatively assimilated into *Music* and "directed towards further mutual enrichment and convergence with the other national cultures of the Soviet State" (p. 43). Kabalevsky emphasised that while "the classics of the world must naturally comprise a large bulk of the musical material because they are equally important for all people of all nationalities, the musical material on which the syllabus is based must firstly embody folk

[1582] Being a Russian native speaker, the author of the present study does not agree with the translation of the word "spiritual" for two reasons. The first, when taking into consideration the program *Music* to which Kabalevsky referred to the context of the original text in Russian, the word "духовный" clearly brings the meaning that includes the unity of all "artistry," "morals" and "virtue." The second, the word "spiritual" pertains to the spirit as the seat of religious nature and in the historical context of a socialist country when the Communist Party banned religions, is inappropriate and irrelevant in the educational context. Therefore, it is suggested that "spiritual culture" is understood as artistic culture which also has reference to the morals and virtues of culture.

music – the music of one's own people, of the other peoples of our country, and of other countries" (p. 44).

Similarly to England, the term "multiculturalism' is not used in relation to music at school in Russia. Chernousova (1985a)[1583] pointed out that in Russian pedagogy, music is seen as a transmission of cultural heritage with its principles, virtues, and attitudes (see Table 3h for full citations). One of the objectives of music in general schools is students' cultural development which occurs through the content of the musical repertoire. An unknown author stated that Secretary General K.U. Chernenko supported *Music*, which made a provision for the inclusion of Western Art music, Russian traditional folk music, the traditional music of the other national regions (the Soviet Republics, depending on the regions where students live), and other music from different parts of the World ("Важная часть общего дела [Important part of the matter]," 1985)[1584]. Chernousova (1985a)[1585] believed that contemporary music lessons set a wider objective of introducing the world of music which includes a variety of genres and styles, and comes from different countries. Medvedeva (1985)[1586] stated that the inclusion of more traditional music, including folk songs, enriches music lessons. Balashova (1985)[1587] did not specify whose traditional folk music should be taught but emphasised that this should be introduced to students in connection to other kinds and genres of folklore. Nikitin (1990)[1588] insisted that schools should be keepers of national and traditional music with their universal moral and cultural principles. Beider and Sergeeva (1994)[1589] commented on changes to *Music* that happened in 1994 when it lost its communist ideological perspective: The theme "Music of my people" was changed to "Music of people" thereby allowing inclusion of music of different cultures. In the early 1990s, after the collapse of the Communist Party, Pigareva (1990)[1590] recalled that Kabalevsky stressed that the list of music repertoire in the program is for the Russian schools, and that this list has to include traditional folk songs of the different regions. Pigareva also emphasised that in order to avoid overcrowding of the music curriculum content, teachers may substitute some of the musical masterpieces rather than add more.

[1583] Table 3h, row 27.
[1584] Table 3h, row 28.
[1585] Table 3h, row 27.
[1586] Table 3h, row 29.
[1587] Table 3h, row 30.
[1588] Table 3h, row 33.
[1589] Table 3h, row 35.
[1590] Table 3h, row 34.

It is worth looking into the musical content of *Music* in detail, focusing on specific examples of traditional folk music[1591]. Music of what nationality or culture is recommended in the Russian syllabus? While learning a number of folk songs in each year of schooling remains a feature of the program, a brief analysis of the traditional folk songs included in *Music* shows that the repertoire changes qualitatively. The qualitative change occurs during the course of schooling in which the predominance of Russian folk music in Year 1 gradually diminishes until it is finally dissolved by Years 7 and 8, whereupon students are introduced to a variety of folk songs from a range of different countries (see Table 3g).

In primary schools, for example, when teaching the theme "How can we hear music?" to Year 1, six Russian folk songs and one Ukrainian song are suggested. Year 2 themes – "Three Wales in music – song, dance and march," "What does music tell us," "Where Three Wales lead us," and "What is musical speech" are supported by nine Russian and a Belarus folk song. The themes "Inflection," "Development in music," and "Musical forms" for Year 3 include nine Russian folk songs. There are also a number of folk songs from other cultures including two Greek, one Esthonian, Swiss, Cuban, French and Norwegian songs. The themes for Year 4 "Music of my people" and "There are no borders between music of my people and music of other peoples in the World" are devoted to students' understanding of cultural musical traditions. While the first set of songs target strengthening of the students' understanding of their own culture, the second set develops broader intercultural understanding. The musical repertoire includes a number of Russian folk songs and lullabies as well as two Ukrainian, two Belarus, two Georgian, two Estonian, one Lithuanian, one Latish, one Moldavian, one Kirgiz, and one French song. Students also learn a number of songs from around the World which are adapted and translated by A. Boiko (MON, 1994, pp. 118-120).

In the secondary schools Year 5 studies the themes "what would happen to music if there was no literature?," "what would happen to literature if there was no music?," "can we hear the other arts," and "can we see music?" through three Russian folk songs, one French, one Georgian, one Norwegian, one Belarus, and one German song (MON, 1994, pp. 121-122). Year 6 studies the themes "reformative power of music" and "power of music" through two Russian folk songs (MON, 1994, pp. 149-150). The Year 7 themes "musical imagery" and "dramatic/composition of music" are supported by three Russian folk songs and two Lithuanian melodies which are intended to be performed on the traditional Lithuanian

[1591] Note that only the examples of traditional folk songs are selected to support the statement that what cultures are suggested for teaching music in Russian schools. This does not include the music written by composers.

instruments (MON, 1994, p. 187). The themes of Year 8 are "what does contemporary[1592] mean in music" and "serious and entertaining music," "interosculation[1593] in music," and are taught three Russian folk songs, one Austrian, one Chilean, one Ukrainian, one African, and one African-American folk song (MON, 1994, pp. 206, 221).

[1592] Russian: современность.
[1593] Russian: взаимопроникновение.

Appendix 3P

Multiculturalism: Teacher Training in Australia

The multicultural aspect of the music curriculum imposes demands on teachers who have to be able to extend their knowledge of the content of music of other cultures and how this content should be taught. The *National Review* pointed out that despite the changes that took place in relation to cultural diversity and music education, "teacher education in this field remains inconsistent" (p.28). Volk (1998) emphasised that "no matter how varied the repertoire, the goal of Australian music education is teaching for musical understanding through knowledge of the elements of music. The wide-ranging repertoire is intended as the material that will enable the students to achieve this goal. Accomplishing this from a multicultural perspective will depend solely on the ability of the teacher" (p. 137). Ferris (1990), also stated that "for teachers wanting to introduce students to the music of cultures' other than their own the gathering of suitable material can be a daunting task" (p. 83). Allan and Hill (1995) noted that teachers were not provided with training in the area of multiculturalism (p. 769). Richmond and Andreoni (2000) stated that "culture is at the centre of yourself, it is the filter through which you look at the world" and that to be prepared for a classroom which may well be very different from the one a teacher has experienced, the teacher needs to examine his or her own culture (p. 93). Richmond and Andreoni also stressed that it is wrong to presume that teachers' culture can be applied unchanged to others. Teachers' "own filters and immediate experience" limit the teacher's capacity to understand and meet the needs of students with diverse cultural backgrounds in the classroom; and this will negatively impact on learning. R. Smith (1998) suggested that when making an attempt to develop an appropriate, equitable, and inclusive music curriculum it is necessary to consider the following:

> What music do we present at schools, and what music should we present at schools?
> Whose music is presented at schools, and whose music should be presented at schools?
> What does music mean to our students, and what does it do for them?
> How relevant is music and how relevant should it be to the children who listen to it?
> Does it compromise children's cultural or religious values? If so what should be done about it?
> How much do we know about where our students come from, both in the long-term and in the short-term?

Where are they going and where should they be going?

What beliefs do they carry?

Which do we share and which are different?

Do our communications with them suggest we embrace their rights to their beliefs about music as well as "life"?

Do we consciously or unconsciously send messages that we do not agree with? (p. 38)

Appendix 3Q

Multiculturalism: Teacher Training in England

In regard to teacher training, Volk (1998) stated that "what the classroom teachers in primary schools know about music, and multicultural music education in particular, often comes only through in-service training" (1998, p. 130). As it was mentioned earlier in this thesis, unlike in Australia, the inspections by Ofsted closely monitor what is taught in schools and how. The quality and extent to which the cultural education perspective is embodied in primary and secondary schools were also a subject for inspectors observations and comments. For example, the main findings revealed that "music maintains its strong contribution to pupils'… cultural education" and that a well-planned music curriculum makes "a rich contribution to pupils'… cultural development" (Ofsted, 2001, p. 7). The best practice of the individual teachers was also described in details: "The teacher develops pupils' understanding of music in other cultures through listening, practical activity, and conducting. Pupils listen carefully to music from Japan, reflecting on the mood of the music and describing accurately the sounds made. Pupils take turns in playing and conducting, and appraise each other's work" (Ofsted, 2001, p. 7). It was noted that "in three out of four schools, music is making a significant contribution to pupils' personal development, including… cultural development" (Ofsted, 2002). It was also reported that "in two thirds of schools, music is making a significant contribution to pupils'… cultural development" (Ofsted, 2003, p. 3).

In connection to "inclusiveness" in secondary schools, Ofsted (2009c) pointed out that the challenge "is to look closely at the extent to which teaching engages all students and enables them to make rapid musical progress"(p. 15). Ofsted took the example of a lesson in which Year 9 students learned about reggae. The example shows that the musical progress which students made during this lesson was "a result of the constant emphasis on increasing the depth and quality of their responses and skilful use of progressive and accumulative tasks." The inspector commented that "this lesson clearly developed the students' understanding of music as a powerful… cultural experience" (p. 15). Ofsted (2009a) reviewed and evaluated music in schools from 2005 to 2008 and concluded that examples of good practice included "a depth of musical response through skilfully exploring how music reflects its cultural context" and well-targeted questioning (p. 27). The importance of planning for cultural development (p. 27) and the importance of talking about music in

context to increase cultural understanding (p. 43) were also highlighted. The inspectors also listed a number of teaching deficiencies when addressing cultural issues pertaining to music teaching. Specifically, the lack of depth of contextual investigation resulted in superficial cultural development, the amount of material sometimes made it difficult for teachers to identify the key messages (p. 35), and many opportunities were being missed to use students' expertise and experiences (p. 36). In addition, insufficient exploration of music as a living cultural experience and much focus on musical devices without exploring why they were used, contributed to deficiencies (p. 47). When referring to both secondary and primary schools, Volk (1998) stated "it is difficult enough for the committed music specialist to implement world musics" in the *National Curriculum* and "it is even harder for the relatively untrained classroom teacher" because there was no pre-service and in-service training provided (p. 133).

Appendix 3R

Multiculturalism: Teacher Training in Russia

Since music repertoire in Russia is seen as a mediator for transmitting cultural values, ideals, and attitudes to students, this issue is addressed in teacher training through the *Federal Standards* for contents of study in teacher colleges. This includes specialisation in teaching classroom music and tertiary studies and results in the qualification of general school music teacher. These standards form the basis for teacher training in teacher colleges and universities. At these educational institutions, the school music repertoire is a part of on-going assessment and final assessment which contribute to the qualification of school music teacher. The data show that regarding cultural aspects of the school music program, specialist teacher training could make a number of improvements. Apracsina (1983)[1594] stressed that university graduates have to not only understand the whole scope of the music program and know its themes in detail, but also have to be able to perform music repertoire taught in schools well. Kulyasov (1985)[1595] suggested that teacher trainees would benefit from studying the school music repertoire in their instrumental lessons rather than in music teaching method tutorials. Gazchim (1986)[1596] pointed out that the teachers are not taught how to examine music from its cultural point of view and how to instil in children cultural wealth, values, and ideals through teaching music. Rubashkina (1986)[1597] also suggested the universities offer deeper insights into the themes of the school program. For example, one theme a semester could be offered throughout the five years of study rather than offering short elective courses in the fifth year. Yudina (1989)[1598] pointed out that generalist teachers are not adequately trained to teach a compulsory component of primary school program, which is to instil cultural values, morals, and virtues through music.

[1594] Table 3h, row 24.
[1595] Table 3h, row 25.
[1596] Table 3h, row 26.
[1597] Table 3h, row 31.
[1598] Table 3h, row 32.

Appendix 3S

Musical Giftedness and Talent

Australia. While the *National Review* focused on the issue of gifted and talented students as this relates to the provision of individual music lessons, this thesis analyses this issue specifically as it pertains to classroom music. The issue of gifted and talented students in general is addressed in a number of government curriculum statements and documents in the ACT, New South Wales, the Northern Territory, and Queensland. There are also a number of music specific curriculum documents across Australia that briefly address the issue of gifted and talented students. These documents are: *Music, Course Framework* (ACT DEET, 2007), C*urriculum Framework*, *Arts Learning Area* (NT DET, n.d.), *The Arts Years 1 to 10 Syllabus* (QSCC, n.d.-a), *Music Senior Syllabus* (QSA, 2004) and the *Standards and Accountability Framework* (SA DECS, 2001). None of the existing curriculum documents provide support for teachers to address the needs of gifted and talented students during classroom music lessons.

There is also no common definition of what constitutes gifted and talented children. For example, the ACT government took the view that "giftedness refers to a student's outstanding, innate ability in one or more of the following domains: intellectual, creative, socio-affective or sensory-motor"; there are five identified levels of giftedness: mild, moderate, high, exceptional, and profound; and that "a student may display particular abilities at any stage or point in their schooling" (DET, 2008, p. 3). "Talent" refers to "outstanding performance in one or more of the following fields: academic, the arts, business, leisure, social action, sports, and technology" and "emerges from giftedness as a consequence of the student's learning experiences" (p. 3). The NSW Department of Education and Training (2006) stated that "giftedness refers to potential distinctly beyond the average for the student's age and encompasses a broad range of abilities in the intellectual, creative, socio-emotional and physical domains. Talent denotes achievement distinctly beyond the average for a student's age as a result of application to training and practice." The Northern Territory Department of Education and Training (2006) does not mention talent but recognises gifted students. The case is the similar in Queensland where such students are regarded as "different from students of their own age in their speed of learning, the insightful quality of their thinking and their advanced ability in one or more areas" (DETA, 2008). Overall, the policies are set on school communities and teachers responsibilities to identify gifted students at any stage of schooling, provide support and a range of opportunities to optimise their

development, differentiate teaching strategies and programs, and monitor and evaluate the curriculum.

In *AJME*, there are a number of articles which consider the training of musically gifted and talented students in classrooms of specialised arts schools which often include specialisation in performing arts. An unknown author[1599] stressed that the issue of the training of talented students was a problem and emphasised that it was vital for the musical development of these students to begin playing musical instruments at an early age ("Music and the young (A report from Great Britain)," 1968)[1600]. Since talent needs constant nurture, specialised boarding schools were suggested because they were able to provide a variety of opportunities for talented students (see Table 3h for full citations).

However, the evidence shows that in Australia the specialised selective schools and centres supported by the state and territory governments do not target primary school students and involve only secondary school students. For example, Bonham et al. (1977b)[1601] wrote about the establishment of two schools of this kind by the music branch of the Department of Education of Western Australia in 1968. In these schools, students were selected not only by their musical achievement but also for high academic standards. In South Australia there were four special interest music centres situated within four comprehensive high schools and supported by the Education Department. May et al. (1987)[1602] reported that there were three factors that contributed to the provision of excellent and intensive studies in music. These were the selection of students who displayed a high level of interest and potential for development in music, the selection of staff who ensured the provision of quality teaching, and the provision of an instrumental tuition subsidy. Carroll (1988)[1603] confirmed that in Australia, most of the Departments of Education articulated "the talented and gifted issue by offering places in music special interest centres that are located within a normal comprehensive high school" and usually cater to all the arts (p. 96). Carroll also stated that most of the centres were in the capital cities. In New South Wales for example, the Conservatorium High School is an institution which specialises in music. Another example of the provision of a specialised music program for gifted and talented students in a selective classroom in the ACT was pointed out by Caesar et al. (1998)[1604]. A collaborative project of the Canberra School of Music (CSM) and the ACT Department of Education resulted in the

[1599] The article is in *AJME* but the author wrote about Great Britain.
[1600] Table 3h, row 1.
[1601] Table 3h, row 4.
[1602] Table 3h, row 6.
[1603] Table 3h, row 7.
[1604] Table 3h, row 8.

establishment of a special program for gifted and talented high school music students who undertook advanced studies in musicianship, improvisation, and composition, and had opportunities to learn how to play a second instrument.

England. The Department of Children and Family Services definition applies the word gifted to those students who display an ability to develop to a level significantly ahead of their year group (or who have the potential to develop those abilities) in any national curriculum subject except art, physical education, or music. Students who excel in music are identified as talented ("Supporting gifted and talented children," n.d.). R. Smith (2000) described both these definitions as "woolly" and suggested that there was a need for a broader definition because if this was the case, then the student who is an all rounder will be regarded as gifted as well as talented.

The importance of recognising gifted and talented students at an early age was stressed at the national level. David Miliband (2004)[1605] who was a school minister in the UK government declared a national strategy of identifying and nurturing the most talented young musicians. Miliband emphasised that "in music, as in sport, the seeds of brilliance can be spotted at a very young age. We need to ensure that our most talented young musicians are given all the support and tuition they need to fulfil their potential. That means stronger links between schools, conservatories and the music industry, and improved access to high-level tuition" (p. 7). Koshy, Mitchell, and Williams (2006) also stressed the need for recognition and nurturing of children with exceptional abilities in music at a young age. However, the data gathered by the research team at Brunel University from advisers and practitioners involved in educating children aged 4 – 7 showed that young gifted children were frequently ignored in most initiatives in gifted education (p. 3).

The issue of gifted and talented children in music is addressed at three levels, within the school national curriculum in mainstream schools, in specialised secondary music schools and in the centres for advanced training as additional education. The national strategy in the UK orders all mainstream schools not only to identify gifted and talented students but also that they cater to their needs within the national school curriculum. According to the UK government website, "all mainstream schools should register the identification of their gifted and talented pupils as part of the Annual School Census. Schools will identify children based on evidence including test results, quality of work and the views of teachers and parents"

[1605] Table 3h, row 16.

("Supporting gifted and talented children," n.d.). While all schools have a responsibility to meet the educational needs of all their pupils, this should include "providing greater challenges in lessons and opportunities for pupils to develop potential gifts and talents" in the everyday timetable ("Supporting gifted and talented children," n.d.). According to the national strategy, there should be allocation for a trained leading teacher for gifted and talented education in every secondary school and such teachers who work across a small cluster of primary schools. The leading teacher should work closely with the head teacher and senior managers to improve provision across the school(s) and with other teachers to "ensure that teaching and learning approaches ensure work is sufficiently challenging to meet the needs of all gifted and talented pupils on a day-to-day basis" ("Supporting gifted and talented children," n.d.). Elkin (2002a)[1606] stated that while almost 40 per cent of schools were making provision for gifted and talented children only some schools involve music and musically gifted pupils. According to Elkin the NFER (the National Foundation for Education Research) commented that even though musical activities for students with excellent ability or potential in music were "often imaginative and worthwhile but there has not yet been sufficient attention to integrating them with the mainstream curriculum to produce a coherent programme with a sustained impact on learning" (p. 7). Moreover, Jenkins (2005)[1607] stated that in regard to giftedness and talent, the national examination system was not sufficient.

Elkin (2002b)[1608] revealed inadequacies in the system of identification of gifted and talented students in England. Elkin showed that the National Foundation for Education Research has found that "children from non-white families outside the middle classes are being bypassed by the government's scheme to help gifted and talented children" (p. 11). Gazard (2009)[1609] also pointed out that "the system of identifying musical children is patchy at best, and yet the parents will expect it [will] be happening" (p. 6). According to R. Smith (2010), Ofsted considered that the identification of gifted and talented children at schools was beset with difficulties because in general the methods of identification were rudimentary. R. Smith commented that "using test scores is viewed as useful – but only in a limited way. According to Ofsted, 'gifted' refers to the top 5% of the school population in academic subjects and 'talented' to the top 5% in other subjects. Is this helpful as a definition? I don't think so."

[1606] Table 3h, row 20.
[1607] Table 3h, row 22.
[1608] Table 3h, row 21.
[1609] Table 3h, row 18.

There are also the specialist school programs that are sponsored and supported by additional government funding (Department for Education and Skills [DfES), 2010). Specialist schools establish distinctive identities through their chosen specialisations, raising standards for all students and aim to develop centres of curriculum excellence. Similarly to Australia, the specialisation of schools targets only the secondary level of schooling in England. Any secondary school can apply for a specialist status in music. There were 30 secondary schools that specialised in music in 2009 in the UK (DfES, 2010). Jenkins (2003)[1610] pointed to the national Government's push for establishing more specialist schools, which was announced in 2001 and showed that music was among one of the last school subjects that was planned to be added to the list in 2006. However, Jenkins believed that "the push for specialist schools comes from the fear that the professional classes are abandoning the maintained sector" because data shows that "84 per cent of pupils at the first Gifted and Talented Academy were from state schools" (p. 5). Jenkins inferred that "the fact that allowing schools to specialise and be differently funded means the abolition of the comprehensive system seems barely to have been considered" and concluded that "Ministers should rediscover the lost vision of a broad and balanced *National Curriculum*, delivered though a broad and balanced comprehensive system of education" (p. 5). Jenkins (2004)[1611] also believed that not only the Government's push for specialisation of secondary schools but also talent-spotting and the provision of "resources for those who show promise" create a considerable threat for classroom music (p. 7). According to Jenkins, the Qualifications and Curriculum Authority reported that schools devoted as little as ten minutes a week to curriculum music. Hough (2010) expressed a concern about the provision of music for all children in schools and urged political authorities to be more proactive.

> Children with genius levels of musical talent will always find a way to flourish, despite opposition or deprivation; and those from families where music is already present will have countless opportunities (even if sometimes with coercion) to learn an instrument…But what about the rest? That political leaders are willing to be proactive in this area is something to be celebrated, because change will not happen by itself. (para. 9)

Children with exceptional talent and dedication to music are provided with additional musical education outside comprehensive schools. They are also are given specialist tuition and expected to become musicians and music teachers. There are 20 Centres for Advanced

[1610] Table 3h, row 19.
[1611] Table 3h, row 17.

Training (CATs) and some choir schools in England. At the music schools and CATs in the scheme, children aged eight upwards are given expert tuition alongside a good academic education. All children attending the CATs do so outside normal school hours. The scheme helps parents with the fees and other costs (including travel) associated with their education and training. There is usually an audition and an interview because CATs look for students with exceptional potential and ability and thus there is competition for the available places. There is also the National Academy for Gifted and Talented Youth (NAGTY)**,** the centre of expertise for gifted education in England which was established by government at the University of Warwick and funded by the DfES, with additional funding generated through successful partnerships with businesses, charitable trusts, and individuals. The goal of the Academy is to improve provision for gifted and talented students up to the age of 19 years. The Academy also provides guidance, advice, and professional development for teachers. The National Academy's core infrastructure funding comes from the DfES, with additional funding generated through successful partnerships with businesses, charitable trusts, and individuals (NAGTY, 2010).

Russia. Unlike in England, throughout the Russian pedagogical and methodological literature, children with exceptional abilities and potential in music are defined as gifted[1612]. Kabalevsky (1988) wrote that:

> Teachers in many countries argue whether it is worthwhile teaching music to all children or only to those specially gifted. Soviet education has its answer to this: music, as a profession, should of course be taught to children who show particular ability and a passion for music (in this sense, music does not differ from any other profession); but the general music education must be given to all children without exception. (p. 140)

Therefore, there is a clear distinction between music education in comprehensive schools and music education in specialised music schools. While the general schools cater to the musical development of all students in accordance with the Federal Standards for comprehensive schools, the issue of giftedness is addressed in specialised music schools[1613]. These are non-profit institutions which offer additional education. These schools undergo federal accreditation and operate in accordance to the Federal Standards for institutions of additional education. In these schools, students have an opportunity to major in one instrument.

[1612] Russian: одарённый.
[1613]Russian: детские музыкальные школы.

Learning a second instrument is also possible. The standard program also includes music theory, musicianship, performing in an orchestra, ensembles, and singing in choirs. The specialised music school graduates with high levels of proficiency in music have the opportunity to pursue the career of professional musicians, music and instrumental teachers. Admission to the specialised music schools is open to children from the age of five. There are two levels: the preparatory level, which is one-year long, and fundamental level which is 5-6 years for students who major in performing string, brass, or woodwind instruments, and 7-8 years for students who major in piano performance. Prerequisites for enrolment are the willingness of the child and parents, and a successful audition. The specialised music schools provide musical instruments for free (with the exception of piano). There is a specialised 10-year music program for gifted and talented children that are situated within conservatoriums of music. These schools combine the general school subjects with intensive music-specific disciplines. The music programs of these schools aim to prepare future entrants to conservatoriums of music ("Детские музыкальные школы [Music schools]," MON, n.d.).

Appendix 3T

Students With Special Educational Needs

Australia. The *Australian Disability Discrimination Act* (1992) was established in order to ensure that all people of all ages with disabilities have the same equal rights and opportunities as those without disabilities, and specifies how education and training opportunities are to be made accessible to students with disabilities, specifically covering areas of enrolment, participation, curriculum, student support services, and harassment and victimisation. According to Knight (2000), however, there was no mechanism which protected the rights of students in Australia where the States and Territories differed in their services to students with disabilities. To address this issue, the Commonwealth Government (2006) established the *Disability Standards for Education 2005* which requires education providers to take reasonable steps to ensure that a course or program is designed in such a way that students with disabilities are able to participate in the learning experiences on the same basis as students without disabilities.

Across Australia, children with special needs are educated in a variety of settings including special schools, special classes in regular schools, integrated regular classes, regular classes with specialist assistance, or with itinerant specialist assistance. Students with complex needs (e. g. severe learning difficulties or profound and multiple learning difficulties) attend these special schools (Knight, 2000, p. 219). The Australian educational system also offers education to students with a number of mild disabilities and impairments and slow learners who have low support needs. These include children with behavioural disorders, cognitive disabilities (e.g., mental retardation, learning disabilities, and traumatic brain injury), communication disabilities (e.g., autism spectrum disorders, speech and language disorders), visual impairment, hearing impairment, and physical disabilities. Education of these children is included in mainstream schools. There is little in the way of literature and research on what may be considered as an appropriate classroom music curriculum for students with mild special needs and what might be counted as an appropriate music curriculum for pupils with complex special needs (Cheng, Ockelford & Welch, 2009)[1614].

Carroll (1988)[1615] wrote that in special schools arts workshops sometimes operate as units servicing handicapped students. Fletcher (1980)[1616] pointed out the benefits of music for

[1614] The article is in *AJME* but its content is about education of students with complex needs in England.
[1615] Table 3h, row 7.

both primary and secondary school students with special needs and attempted to attract teachers' attention to teaching music to physically handicapped and neurologically impaired students in mainstream schools. The *National Review* acknowledges that in Australia, music is taught in classroom settings for students with special needs by "generalist or special education teachers who lack sufficient training in music education to develop meaningful music programmes which meet the special needs of their students" (p. 31). McCord (2009)[1617] provided evidence which indicated that in mainstream music classrooms where students with special needs are taught together with other students (inclusive classrooms), primary students with communication disabilities present challenges to the music teachers and usually are "left out or at best marginally participate" (p. 17). In regard to Australian secondary schools, Carroll (1988)[1618] stated that the musical education of handicapped students is usually catered for in most of the Australian States. However, secondary school students with special educational needs are offered practical music-making, in particular, instrumental tuition. There is also evidence of special and mainstream schools working in partnership. For example, Jarvis et al. (1994)[1619] reported that special education in Alice Springs in the Northern Territory benefited from a program in the performing and visual arts that engaged in cooperative work between students with physical and intellectual disabilities from the special school and mainstream students from neighbouring schools.

Taylor (1987)[1620] stated that including students with special needs in the regular classrooms has implications for teaching practices, and teachers who teach music in classrooms are required to prepare programs for particular individuals within the classroom as expected and prescribed by a number of curriculum documents. Taylor wrote in particular about the implication of the new music syllabus for secondary schools in New South Wales, and pointed out that the data indicated that music education of the handicapped was not given sufficient coverage. At present, not all music-specific curriculum documentation across Australia addresses the issue of students with special needs. While some states provide music-specific details of how to adjust the music curriculum to the needs of these students, others offer only generic statements without any particular details.

For example, expanded clarification is provided in *Music Years 7-10 Syllabus* (NSW, 2006) which devotes a chapter to what it calls life skills, and outlines content of study,

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[1616] Table 3h, row 9.
[1617] Table 3h, row 3.
[1618] Table 3h, row 7.
[1619] Table 3h, row 10.
[1620] Table 3h, row 5.

learning outcomes, advice on assessment, and examples of support for students with special needs. *The Arts Years 1 to 10* (n.d.-a) by the Queensland School Curriculum Council also states that equity of access and participation in the extended Life Skills program is an imperative. The document also outlines the possible learning outcomes and requirements to address the needs of students with disabilities and learning difficulties in music curriculum planning and assessment tasks, and advised making modifications and adaptations to the learning experiences, resources, and physical environment. The *NT Curriculum Framework* set the general expectations that the curriculum should be designed, implemented and assessed for learners with a disability so they are able to participate on the same basis as a learner without a disability (NT DET, n.d.). The *Music Senior Syllabus* (QCA, 2004) stressed that teachers should ensure that the needs of "students with disabilities" are met in order to provide equal access to educational programs and human and material resources. The *South Australian Curriculum Standards and Accountability Framework* (DECS, 2001) mentions that the Arts are for all children regardless of their "abilities." The *Tasmanian Curriculum* (Arts Curriculum Area, K–10 Syllabus and Support Materials) assumes that teachers "understand the needs of learners and how learning best occurs" and reminds teachers to address the needs of all students in developing challenging and enjoyable arts programs (TDA, n.d., p. 7). The Western Australian Curriculum Council (WACC) mentions in *Curriculum Framework*, *Statement for the Arts* (WACC, 1998) that "there is a need to recognise abilities of students" when making judgements in assessing students' learning outcomes (p. 73).

England. As in Australia, the educational rights of children with Special Educational Needs (SEN) and disabilities are articulated in the *Disability and the Disability Discrimination Act* (2006). Similarly to Australia, the majority of children with SEN meet their educational needs in mainstream schools and a minority of children who have severe or complex disabilities requires the local educational authorities to determine and arrange the special educational provision known as segregation, in which students with SEN spend no time in ordinary classrooms, or may attend a special school (Department of Education Science and Training (DEST), 1996). Similarly to some states in Australia, the *National Curriculum* (DEST, 1999a) clarifies what kind of adjustments have to be made at all school levels for students with SEN and also lists a number of examples of actions for teachers. The list includes curriculum planning and assessment, differentiation of tasks and material by alternation of adaptation, and helping with communication, language and literacy.

Development of students' understanding through the use of all available senses and experiences, planning for full participation, managing behaviour and emotion, and developing skills in practical aspects are also among recommended adjustments (pp. 27-31).

Dibb (2006) noted some observations in relation to teaching classroom music in special schools. For example, a practical approach proved to be essential for effective teaching, group work on its own may not be adequate, and a teacher-orientated approach may be more effective as it reduces the amount of time that the teacher spends talking thereby freeing up time devoted to students engaging in practical music making (p. 27). Dibb also listed a number of possible musical activities which include singing with lots of actions, rhythmic work with rhythm cards and CD backing, posture, breathing, tonguing, and fingering exercises, mouthpiece-only practice and lots of teacher-to-pupil imitation and repetition. The importance of support from the schools' executives was also stressed by Dibb (p. 27). Jenkins (2003)[1621] pointed out that in order to learn and progress in musical studies students need a clear purpose, a meaningful context, and concrete sensory experiences. In music these are a priority for all students – for those who excel and those who struggle.

Cheng et al. (2009)[1622] reported the findings of a nation-wide research investigation led by Welch et al. (2001), dealing with music provision across special schools in England for children with complex needs, which became known as the PROMISE (Provision of Music in Special Education) project. The research revealed that on the negative side all the participating schools had a designated music coordinator, but over half of these had no qualification in music. In addition, music was taught by regular classroom teachers, there was a lack of continuing professional development (CPD), teachers based their schemes of work on the *National Curriculum* (Music), there was a lack of specialist music expertise, resources for music varied across schools, unpitched percussion instruments were widely used, and sound reproduction equipment was the only technology used in special schools. On the positive side, all head teachers valued the benefits of their students engaging in music activities. In addition, apart from providing music in classrooms, all schools used music and musical activities within the wider curriculum, and musical objectives appeared regularly on children's individual learning plans.

When discussing the issue of students with SEN in mainstream schools, Dibb (2005)[1623] emphasised that in order to be able to address the needs of all students, teachers

[1621] Table 3h, row 19.
[1622] The article by Cheng at al. (2009) is published in *AJME* but it is about special schools in England.
[1623] Table 3h, row 23.

have to know the abilities of their students well. Ofsted's (2009b) report stressed the importance of knowing the students' abilities and the adaptation of school work to meet the different learning needs to ensure the students' progress (p. 13). Jenkins (2005)[1624] believed that in regard to students with low abilities the current school examination system was not sufficient. Ofsted (2009a) evaluated music provision in special schools from 2005 to 2008 and reported that many teachers highlighted the positive impact of music learning on the confidence of students with SEN (p. 25). However, Ofsted noticed that the use of music to help individual students was generally underdeveloped, and as a result the contribution of music to students' personal development was not maximised. Other negative observations include the following: work aimed only at an average difficulty level showed failings in matching work to the full range of student' needs and abilities (p. 14), and published schemes of work for music required much more adaptation than the schools acknowledged (p. 18). In addition, while it was accepted that the same content could be used for different year groups, the content that was taught did not match the different needs of students in each year group (p. 19). There was also insufficient matching of the work to the different needs and abilities of students when students were not given the support or the challenge they needed (p. 29), and assessment and recordings were not frequent or accurate enough to monitor student needs (p. 73).

Russia. Similarly to Australia and England, special schools for children with physiological and psychological developmental disorders are a part of the educational system in Russia. The rights of these children are articulated in the *Education Act* (1992) which guaranties access to education for all children. At present, according to Levitskaya (2009), the Department of Education and Science of the Russian Federation states that the education for children with special needs occurs in mainstream classes and social adjustment[1625] classes in general comprehensive schools and in special schools. In addition, Belyavski (2006) pointed out that since 1998, children with serious health problems are to engage in home education[1626]. According to Solodova (2010), Konstantin Malyshev, the Chair of Education for Disabled Children, stated that all regional educational authorities are responsible for the provision of education to these children. However, Solodova (2010) wrote that it is impossible to obtain a real picture about the state of education for children with special needs.

[1624] Table 3h, row 22.
[1625] Russian: коррекция.
[1626] Russian: надомное обучение.

According to Solodova, the Russian Federal Bureau of Statistics states that there are 600 thousand disabled children. However, Solodova also notes that at the same time there are approximately a million children who attend a variety of non-school-based institutions. According to Solodova, the Delegate[1627] Oleg Smolin stated that there are 200 thousand children with limited abilities who do not receive any formal education.

Children with severe mental disabilities are educated in special schools. Yakovleva (2010) wrote that in these schools (often boarding schools), with the exception of a number of the standard school subjects (such as physics, chemistry, foreign languages, and other subjects) education is provided on the basis of individual programs. The special schools focus on social adjustment and development of the skills needed to adjust to the social environment rather than on education. There is no evidence to show that classroom music is being included or excluded from the programs of special schools.

In 2010, President Dmitri Medvedev (2010) announced that currently the major objective for education is the establishment of an educational environment – "inclusive education." However, according to Solodova (2010), the concept of inclusive education (a system which allows physically and mentally disabled children to socialise in the environment with the same age group) is not concerned with the methodological principles of pedagogy (e.g., the adaptation of the standard educational programs to the needs of disabled children) but rather focuses on the problems of sufficiency in infrastructure (e.g., the adjustment of public transport, school classroom, and toilets to suit special needs). Moreover, Solodova stated that there are no developed and established juridical, methodological, and legislative norms of inclusive education in Russia. Yakovleva (2010) commented on a draft document about the education of children with limited abilities in Moscow. Yakovleva stated that even the draft foresees inclusive education but there is no mention about the adjustment or adaptation of the standard programs to the needs and abilities of disabled children. At present, according to Yakovleva, the school programs based on the Federal Standards are implemented for the education of disabled children. Thus, in Russia the declared educational rights and guarantees for disabled children often remain unfulfilled. There is no evidence to suggest that the existing teaching and learning programs are being adjusted to the needs of physically disabled students. Neither is there evidence that indicates that these students cope with the challenges of the program *Music* in mainstream schools.

[1627] Russian: депутат.

Appendix 3U

Gender Issues in Music Classrooms

Australia. The *National Review* pointed out that it is important to recognise that gender impacts the quality of school music (p. 36). The analysis of the *National Review's* literature review reveals that the gender issues related to classroom education may be connected to primary and secondary school levels, and that at the centre of the issue are teachers and students. A reference to Lillico (March, 2003) was used by the *National Review* to support the issue in relation to the gender of teachers, particularly "the importance of the role of female teachers in ensuring that positive models are provided for the music education of both boys and girls in the primary school" (p. 32). In regard to students and the gender issue, questions concern the students' preferences of certain type of musical activities, musical genres, and musical instruments. It must be noted that in the *National Review* the gendered views regarding the choice of musical instruments were supported by studies that focused on instrumental training outside classrooms.

The historical data also show that not only at the secondary school level, but also at the primary school level "boys appeared to distance themselves from music making in their classroom" (R. Smith, 1998, p. 37)[1628]. Thackray (1977)[1629] stressed not only the vital role that attitudes play in the effectiveness of music teaching in schools, but also stressed that an important aim of music education is to help to form and develop healthy attitudes in students. Thackray reported the findings of a study of 800 children aged 9-11, in which approximately equal numbers of boys and girls were asked about musical experience, home environment, and many aspects of music in English schools. The results from this enquiry showed considerable differences between boys and girls (p. 13). However, Thackray emphasised that because the findings discussed attitudes in one country at one particular time, they should not be accepted without precaution. Moreover, Thackray stressed that "attitudes are notoriously fickle and inconstant. Five years have elapsed since the study described here was carried out. It might well be that a similar study today in the same environment would yield different results. Attitudes are also not universal – attitudes to music particularly so; they may vary dramatically, not merely from country to country but within a country, even from school to school" (p. 16).

[1628] Table 3h, row 11.
[1629] Table 3h, row 2.

When defining the nature of gendered views regarding the appropriateness, or inappropriateness of certain genders with involvement in certain musical activities, the *National Review* referred to L. Green (1997) who indicated that "girls were perceived to be more interested and successful in singing, playing… and in dealing with notation, while boys were seen to have greater confidence in improvisation and composition" (p. 31). The *National Review* also named Hanley (1998) who pointed out that girls were discouraged to participate in composition with technology. In regard to gender preferences in choice of music, the *National Review* mentioned L. Green (1997) who noted that girls preferred classical music while boys preferred popular styles (p. 31). According to the *National Review*, S. Smith (2005) took into consideration the musical repertoire and activities, and developed a program which assisted boys with behavioural problems and promoted boys' motivation to participate in musical activity in classrooms. Thus, in relation to secondary classroom music, the *National Review* pointed to two issues: boys avoiding certain types of musical activities and both genders having preferences for certain music repertoire. How does this issue relate to the quality of classroom music provision? As per the *National Review*, L. Green (1997) observed that the quality of music education may be enhanced, by 1) the representation of popular music and technology which will make participation in music more attractive for boys, and 2) broadening options and access to popular music and jazz for girls (p. 32).

Although the amount of data to support the statement that there is a relationship between the quality of classroom music and the gender issue is very limited, the *National Review* set the gender issue as a focus point for investigation in selecting sites (p. 67). However, the *National Review* investigated how the gender issue was addressed only in one school. Moreover, the *National Review* did not look at gender-specific considerations in the musical repertoire or in musical activities, but rather looked at gender balance – the number of girls and boys in a classroom. It is not clear how the gender balance influences the quality of classroom music. Furthermore, the *National Review* developed guidelines for student learning that offer "inclusive approaches to music education: students with identified needs in music." It is stated that:

> In addition to students with identified physical or intellectual needs, this category also includes consideration of students with special needs because of gender. (p. 90)

Yet this category includes all students as students are either boys or girls. Instead of supporting the view that education should be inclusive, the *National Review* appears to suggest that segregation of musical activities and content according to gender is necessary.

However, Thackray (1977)[1630] stated that "this should not be misunderstood as a general plea for regular segregation of boys and girls for music classes. It is merely a suggestion that for age groups in which there appear to be considerable differences in attitude, taste and interest, provision might be made for boys and girls to be taken separately for some of the time" (p. 16). Turning back to the *National Review*'s quote, it is clear that the statement was grounded on a very limited amount of supporting data, and the gender issue is overgeneralised as the *National Review* applies it to all students. Additionally, the *National Review* does not offer much practical help for teachers to follow as it advises them to reflect on whether or not "music activities and experiences recognise the specific learning needs of particular groups of students (e.g., male students, female students)" (p. 16). Teachers may get lost in determining what music activities and experiences should be included in the class and what the specific needs are for the different genders.

In the search for more clarification regarding the gender issue, it is worth examining the music-specific curriculum documents. What do the curriculum documents say about gender? An examination of syllabi shows that in Australia the range of directions or suggestions about gender varies from nothing (the ACT, NT, SA, TAS and VIC) to a little. The most clarification in regard to the gender issue is found in New South Wales. The issue is perceived to be related to the curriculum context for study (primary and secondary schools), to students and their preferences for certain types of musical activities (primary), and students and their preferences in certain types of musical instruments (secondary). For example, the *Creative Arts K-6* syllabus "encourages teachers to select examples of practices used by women and men in music and to consider issues of gender stereotyping in the activities and roles offered to students in teaching and learning" (BOS, 2006). The *Music Years 7-10 Syllabus* addressed the issue as following:

> Students in the mandatory and elective courses will focus on the musical achievements of female and male composers, performers and researchers. Teachers should explore the contribution of significant women in the male-dominated fields of composition, performing and conducting. (BOS, 2003, p. 21)

It is also recommended that "teachers should also be mindful of gender associations with particular instruments and ensure that all students have equal encouragement and access to the range of instruments available" (p. 21).

[1630] Table 3h, row 2.

In Queensland, the syllabus for arts Years 1 to 10 warns teachers that "gender stereotypes and constructions of masculinities and femininities in various cultural and social groups may influence student choices, attitudes, perspectives and participation in the arts (Queensland School Curriculum Council, n.d.-a, p. 12). Although without music-specific examples, the syllabus also informs and recommends that "access to, and participation in, the arts is maximised when the selection of concepts, contexts, content, and learning activities accommodates the learning styles, interests, and experiences of all boys and girls" (p. 12). In Western Australia the *Curriculum Framework Statement for the Arts 1998* addresses the gender issue in relation to psychological and physical safety, and effective learning as teachers are expected to create "a supportive learning environment [that] allows students to be sensitive to issues" such as gender (Western Australia Curriculum Council, 1998, p. 71). In assessing student learning, the *Framework* expects teachers "to be sensitive and responsive to differences among students, including gender" (p. 73). Thus, while without providing much direction for teachers, a number of music-specific curriculum documents extend the boundaries of the gender issue pointed out by the *National Review*. In addition to teacher-centred issues and a student-centred one concerning preferences for musical activities, repertoire, and instruments, the curriculum documentation points out that the curriculum context and content for study (e.g., representation of composing and performing practices by both male and female) is at the centre of the gender issue.

England. While the music-specific parts of the *National Curriculum* do not address the gender issue, the international data expand the area of the issue when considering gender stereotypes from the schools point of view. For example, C. Stevens (2003)[1631] reported the findings of a study that concluded that state schools were less supportive of boy choristers than independent schools. The study also stressed that while younger boys were "particularly vulnerable to ridicule" because of the perception that singing is "girly," the secondary school students held "a more tolerant attitude to boys who were keen singers" (p. 17). Elkin (2003f)[1632] reported that the Department for Education and Science figures showed that "arts colleges, which are usually strong in music, tend to be for girls, while boys' schools are more likely to specialise in sports" (p. 11). However, according to Elkin "the Specialist Schools Trust (SST) denied that the figures, which relate to only a handful of schools out of the 1,469 it works with, indicate stereotyping" (p. 11). Neither of the two studies were connected to the

[1631] Table 3h, row 13.
[1632] Table 3h, row 14.

quality of provision of classroom music. The only study that has been connected in some way to the quality of provision of primary classroom music was one provided by Farmer (2002a, p. 7)[1633]. Farmer reported that research suggested that "boys were better than girls at judging the quality" and "predicating an expert view of the quality of music at their school" (p. 7). Jenkins (2004)[1634] referred to a practical suggestion made by Ofsted inspectors as to how to address the gender issue in schools. They pointed out that "if you can get entire classes, years or Key Stages learning, the old problems of boys opting out or both genders believing that certain instruments were gender-specific both drop away" (p. 5).

Russia. While the general principles of inclusiveness and equality are articulated in the *Education Act of the Russian Federation* (1992), there are no data found that connect the gender issues and the quality of classroom music in the Russian educational literature. In attempts to challenge what was said above, for example about the teachers' gender as a centre of attention, it is worth mentioning that there is usually one music teacher in school. There is no opportunity to opt between male or female teachers. Therefore this type of gender issue is difficult to address. Furthermore, the student preferences for musical activities, repertoire, and instruments are difficult to deal with because the content of music programs is prescribed by the curriculum documentation which sets out the minimum standard requirements for the content of the music program. The Russian historical data do not provide any evidence in relation to the issue being raised at any level of schooling.

[1633] Table 3h, row 12.
[1634] Table 3h, row 15.

Appendix 3V

Impact of Arts Organisations

The *National Review* wrote that

> Australia's State orchestras primarily run education programmes that support classroom music teaching. Typically these programmes consist of orchestral concerts in performance venues that target specific age groups supported by resource materials for teachers with a component of professional development for teachers. (p. 33)

And,

> Performances for schools such as the national Musica Viva in Schools programme and the QLD Arts Council's touring programme are found throughout Australia. (p. 33)

This thesis provides some historical and international evidence that suggests that the music and arts organisations had an impact on classroom music in Australia and Russia.

In the 1960s Rushton (1968)[1635] reported that the ABC (Australian Broadcasting Centre) was not providing singing broadcasts for use in the primary schools of New South Wales (see Table 3i for full citations). Rushton's research findings clearly showed that the broadcasts increased the levels of confidence in teaching singing and appreciation among generalist teachers in primary schools. According to Hoermann (1988)[1636], many music educators in Australia believed that the direction of music education in the lower and upper primary school was significantly influenced by the Australian Broadcasting Commission and some television programs because many primary teachers were lacking musical confidence. However, Hoermann raised the concern that "the overall direction of these programs often was not clear, there were gaps in the learning sequence and many opportunities which could be incidentally used for teacher development were overlooked" (p. 88).

Bonham et al. (1977b)[1637] noted that classroom music teaching in the city and the country in Western Australia was improved by the projects that were undertaken by both the Western Australian Chapter of the Australian Society for Music Education (ASME) and the Western Australian Music Teachers' Association. However, Jayatilaka did not clarify in what way quality of classroom music was improved. Hoermann (1988)[1638] also believed that these programs (e.g., *Music Viva in Schools*) enriched the musical experiences of many primary school students and that there have been some remarkable benefits for the professional

[1635] Table 3i, row 1.
[1636] Table 3i, row 3.
[1637] Table 3i, row 4.
[1638] Table 3i, row 2.

musician, the music educator, and the general classroom teacher. B. Smith et al. (1992)[1639] reported that the *Musica Viva in Schools* brought the production of excellent teaching materials for the teacher workshops and also toured schools in Tasmania. However, it is not clear how many schools participated in the project. A. Thomas (2001)[1640] mentioned the professional workshops in music technology for 150 teachers that was organised by *ASME* (NSW) in partnership with *Apple*, *Roland*, and the NSW Department of Education and Training. However, it was not clear if there were classroom teachers among the participants. Moreover, the number of teachers that participated in the professional workshops is not representative of a state as big as New South Wales. In Russia, an unknown author suggested that it was necessary for all musicians to help to adopt the program *Music* for all schools in the USSR by inclusion of traditional folk songs and music in accordance with students cultural backgrounds ("Не уклоняйся от назревших проблем [Do not avoid real issues]," 1986)[1641].

[1639] Table 3i, row 5.
[1640] Table 3i, row 6.
[1641] Table 3i, row 7.

Appendix 3W

A List of Music Repertoire From Music Stage 6 Support Document (BOS, 1999)

Handel, *Water Music Suite*, Movement 3,

Plainchant – *Misere Mei*,

Scat singing – *Lady Be Good*,

Vocal imitation – *Don't Worry, Be Happy*,

Madrigals – *Now is the Month of Maying*,

Orff, *Carmina Burana*,

Dvorak, "Largo" from *New World Symphony*,

Saint-Saens, *Organ Symphony*,

various film and television themes 20th Century Fox fanfare,

Haydn, *Quartet in C major Op.76, No. 3 Emperor,* Movement *I*,

Beethoven, *Septet in E flat Op.20,* Movement *II*, and

Don Banks, *Nexus*, Movement I (1971). (p. 11)

Table 3a

Quality of Classroom Music Provision (Citations)

Row number	School level	Year	Citation (across Australia and England) and summary of citation (Russia)	Journal and place	Reference
1.	Primary and secondary	2000	*The British system of school inspection began in the 19th century and evolved into a nation-wide system of government inspection for all schools. Initially, inspectors supported the 19th century notion of payments by results in testing. Their practices became more benign during the era of offering a liberal education for all. Then they turned more sinister as they revived 19th century practices of payment by results in the Thatcherite years. The Thatcher government of the 1980s reorganized the Inspectorate in to a formidable means of enforcing government guidelines for teaching. Currently, Her Majesty's Inspectors of Schools in the UK have power to close schools down if assessed as not performing to government guidelines together with other sanctions. It is currently one of the major sources of teacher discontent in the UK.*	*AJME* but the citation is about the UK	(R. Walker, 2000, p. 15)
2.	Primary	1997	*Primary music good but patchy, says Ofsted report.* *A newly-published report on standards in primary schools has concluded that standards in music at Key Stage 1 and 2 compare very well with other subjects. According to the report, Standards in the Primary Curriculum 1996/97, attainment in composing, performing, listening and appraising has 'risen markedly' since the implementation of the 1995 National Curriculum Order. Pupils in nearly half of all nursery and reception classes are said to be achieving well and making good progress. Pupils make more rapid progress during KSS 1 and 2 and their attainment at the needs of the Key Stages is higher. The report also points out several times that the 'dip in the quality of teaching' during years 3 and 4 which is found in other subjects is barely evident in music.* *Where primary school music provision was judged to be unsatisfactory, the characteristics listed are: infrequency of music lessons, larger teaching groups than in other subjects, insufficient equipment, poor planning, insufficient monitoring, unclear objectives and unchallenging activities.* *[Ofsted] report confirms that most schools are learning to plan the systematic development of pupils' learning from year to year.*	*Music Teacher*, England	(Jenkins, 1997, p. 5)
3.	Primary	2000	*There is still plenty of evidence to suggest that many teachers do not always fully challenge pupils in Year 7 and do not make the most of the opportunities to maximise their knowledge of pupils' achievements in primary school. In a past Review of*	*Music Teacher*, England	(Brock, 2000, p. 20)

Row number	School level	Year	Citation (across Australia and England) and summary of citation (Russia)	Journal and place	Reference
			Inspection finding (Ofsted 1995), it was noted that secondary-school music teachers' expectations of what pupils had already achieved in their primary school were often low and that primary school records were rarely used to inform planning. *Ofsted provided clear indications of what was needed to raise standards in the secondary school with teachers needing to:* ▪ *Increase their expectations of pupils new to the school* ▪ *Build better curricular links with primary schools* • *Plan lessons, which took account of and developed pupils' previous achievements.* *As a result of such findings, more teachers are now planning their work more effectively, ensuring that their pupils' first experiences in secondary school are rooted in musical activities.*		
4.	Secondary	2004	*Music teaching has improved in 52 per cent of secondary schools according to the annual report of Her Majesty's Chief Inspector of Schools, David Bell…* *Key Stage 3 music has also been found wanting. The music curriculum is unsatisfactory in the early secondary years at almost one school in six and is good or better in less than half the schools inspected. Homework is generally not used well at this level. The report suggests that better use of ICT and music technologies at KS3 can add to the curriculum and raise standards.* *The situation is generally better at KS4. Two thirds of GCSE [General Certificate of Secondary Education] music students now achieve grades A*-C and more than one third of candidates pass both AS and A2 with grades A or B.*	*Music Teacher*, England	(Elkin, 2004b, p. 7)
5.	Primary and secondary	2003	*Ofsted has found that Advanced Skill Teachers (ASTs) in primary, secondary and special schools, inspected in 1992/3, helped to significantly improve teaching and learning in most schools.* *ASTs were introduced in 1998. Their function is to assist the recruitment and retention of good classroom teachers, increase staff motivation, raise pupils' achievement levels, and broaden the skill and knowledge base of schools be advising and training other teachers.*	*Music Teacher*, England	(Elkin, 2003a, p. 11)
6.	Primary and secondary	2006	*Music teaching is improving in primary and secondary schools, according to the latest annual report of the chief inspector of schools – but progress is slower than desired in many instances.* *David Bell's 2004/2005 report, published recently, says that many primary schools have been slow in improving their music provision, mainly 'because of other*	*Music Teacher*, England	(Mason, 2006, p. 9)

Row number	School level	Year	Citation (across Australia and England) and summary of citation (Russia)	Journal and place	Reference
			priorities'… *The quality of teaching was good or better in nearly three quarters of schools, while the achievement of pupils was good or better in around three fifths of schools, maintaining recent trends.*		
7.	Years 1 - 8	1983	According to Kabalevsky, in 1961, Hrennikov stated that comprehensive school is a fundamental of music and aesthetic education of children and youth. Music instruction and teaching has to be set well at school. However, this does not exist across our country. According to Kabalevsky, in 1971, Apraksina wrote that the contemporary requirements dictated reconsideration and improvement of the content of music at school. The existed program "Singing" did not meet the situation and ceased to correlate to the aesthetic and music education objectives. There was the need to revise, modernise and improve the existing music program. In 1970, the Ministry of Education of the Soviet Union declared that the school aesthetic education is not satisfactory. Therefore the school music program had to be reconsidered and improved.	*Music in School*, Russia	(Kabalevsky, 1983a, p. 6)
8.	Years 1 - 8	1985	The Department of Education RSFSR pointed out that the quality of teaching music has improved. The new program inspired teachers to rethink their subject, significance and aims of their work at school, role of music in the aesthetic development of students. However, there are some deficiencies in implementation of the program *Music*. These are: a number of school executives do not contribute enough to the successful implementation of the program in their schools; the educational inspectors do not expose shortcomings of the program when monitoring the implementation of the program; music advisers often are not able to provide any professional support for teachers; there are no choirs at some schools; there are no extracurricular music activities in after school care centres; the successful teachers work is not encouraged at many schools; there are still some universities and colleges that did not change their teaching programs in accordance to the content and principals of the new school program *Music*; there are a number of regions where the implementation of the program *Music* is very slow (Daghestan, Kabardino-Balkaria, Karachai and so on).	*Music in School*, Russia	("В Министерстве просвещения РСФСР [In the Department of Education RSFSR]," 1985, p. 72)
9.	Years 1 - 8	1985	In 1985, the Minister G. P. Veselov enacted the Order. It stated that by the end of 1987: 1.1 To complete the implementation of the new program Music in all schools of	*Music in School*, Russia	("В Министерстве просвещения

Row number	School level	Year	Citation (across Australia and England) and summary of citation (Russia)	Journal and place	Reference
			RSFSR. 1.2 To define the intensive monitoring criteria to improve the quality of teaching music; quality of professional development and support for music teachers. 1.3 To provide continuum of music education at school, which must be reinforced by extracurricular and after school opportunities for student musical development; increase the number of school choirs, orchestras which develop conventional and traditional performance styles. 1.4 To transfer all music lessons at primary level to music specialists filling in their working loads by hours devoted to extracurricular music activities and music activities in after school care centres. 1.5 To the Board of Studies of the higher and professional education, Savarykin, V. M. [Главному управлению высших и средних педагогических заведений (т. Заварыкин В. М.)]: To increase the quality of university and college graduates and students to enable them to implement in general school the new program *Music*; to complete the learning plans and programs in accordance with the program *Music*; provide professional development and support to university staff who lecture new music methods; to monitor school practicum in music; to strengthen financial support for obtaining music method books at universities and colleges. 1.6 To the Central Institute of Teacher Professional Development, Proshina, S. Y. [Центральному институту усовершенствования учителей (т. Прошина З. Я.)]: To develop and implement the new programs for professional development of primary school generalist teachers and other non-specialists who implement the program Music in schools by January 1, 1986. From 1986, to establish regular development of lecturers for conducting the courses of professional development with primary school generalist teachers and other non-specialists who teach music where there are still no specialists.		РСФСР [In the Department of Education RSFSR],” 1985, p. 72)
10.	Years 1 - 8	1987	The Department of Education of the Russian Federation asserted that the school program “Music” involved 25 thousand teachers in 1986. It was noted that this was undoubted improvement when comparing with time when the new program started implementing (1979-1981). The Year 1of those years completed their school music education. The Institute of Teacher Professional Development conducted a research project to compare students who did not participate in implementation of the new program and who completed it. The results show that across Russia outcomes in music education of the students who completed the new program are higher. Their aesthetic and musical interests are also broader.	*Music in School*, Russia	(Chelyshova, 1987, pp. 37-38)

Row number	School level	Year	Citation (across Australia and England) and summary of citation (Russia)	Journal and place	Reference
			The number of schools which implement the new program *Music* is growing. As a result, there has been an improvement in music provision at schools. This finding derived from researches which were conducted by the Institute of Teacher Professional Development [Институт Усовершенствования Учителей], from conversations with students, music teachers, teachers of other subjects, parents and school executives. However, we often forget that quality does not depend on quantity. Yet, the number of schools which implement program *Music* does not necessarily mean that the quality level is higher. Many teachers go through uneasy process of rethinking their teaching practices. The change is slow because of conservative thinking, gaps in their education and unwillingness to self-improve.		
11.	Years 1 - 8	1988	A new program has completed the first round in 4,000 schools of the Russian Federation. The introduction of the program *Music* started in 1979. Presently, music lessons based on the program by D. Kabalevsky are taken in 35,000 schools. There are many advantages that are pleasing including improved students' outcomes in music but there are also many problems to be resolved. The weaknesses of music lessons include too much emphasis on discussing music rather than listening and performing; an absence of purposeful accumulation of students' music experiences; and, an accent on formal music analysis.	*Music in School*, Russia	(Gorunova, 1988, p. 7)
12.	Years 1 - 8	2008	In a conference paper, it was pointed out that there is a sharp decline in the quality of school music education in Russia, a lack of attention from the Department of Education to this issue, a lack of interest in preserving Russian traditional choir singing, expressed by the government, and indifference to the low wage level of music teachers.	*Music in School*, Russia	("Резолюция III Международной конференции [Resolution of the Third International Conference]," 2008, p. 24)

Table 3b

Integration Into the Arts (Citations)

Row number	School level	Year	Citation (across Australia and England) and summary of citation (Russia)	Journal and place	Reference
1.	Primary	1973	*I would append here a strong feeling I have that the collapse of socialisms and the growth of interest in inter-disciplinary undertakings should not go unnoticed by those engages in any kind of music education. Throughout the twentieth century the arts have demonstrated a strong susceptibility to fusion and interplay. I suspect it is only a matter of time before media studies are undertaken in the classroom, when the various individual arts are let out of the little bags in which they were placed so long ago, to indulge in an interplay that will be exciting and strengthening.*	*AJME*, but the author is from Canada	(Schafer, 1973, p. 9).
2.	Primary	1974	[There is] *a growing awareness of music's relationship with other vital areas of human experience, notably including verbalising skills and the arts of movement, dance and drama.*	*AJME*, across Australia	(Purcell, 1974, p. 19)
3.	Primary	1977	*The past 10 years have reflected modern developments in teaching of primary school music … Those attracted to music education must receive training more related to the age of electronics and the multi-arts.*	*AJME*, QLD	(Bonham et al., 1977b, p. 61)
4.	Primary	1977	*It is in my opinion premature to give serious consideration to an integrated "arts" programme in the absence of a viable, widespread music programme in our schools.*	*AJME*, across Australia	(Bonham et al., 1977b, p. 65)
5.	Primary	1988	*A growing awareness of music's relationship with other vital areas of human experience, notably including verbalising skills and the arts movement, dance and drama.* *It is evident… that changes were coming from within the subject itself…*	*AJME*, across Australia	(Hoermann, 1988, p. 85)
6.	Primary	1988	*Several schools, particularly in the primary area…have used an integrated arts approach combining music, dance and drama to express original, creative ideas.*	*AJME*, ACT	(Kartomi et al., 1988, p. 59)
7.	Secondary	1974	*Many early experimenters in this field have almost given up. Hopeful expectations have been hindered by the fact that most workers in areas of integration have entrenched backgrounds in one major medium of expression. Team approaches have*	*AJME*, across Australia	(D'Ombrain, 1974, pp. 24-25)

Row number	School level	Year	Citation (across Australia and England) and summary of citation (Russia)	Journal and place	Reference
			often resulted in competition and frustration. Sequential combinations of media have frequently been the results of attempts at integration. Naturally, in the sequential solution to the process, the musician is always impatient for sound to come into focus, as are the other members of the team, for their special interest to emerge… all of this raises the question of how to prepare students for working in areas of integration through the activities of their courses, when the whole concept is elusive and tantalizing. Nonetheless educationalists in schools are looking for integration in creative arts areas.		
8.	Secondary	1987	*Music has been placed in the seventh subject area, where it competes with subjects which are not as academically oriented.*	*AJME*, WA	(May et al., 1987, p. 23)
9.	Secondary	1988	*Music also has a role as part of the arts in most areas of the country. Within music courses students can explore music in a performing arts context. Music in all performing arts and entertainment applications can offer rewarding experiences either in certificate courses or in school courses.*	*AJME*, across Australia	(Carroll, 1988, p. 97).
10.	Primary and secondary	1995	*In WA, music is firmly embedded in the Arts learning area, and so much of what is happening in music education is happening within the context of the Arts. The evidence of integration appeared in a new Education Department curriculum structure… there are significant movements in curriculum and organisation both inside and outside that Education Department that will impact on music.* *[For example,] the development of a general cross-curriculum framework, supported by eight learning areas frameworks) including student outcome statement) acceptable to all education systems.*	*AJME*, WA	(Caesar et al., 1995, p. 68)
11.	Primary and secondary	2001	*There has also been an increasing tendency to promote a more integrated approach to teaching 'The Arts' with, in the most recent version, music being subsumed within the Performing Arts strand for Level 1 to 3 in primary schools. Indeed, the act is that, under the CSR-II [Curriculum and Standards Framework], primary schools may now choose not to include Music in their teaching of the Performing Arts Strand at all and that, when children progress to Level 4 at their primary school and then Levels 5 and 6 at secondary school, their may likewise be s decision not to include Music as one of 'any two Arts strands [required to taught] at each level'. Thus, under the new CSF-II, there is the potential that the role and place of music in some schools could be seriously eroded.* There were *benefits for children in having a wider experience of 'The Arts' than just*	*AJME*, VIC	(R. Stevens, 2001, pp. 23-24)

Row number	School level	Year	Citation (across Australia and England) and summary of citation (Russia)	Journal and place	Reference
			Music and Visual Art as was the case in the 1950s. *Music as a school subject in Victoria has indisputable lost ground under that CSF-II.*		
12.	Primary and secondary	2001	*The adoption of an integrated arts approach in some schools has resulted in "less" arts education for students.*	*AJME*, WA	(A. Thomas, 2001, p. 67)
13.	Primary	1969	*The possibilities of linking with other subjects through the many interests and activities of children are numerous. So many aspects of literature reveal the interrelationship of the two arts, drama and poetry being especially rich in links, as are mime and dance, arts, religious education, history…* *Opportunities for this integrated work may present themselves more readily in primary schools, where the general teacher has some advantage over the specialist whose contact with any class is only for a brief period of concentration on "the subject." Nevertheless, the music specialist will find all manner of solutions if he seeks for them…*	*Music Teacher*, England	(D. M. Smith, 1969c, p. 23)
14.	Primary	1999	*The opportunities for creative and cultural education are often limited by the current rational, structure, hierarchy and levels prescribed by the National curriculum (NC), when the revision of the NC should be based on principles of breadth, balance, relevance, entitlement, access and parity between the different subject areas of the curriculum.*	*Music Teacher*, England	(Joubert, 1999, p. 51)
15.	Years 1 - 8	1985	Secretary General of the Communist Party of USSR Chernenko stressed that a child's aesthetic development should be as important as a foundation of science. There are tight links between the arts. The borders of the arts are not absolute and closed. The arts are interrelated. This simple quality gives an opportunity to establish the links between aesthetic school subjects. Music, for example, cannot be left alone. This is reflected in a new program called Music.	*Music in School*, Russia	("Важная часть общего дела [Important part of the matter]," 1985, pp. 3-4)
16.	Years 1 - 8	2005	The issue of integration overflew contemporary teacher-musicians. However, some teacher-musicians choose a dangerous approach to integration. They often forget the Kabalevsky's major idea that all arts have common grounds but different means to the content realisation. At the same time music lessons should not turn into the entertaining show. While the lesson must keep its musical grounds, music should be main character which keeps characteristics and features peculiar exclusively to music.	*Music in School*, Russia	(Sergeeva, 2005, p. 9)

Row number	School level	Year	Citation (across Australia and England) and summary of citation (Russia)	Journal and place	Reference
17.	Years 1 - 8	2007	A commentary to the *Standard Learning Plan* states that music stands out re-integrates from the Arts learning area into a standing along subject because in schools the arts and music have separate times in the timetable and are taught by specialists. Years 1 to 4 Music has to have 1 hour a week. This separation must be reflected in all Learning Plans. Years 5 to 8 The school subject "Music" has a minimum of 136 hours of learning from Years 5 to 8 and is a subject on its own. It is worthwhile and appropriate that Music is taught by specialists (music teachers). The integration of music or the arts with other subjects is admitted only on the basis that music or the arts take a major role and is taught by specialists in music and music education. Music has to have 1 hour a week. In order to sustain the educational system in which every subject plays its role and systems' function, music teachers plan music lessons taking into consideration the objectives of music program. The use of Information Technologies must be included. The music lesson plans should be monitored and approved by school executive supervisors [методист] whose training was majoring in music.	*Music in School*, Russia	(Fominova & Kocherova, 2007, p. 18)
18.	Years 1 - 8	2007	We believe that in primary schools integration is not appropriate because it does not contribute to students' concentration and even divert it; deprives the students of holistic musical perceptions and complete inner sensing; and, distract the students from content of music. The students of middle school have longer attention spans, are able to analyse and synthesis content. They also have broader life experiences. Educationalists input a variety of meanings in integration. However, the goal is common. It is to make each meeting with music (as an art) more interesting. The theoretical definition of integration and strategies of its implementation Integration happens when all mediums of expression and all subjects take the equal time – equally developed. Integration does not happen when one of the subjects was named incidentally or by the way. Similarly, if the music teacher begins a music lesson with a poetry verse, for example about Bach or Mozart, but this is not followed by other literature analogies, letters, diaries, and critical material. Some teachers use music and the arts to illustrate the third subject. In this case, the significance of music and the arts is humbled. Integration is when one of the subjects - leading – presented with a deep content and fully perceived by children. At the same time, other subjects made valuable additions, explanations, embellished lessons theme and imaginary. In the case, when other	*Music in School*, Russia	(Karamzina, 2007, pp. 40-41)

Row number	School level	Year	Citation (across Australia and England) and summary of citation (Russia)	Journal and place	Reference
			subjects were presented equally in content and children's perceptions, this kind of lessons is called wholly integrated. However, the latest approach is not appropriate for school children as it is too much for children to feel and tiresome. Integration is more appropriate for the concluding lessons. The integrated lessons have to be preceded by a chain of lessons which direct to one conclusion. The children have to be the authors of this conclusion. Integration is a process which leads to the combination and fusion of different parts of the theme in the whole. Every integration of music with other subjects have to end up as the following: Music + the arts + I (student) = my new conception/idea about the subject; Music + the arts + literature + I (student)= my new conception/idea about the subject. Music is a complex art. It is not illustrative art but imaginary. It is also very difficult for perception because composer though of one thing, performer added colours and listener may imagine different image. Integration promotes and contributes to understanding of music. The advantages of integration are: save learning time because eliminates mutual doubling of themes, allows overcoming disconnection between subjects and isolation in teaching, erases the boarders of subjects in students minds. It also forms children's attitudes to dynamic and changing world around them.		
19.	Years 1 - 8	2008	What is understood under the word "integration"? The act of combining into an integral whole; and The instance of combining into an integral whole. On music lessons, integration consists of three varied parts. Music teachers insured that these separate parts integrate in one whole. First, integration is planed in the theme of the lesson. The logical links are the second part of integrated lesson. These links help to achieve the main objectives of the integrated lesson namely: why the selected masterpieces were chosen; what links do exist between them; how these links help to achieve the lesson's objectives; what expressive medium is used. The last part is a scenario of lesson which may be planed as a traditional lesson. Integration is for an achievement of deep and full perception of music on lessons. In order to achieve desired students' perception, the necessity of broadening and expansion of one type of the art, for example music, emerges. Teachers draw the links to literature, the arts and other subjects (e.g., history, religion and science).	*Music in School*, Russia	(Kulish, 2008, p. 16)

Table 3c

Classroom Musical Activities (Citations)

Row number	School level	Year	Citation (across Australia and England) and summary of citation (Russia)	Journal and place	Reference
1.	Primary	1967	*The composing of melodies and songs (especially to words written by the children themselves) should be a common experience for primary pupils.*	*AJME*, NSW	(Hunt & Epstein, 1967, p. 20)
2.	Primary	1975	[(Powell-Jones, 1972, p. 22)]: *…one of the aims of any school must be to serve the full potential of its pupils in both body and mind and that to achieve this aim, a place must be offered for all kinds of creative work.*	*AJME*, across Australia	(Lepherd, 1975, p. 17)
3.	Primary	1988	… [The expansion of the singing lesson] *to include listening, movement, first hand experience with instruments and the use of a creative approach to music learning.*	*AJME*, across Australia	(Hoermann, 1988, p. 85)
4.	Primary	1996	*The traditional emphasis on notational literacy within music education is also a rather ethnocentric view of music education and a view not held by all communities.*	*AJME*, across Australia	(Jeanneret, 1996a, p. 3)
5.	Secondary	1977	*Creative process of music making in Year 12* *…there have been some important innovations in the music syllabus available for the Higher School Certificate. They can perhaps be described broadly as including a shift in emphasis form a syllabus of relatively passive requirements to a syllabus oriented towards a more active involvement of students in the actual creative processes of music making.*	*AJME*, TAS	(Bonham et al., 1977b, p. 64)
6.	Secondary	1987	*The Syllabus re-writing committee has recommended more emphasis on composition…*	*AJME*, WA	(May et al., 1987, p. 26)
7.	Secondary	1988	[The new and draft documents feature a variety of approaches but the theme is repeated.] *They all mention performance, composition or crating and listening as central aspects of their programs. They refer to the interrelationship between these aspects, to their forming 'an integrating experience', and to their being a means to 'knowing music' or to*	*AJME*, across Australia	(Carroll, 1988, p. 93)

Row number	School level	Year	Citation (across Australia and England) and summary of citation (Russia)	Journal and place	Reference
			investigating an area of music. *Aural and written musicianship (or perception) and basic music knowledge are said in some States to be of equal importance and in others to be supporting studies.*		
8.	Secondary	1996	*In some cases students were dropping out of music courses because they were unable to undertake the performance element.*	*AJME*, ACT	(Caesar et al., 1996, p. 67)
9.	Secondary	2001	*Is music literacy still something to be aimed for in a classroom music program or should this be a skill reserved for specialist musical training?*	*AJME*, VIC	(R. Stevens, 2001, p. 24)
10.	Primary and secondary	1967	*Thus, the task of the music teacher today emerges as threefold. He must help children to become musically articulate – through performance, both vocal and instrumental; to become musically literate – through the discovery that an understanding of the symbols of notation enlarges the scope of performance; and to become musically responsive – as active participation leads to active listening. The three fields overlap and interact.*	*AJME*, but the author is from London and wrote about the state of music education in England	(Rainbow, 1967, p. 47)
11.	Primary and secondary	1979	*These are composition (including improvisation), audition (the act of listening as, though not necessarily in, an audience) and performance (the act of presenting music as an expressive event). All of our students should be given opportunities to play each of these roles: one reinforces the other. We must also notice two other indirect and supportive groups of activity. I refer to skill acquisition (the necessary aural, manipulative and notational skills) and literature studies (knowing about music and musicians through the literature of and the literature about music).*	*AJME* but the author is from the UK	(Swanwick, 1979, p. 5)
12.	Primary and secondary	1987	*The areas of creating, listening, and performing are fundamental and form an integrated experience in music across the K-12 period of music education.* *Music education should:* *Assist the child's growth and development socially, intellectually, emotionally, and physically;* *Enable the development of musical skills and concepts adequate to the expressive needs and abilities of the child;* *Enable the development of an appreciation and understanding of music relevant to the child's world of experience.*	*AJME*, TAS	(May et al., 1987, pp. 28-29)

Row number	School level	Year	Citation (across Australia and England) and summary of citation (Russia)	Journal and place	Reference
13.	Primary and secondary	1990	*In an attempt to gain respect for arts subjects as equal partners in the core curriculum, the cognitive aspects of arts learning were emphasised and targeted. He concluded that high intellectual content and often inappropriate assessment procedures make them utterly unattractive and irrelevant to potential students.*	*AJME*, across Australia	(Livermore, 1990, p. 5)
14.	Primary and secondary	1999	*Many instrumental teachers agreed that "the class program should provide support for the instrumental program especially providing aural training and general musicianship."*	*AJME*, WA	(Yourn, 1999, p. 13)
15.	Primary	1989	*It seems to me that many teachers have still not completely understood the two fundamental reasons why composing, listening and performing are so important. No amount of reading books, of drawing pictures of instruments, of practising the treble clefs or of hearing anecdotes about great composers will make up for actually being involved in music, exploring sounds through composing, and coming face to face with the building blocks which make music possible.*	*Music Teacher*, England	(C. Evans, 1989, p. 13)
16.	Primary	1989	*In considering overall aims* [of the *National Curriculum*] *he* [William Salaman] *suggests that the following should be included:* *That all children should sing. That all children should compose. That all children should become acquainted with non-Western music. That all children should be musically literate.* *He goes on to say that each of these aims should serve the greater aim 'that all children should be given the opportunity to achieve musically'.* *…I have given much thought to this… and agree that anything that is done well, sincerely and with love and respect for music and for children is a legitimate part of a curriculum, and will compensate for omissions. However, the guidelines to be drawn up should certainly indicate that the following should, if possible, have been part of a child's balanced experiences at primary school:* *1.an understanding of the principles of notation; 2. an ability and readiness to listen to music with understanding and discrimination; 3. an ability to handle classroom instruments including electronic organs; 4. some experience of improvising and composing.*	*Music Teacher*, England	(Addison, 1989, p. 13)
17.	Primary	1997	*Primary music good but patchy, says Ofsted report.* *A newly-published report on standards in primary schools has concluded that*	*Music Teacher*,	(Jenkins, 1997, p. 5)

Row number	School level	Year	Citation (across Australia and England) and summary of citation (Russia)	Journal and place	Reference
			standards in music at Key Stage 1 and 2 compare very well with other subjects. According to the report, Standards in the Primary Curriculum 1996/97, attainment in composing, performing, listening and appraising has 'risen markedly' since the implementation of the 1995 National Curriculum Order. Pupils in nearly half of all nursery and reception classes are said to be achieving well and making good progress. Pupils make more rapid progress during KSS 1 and 2 and their attainment at the needs of the Key Stages is higher. The report also points out several times that the 'dip in the quality of teaching' during Years 3 and 4 which is found in other subjects is barely evident in music. *Where primary school music provision was judged to be unsatisfactory, the characteristics listed are: infrequency of music lessons, larger teaching groups than in other subjects, insufficient equipment, poor planning, insufficient monitoring, unclear objectives and unchallenging activities.* *[Ofsted] report confirms that most schools are learning to plan the systematic development of pupils' learning from year to year.*	England	
18.	Upper primary and lower secondary	1975	*By "middle school" I do not mean a designated school as such, but rather the age range from the middle of the junior school' to the first two or three years of the secondary school.* *Experience will give the teacher the firm conviction that this age range thrives on activity, particularly of a physical nature. It follows that music must be a practical subject for the majority of children in this age group. The problems for the teacher are contained in the matter of choosing and preparing suitable activity. Singing is usually popular within certain limits, but music teachers often forget that songs need a lot of hard work before a good and enjoyable rendering is possible. This implies voice training and, if the children are caught early enough, this is perfectly possible. In my experience there are certain limitations in this activity. What is the point, for example, of treating every lesson lie a choir practice in a cathedral choir? If the teacher does not begin to question the point of voice training in order to sing a song (or songs) artistically in a classroom, then the class soon will. Questions like "Why are we practising this song"? will come flooding in. If it is done for a concert, then usually the activity is removed from the classroom and is not the concern of this article.* *Singing, as described above, can be compared to play reading or trying to get a performance out of a written play within the confines of an ordinary class. The teacher in both situations should ask him/herself how much 'creative' work is possible in this kind of activity.*	*Music Teacher*, England	(B. Walker, 1975a, p. 12)

Row number	School level	Year	Citation (across Australia and England) and summary of citation (Russia)	Journal and place	Reference
19.	Secondary	1974	*I know that some children are difficult anyway that some of the conditions in which teachers work are deplorable. This should be brought out into the open: we should pass the buck back to politicians and administrators, tell them loudly and firmly form the schools that resemble bear-gardens that under such conditions teaching and learning are almost impossible unless we get smaller classes, more optional activities, concerted efforts to deal with those pupils who are maladjusted to schools, and so on. But my concern here is for the wasted opportunities with the large proportion of young people who are basically amenable and responsive.*	*Music Teacher*, England	(Swanwick, 1974c, p. 18)
20.	Secondary	1975	*For pupils of 13 years upwards* *What kind of music activity would stimulate a boy or girl who is grappling with calculus, or the Industrial Revolution or Social Problems of today? There are some who would think a sprinkling of culture would be in order. I shudder to think of what it tends to produce – "Top of the For" fodder! I feel, reinforced by experience, that practical music is still needed no less by this age group than that earlier one. Musical history is not a good enough substitute and they do find it dull after a while, for what have they got to do other than to sit and listen.* *Compositions from the contemporary scene provide a form and content which can be adapted to a classroom situation. All the class may be involved and there is sufficient music challenge for all ranges of ability and experience.*	*Music Teacher*, England	(B. Walker, 1975b, p. 15)
21.	Primary and Secondary	1980	*Little wonder such a mixed musical bag of youngsters arrive at the secondary school. Yet criticism for this sorry state of affairs should not be levelled at the primary teacher but rather the secondary specialist, who givers the opportunities and resources afforded by working in a large comprehensive school with its carefully prescribed catchment area, has all too often failed to grasp the existing potential of working with primary colleagues on solution to these problems.*	*Music Teacher*, England	(Dove, 1980, p. 17)
22.	Primary and Secondary	1972	*The first thing we must do in designing our balanced music curriculum is to avoid wrong emphases which cause divisions. It is a total art we are dealing with and the question should be, therefore, not "where does creative music lead?" but "where does all classroom music teaching lead?"… Delight in the expressive potential of the sound-materials is the first stage of our plan.* *Here is one way in which we might develop a syllabus. Remember that this would run together with other music activities, linking with them wherever possible…* *Delight in the expressive potential of the sound-materials is the first stage of our plan.*	*Music Teacher*, England	(Paynter, 1972d, pp. 14-15)

Row number	School level	Year	Citation (across Australia and England) and summary of citation (Russia)	Journal and place	Reference
23.	Primary and Secondary	1978	*It is hard to talk about music without talking about something else – technique, style, historical background – anything but the experience that music seems to present to us and our personal response to it.* *It is crucial for those of us concerned with music education to evolve a clear view of our procedures which may be held steady no matter in what particular situation we may find ourselves. Composing, practising, working with choral and instrumental groups, rehearsing… - these are all in some way to do with music… I also believe that some of the confusion in which we fond ourselves is caused by a failure to recognise the common ground upon which music and music education rests, whatever forms they may take… We should accept a teacher's role involves a concern for strengthening the relationship between pupils and music. This involves increasing attention to and the level of involvement with music in a conscious and deliberate way… There are then two crucial education points to be kept in mind as we consider the modes of relationship between people and music. The fist of these is that teacher should be concerned with the promotion of specific musical experiences of one kind or another. The second is that students should take up different roles in a variety of music environments… Direct involvement can be seen under three headings. They are composition, audition and performance: CAP for short… Once we accept the composition, audition and performance are activities central to music, we are then obliged to notice that a lot of what takes place under the heading of "music teaching" seems to be concerned with something else… "aural training" … "literature studies"… C(L)A(S)P for short.*	*Music Teacher*, England	(Swanwick, 1978, pp. 13-14)
24.	Primary and Secondary	1979	*During recent years we have concentrated much of our efforts on building up a much greater interest in classroom music and we are in the process of completing a new syllabus to give a more structured approach to the many, varied possibilities that can be incorporated into class music. There is a considerable emphasis on creative music in class.*	*Music Teacher*, England	(Pehkonen, 1979, p. 13)
25.	Primary and Secondary	1992	*The publication of the National Curriculum Council Consultation Report on Music has caused fury among many music teachers and educationists.* *The report reduces the number of Attainment Targets recommended by the music Working Group in Music for ages 5 to 14 from three to two alters its balance away from performing and in favour of factual knowledge and suggests that Western classical music is given prominence over music of other cultures.* *Generalist teachers, particularly, need as much guidance as possible and there is a risk that two attainment targets would only serve to confuse or limit teachers, by*	*Music Teacher*, England	("News," 1992, p. 5)

Row number	School level	Year	Citation (across Australia and England) and summary of citation (Russia)	Journal and place	Reference
			providing too vague notion of the scope of the subject. *There are also fears that the emphasis on historical and stylistic knowledge will soak up available lesson time, leaving little scope for practical activity, thus both making the proposed Curriculum unworkable and going directly against what is commonly considered good practice in music teaching.*		
26.	Primary and Secondary	2000	*There is still plenty of evidence to suggest that many teachers do not always fully challenge pupils in Year 7 and do not make the most of the opportunities to maximise their knowledge of pupils' achievements in primary school. In a past Review of Inspection finding (Ofsted 1995), it was noted that secondary-school music teachers' expectations of what pupils had already achieved in their primary school were often low and that primary school records were rarely used to inform planning.* *Ofsted provided clear indications of what was needed to raise standards in the secondary school with teachers needing to:* ▪ *Increase their expectations of pupils new to the school* ▪ *Build better curricular links with primary schools* • *Plan lessons, which took account of and developed pupils' previous achievements.* *As a result of such findings, more teachers are now planning their work more effectively, ensuring that their pupils' first experiences in secondary school are rooted in musical activities.*	*Music Teacher*, England	(Brock, 2000, p. 20)
27.	Primary and Secondary	2005	*"There is more music than ever – children are surrounded by it from dawn to dusk – but does it include what we call classical music? Is classical music being marginalized relative to other forms of music?" Lord Moser asked. His view was that classical music was being "drowned." He welcomed the Music Manifesto, but questioned its emphasis on performing urging that, for the majority of children, learning to listen should be the priority, not learning to play. Barbican chief executive John Tusa took up the political theme, pointing to a ministerial fear of praising classical music.*	*Music Teacher*, England	(Jenkins, 2005, p. 7)
28.	Years 1 - 8	1983	Every class and whole school may turn into a choir. In the music programs of older days, regardless their names "singing" or "music," singing was the core of musical education and the core of all music activities. Practically, the content of music programs did not extend beyond choir singing. However, this narrow focus on choir singing did not affect the quality and quantity of choirs. In fact, it was the opposite. It has become apparent that there were less choirs and the quality was worse. All the critique targeted classroom music.	*Music in School*, Russia	(Kabalevsky, 1983b, p. 11)

Row number	School level	Year	Citation (across Australia and England) and summary of citation (Russia)	Journal and place	Reference
			Vocal and choir practice require systematic and continuous mastering performing skills.		
			Musical repertoire which is included in new program *Music*, not only supports the thematic unity and connection between singing and listening to the musical repertoire but also provides the purposefulness of choir activities/rehearsals.		(Kabalevsky, 1983b, p. 14)
			Therefore, it is not worth to increase time for singing at the expense of other activities. Firstly, you will not take much time from one lesson a week. Secondly, students' perception of music will suffer and will not get any benefits. As a result, the aim of school music, which is the fostering of the students' broad musical development, will not be achieved. When looking from the choir singing point of view, the time cuts for other musical activities are equal to cutting the branch you sit on.		(Kabalevsky, 1983b, p. 15)
			What should be taught? The expressive and emotional sides of music should be taught. Practice shows that children are able to perceive music content and its emotional side.		(Kabalevsky, 1983b, p. 18)
29.	Years 1 - 8	1985	I support one of the major principles of the new program which is the thematic approach. This allows continuity from Year 1 to 8. This principle has clear moral and aesthetic direction. Students are taught how to emotionally perceive musical content, to have compassion to feelings which are intended in music by composers, to discriminate the expressive features only in connection to the content of music and its imagery. The program also establishes a wide range of musical activities (singing, listening to music, music and movement, performing musical instruments).	*Music in School*, Russia	(Isshuk, 1985, p. 12)
30.	Years 1 - 8	1985	A music program for six-year-olds expects teachers to include all types of musical activities. These are: singing, listening to music, music and movement, performing musical instruments and improvisation. The thematic approach supports the development of feelings and emotions expressed in music. The program does not constrain the teachers' creativity so there are a wide range of teaching strategies, methods and lesson structures.	*Music in School*, Russia	(Birskops, 1985, p. 12)
31.	Years 1 - 8	1985	All music lessons for six-year-olds include singing, listening, movement and performing musical instruments. Thematic approach allows supporting one of the major pedagogical principles: continuity of content together with gradually increase the difficulty. The logistics of the new program (a number of concrete concepts which are tightly	*Music in School*, Russia	(Medvedeva, 1985, pp. 11-12)

Row number	School level	Year	Citation (across Australia and England) and summary of citation (Russia)	Journal and place	Reference
			bound to the content of studied music) also helpful to increase the quality of understanding. The new program *Music* suggests introducing new concepts of musical expressiveness during the first three school terms. During the fourth term, there should be a synthesis of all concepts learnt, their reinforcement. The teaching should include a variety of strategies which will help to sustain the students' interest and active involvement in musical activities. The variety in strategies and rich content are fundamentals for teaching. There is one suggestion for improvement of the new program. This is about the students' creativity which could be more precise in describing the development of practical skills.		
32.	Years 1 - 8	1985	Music lessons at schools are not seminars in musicology at universities or music colleges. Teachers should not require the analysis of musical forms, cutting these forms into elements. The work on inflections may include the mastering of expressiveness in performance, singing and reading musical scores and traditional/conventional notation, and improvising. However, teachers should aim for the development of emotional perception and imagery understanding of music content. The principle of teaching music at school is the use of minimum music theoretical concepts but rather maximum links to students' lives.	*Music in School*, Russia	(Vendrova & Kritskaya, 1985, p. 7)
33.	Years 1 - 8	1985	There is another field in teaching classroom music creatively – holistic approach to lesson organisation. However, this is not 'the unity of different types of musical activities' as many music educators understood under 'holistic' organisation. This common mistake is from the list of 'imaginary' difficulties. This mistake will last till in teachers understanding music perception is a separate from performing, discussion etc. Music is the object for observation at school. During music lesson all forms of communication with music should flow smoothly from one to another. For example, warming up singing is connected to listening; participating in ensemble performance is connected to improvisation. This is the major criteria of defining if a teacher works in accordance to the program requirements. It is not anarchy or chaos but the organic development of musical perception in all its forms (when listening attentively, performing musical instruments, singing and discussion about music). The idea is simple – children practice music.	*Music in School*, Russia	(Vendrova & Kritskaya, 1985, p. 10)
34.	Years 1 - 8	1985	Students understand the scope of the music program. They are listening to music attentively, learning how to reflect on music, participating discussions about music,	*Music in School*,	(Chernousova,

Row number	School level	Year	Citation (across Australia and England) and summary of citation (Russia)	Journal and place	Reference
			performing piano in four hands with a teacher, perform percussion instruments. Their faces are lit up with genuine joy.	Russia	11985a, p. 28)
35.	Years 1 - 8	1986	Before introducing the theme about music inflections, there is the need to learn some elements of traditional notation. However, the learning of notation is not an aim in itself. Teachers should write down melodies or infections only when there is a necessity to understand melody lines, specific differences in pitch, rhythmic patterns, differences between inflections, and phrases. This helps to deepen the understanding of specific characteristics of music and leads to its emotional perception and comprehensive performance.	*Music in School*, Russia	(Golovina, 1986, p. 11)
36.	Years 1 - 8	1987	Music should be perceived in its unity without cutting it into the elements of expressiveness unless composers purposefully put an emphasis on or highlighted the meaning of one of the elements. It is also pointless to assume that it is possible to develop aural musical perception and use it for an emotional appreciation of music. The aural musical perception is created by the music itself. There are two types of music perception - acoustic and emotional. When separated, they do not have any sense or meaning. Emotional response, however, supposes some perception of musical imagery. This allows to talk about the unity of musical activity on music lessons. There is no need to segment it into types of musical activity (listening, performing, perception and so on).	*Music in School*, Russia	(Kritskaya, 1987, p. 7)
37.	Years 1 - 8	1987	The fundamental importance of music in schools was established in 1918 by the Music Branch of the Public Department of Education. It should not be considered as an amusement and entertainment. It is also not as science. It has to captivate students. The goal is not to know music or have knowledge about music, and it is not to become proficient in performing techniques but rather a development of the ability to perceive music, to feel emotions that are expressed in music, and to feel the need for music.	*Music in School*, Russia	(*Музыка в школе* [*Music in School*], 1987, p. 25)
38.	Years 1 - 8	1987	There are two perspectives in the new program - “life in music” and “music in life.” The conceptual motif of the new program is to develop understanding that music is not merely entertainment but rather an important part of every person’s life (an indissoluble connection of music and life). Musical literacy is the ability to perceive music as imagery art which is inseparable from life.	*Music in School*, Russia	(Krasil'nikova, 1987, pp. 4-5)

Row number	School level	Year	Citation (across Australia and England) and summary of citation (Russia)	Journal and place	Reference
			Perception involves an emotional response, the recognition the bad from the good, an aural ability to recognise the character of music, sense the inner connection between the music mood or character and character of performing it, aurally to determine the composer of the music. The core of emotional perception of music is its content which is about life. This content represents musical imagery. Therefore musical communication is based on prerequisite for similarities in peoples' perceptions. Purposeful development of perception may occur in composers, performers and listeners. This concept is a basis of general school music education.		
39.	Years 1 - 8	1986	Students are exposed to the complex musical forms from the yearly years of schooling. Music perception has to be prepared by teacher's explanations which help to understand musical inflections, themes and imagery. Teachers organise and direct music observation. There is a connection between music perception and performance. While developing perception the quality of performance is growing. Hence quality performance presumes deeper perception which is the foundation for performance.	*Music in School*, Russia	(Tolstaya, 1986, pp. 22-23)
40.	Years 1 - 8	1987	The music program does not nave anything artificial. The content is life. We do not intend to produce music theorists and musicologists. We are fostering musically educated persons. Therefore, we teach conventional notation as supporting resource. This is a tool rather than a goal. Our goal is their understanding that through music perception they understand and learn about life. Any musical image is an image of the person. There is a part of life in every musical image.	*Music in School*, Russia	(Kabalevsky, 1987, p. 7)
41.	Years 1 - 8	1991	Music lessons have to accumulate the knowledge of basic music grammar/literacy, and, singing. Music lessons have to open the students' emotional and personal potential.	*The Arts in School*, Russia	(Terent'eva, 1991, p. 39)
42.	Years 1 - 8	1993	Students reflect on serious classical music. During music lessons, music and life are connected – "what music talking about is life." Students expressed the following: "Music lessons at school show that in parallel to everyday and ordinary life there is a different life, beautiful as a dream." Practice shows that the aim of music lessons is not "attentive listening" but the "fostering of interest in music." The rest (performing and singing, for example) should promote it.	*The Arts in School*, Russia	(Chich, 1993, p. 41)

Row number	School level	Year	Citation (across Australia and England) and summary of citation (Russia)	Journal and place	Reference
43.	Years 1 - 8	1994	Kabalevsky believed that the core of music lessons is finding real life features in musical inflections. The activity "to reflect on music" means to "fight thoughtlessness." The aim of music lessons at school is to help students to orientate in the vast amount of music. One should not ignore it but also should not get submitted by it.	*The Arts in School*, Russia	(Vendrova, 1994, p. 18)
44.	Years 1 - 8	2007	The major aim of music teachers' work is that students develop the feeling that without music of all styles and genres their life is boring and ordinary, and, that without knowledge about music it is impossible to become an educated person. In schools, the accent of music education should not be on performance and theoretical knowledge but on the extension of music repertoire with the focus on inflections and imagery, the development students' emotional response to music and formation of a sustained interest in music as a part of life. Knowledge of music is more important than knowledge about music. Improvisation is an effective method in the development of vocal skills. Shostakovich, a Soviet composer of the 20th Century said that to be able to love music one needs to listen to it. He was thinking about classical music. Where do children have opportunity to listen to serious classical music? There is one hope. They listen to serious music at schools. Students' emotional responses to music are the goal of music lesions. When participating in discussions about music, students learn to understand their musical impressions. Movement to music include – walking, marching, stamping, hopping, bending, clicking and other gestures; dance-like movements. There are also staging or dramatisation, and musical games. Musical games are used to activate students and to form their interest in music. Performing musical instrument is as icing on a cake.	*Music in School*, Russia	(Prilutskaya, 2007, pp. 26-35)
45.	Years 1 - 8	1983	In the 1960s, there were three sections of music lessons: singing, musical grammar (music literacy) and listening activities.	*Music in School*, Russia	(Abdulin, 1983, p. 10)

Table 3d

Creativity in Learning (Citations)

Row number	School level	Year	Citation (across Australia and England) and summary of citation (Russia)	Journal and place	Reference
1.	Primary	1967	*It is a sad thing to realise that the creative activity of composing music is not a normal thing in primary school… The composing of melodies and songs (especially to words written by the children themselves) should be a common experience for primary pupils. However, pupils and their teacher cannot go very far with this unless they have both mastered some skill in reading and writing.*	*AJME*, NSW	(Hunt & Epstein, 1967, p. 20)
2.	Primary	1975	[(Powell-Jones, 1972, p. 22)]: *…one of the aims of any school must be to serve the full potential of its pupils in both body and mind and that to achieve this aim, a place must be offered for all kinds of creative work. He further contends that in order to encourage creative effort in children, the teacher must become a fully functioning personality. He must himself participate in original thinking processes [(Powell-Jones, 1972, p. 24)]. How could a teacher assist and guide students in music if he is untrained or uninterested or only partially trained or partially interested?*	*AJME*, across Australia	(Lepherd, 1975, p. 17)
3.	Secondary	1974	*It must not be assumed, however, that such busy activity [activities with creative elements] is in any way widespread in the secondary schools of Australia. It is limited to those schools where there are full-time, fully-trained music teachers, and then only to a relatively small number of these. The use of a few glockenspiels or chime bars in a class in order to teach music theory, or the painting of pictures to a background of recorded music does not constitute creativity in music, and yet these activities are also widespread at secondary level.*	*AJME*, across Australia	(Bartle, 1974, p. 21)
4.	Primary and secondary	1973	*But we have another obligation and that is to continue to expand the repertoire. Here we have fallen down miserably. It is a question of tense. If the achievements of a society are all in the past tense, it is in serious trouble. This is why it is necessary always to keep alive the exploratory instinct of creative music making… But the real nerve of music must remain present-tense creating.*	*AJME*, across Australia	(Schafer, 1973, pp. 4-5)
5.	Primary	1972	*My definition of "creative music making" for the purpose of this article is "any activity in which children make up their own music rather than use music composed by others." This would include anything form making up a simple percussion part to go*	*Music Teacher*, England	(Thackray, 1972, p. 11)

Row number	School level	Year	Citation (across Australia and England) and summary of citation (Russia)	Journal and place	Reference
			with a song to the composition of an elaborate instrumental piece or music to go with a dramatic production. It includes all forms of improvised music and does not necessarily imply writing it down.		
6.	Primary	1975	*What is music? I suppose the two most frequent answers that philosophers have given are that it is "something to be listened to" or that it is "something to be played." The movement towards creativity in children's music-making, which has been making such progress in the last few years, is firmly rooted in the second philosophical standpoint. Educators have increasingly come to feel that a child's creative expression in music can be just as satisfying to him as creative expression in drawing or painting, whose value has long been recognised. As the Department of Education and Science's pamphlet Creative Music in Schools (1970) says: "In recent years the scope of music in schools has broadened sufficiently to allow children's original music-making to occupy a more significant place alongside the traditional activities of choral singing, aural training, listening and instrumental playing. Through creative music it becomes possible for a majority of pupils of all ages and abilities to experience the deep satisfaction of participation – an activity too often in the past reserved for a small minority."*	*Music Teacher*, England	(Schlotel, 1975, p. 11)
7.	Primary	1975	*For children of 5-9 years* *Creative activity with young children must take account of the needs of a powerful curiosity and a natural proclivity towards experimental play rather than a more apparently purposeful activity (in the eyes of older people). I have tried using simple crotchet and rest patterns as a basis for creativity, coupled with learning music notation, and have found it less rewarding and stimulating for the children. I have also found that they are capable of some critical assessment, in that they readily say this is good or this is bad. Group work goes slightly less well, in my experience, than teacher-directed work with the whole class, in this age group, provided the teacher does not dominate their thought processes.*	*Music Teacher*, England	(B. Walker, 1975c, p. 17)
8.	Primary	1976	[It is] *harmful in school teaching, since it means that the non-specialist teacher in the primary school does not attempt to teach it [creativity in music] and 'non-musical' children of any age feel justified in not trying in a "specialist" class.*	*Music Teacher*, England	(Tillman, 1976, p. 12)
9.	Primary	1980	*In recent years there's been considerable development in the teaching of creative music in the classroom within our schools, but what about the older specialist music student who hopes to go on to one of our music colleges?*	*Music Teacher*, England	(Bailey, 1980, p. 16)

Row number	School level	Year	Citation (across Australia and England) and summary of citation (Russia)	Journal and place	Reference
			At the moment, generally speaking, the subject isn't compulsory so we can assume that those who attend a composition class do so from choice.		
10.	Primary	2003	*…most head-teachers value creativity highly and that schools which promote it tend to be outward looking, welcoming and open to new ideas.*	*Music Teacher*, England	(Elkin, 2003c, p. 15)
11.	Secondary	1975	*By 'middle school' I do not mean a designated school as such, but rather the age range from the middle of the junior school' to the first two or three years of the secondary school.* *Experience will give the teacher the firm conviction that this age range thrives on activity, particularly of a physical nature… Educational psychologists confirm that this is a very 'physical' time of life and the experienced teacher will know very well the boys or girls who just cannot sit still and listen, not because of naughtiness, but because their physical energy needs an outlet.* *It follows that music must be a practical subject for the majority of children in this age group. The problems for the teacher are contained in the matter of choosing and preparing suitable activity…* *Here we have the "crunch." What does "creative" mean and why is it important? First of all, a creative intelligence exists in everyone. It is not the type of intelligence which is measured by the old 11-plus examination or G.C.E.* [General Certificate of Education]*, not even that required to pass degree examinations. There is a growing amount of research into the creative faculty of intelligence… It appears that there are two crucial elements in creativity: (i) the product, and (ii) the process. Teachers who are continually concerned with the product tend to drag their pupils along like an old fashioned slave driver; those who see some value in the process and not just the product are more likely to get through to the real personalities of their pupils. I feel this is one of the central dilemmas of our present education scene. We can measure and quantify a product but a process has no tangible results and there is nothing to show the eager, anxious parent or the headmaster keen on public show. What about the children though?*	*Music Teacher*, England	(B. Walker, 1975a, p. 12)
12.	Secondary	1972	*The principal aim, remember, is to open children's ears and draw upon individual resources of imagination. The music children invent must be meaningful to them – simply allowing them to "experiment" or to make new sounds with tape-recorders is not enough, however modern it may seem. There must be feeling and imagination.*	*Music Teacher*, England	(Paynter, 1972c, p. 4)

Row number	School level	Year	Citation (across Australia and England) and summary of citation (Russia)	Journal and place	Reference
13.	Secondary	1976	*The use of the term "creative" in music education is very ambiguous: it can mean anything form crude self-expression, exploration, or experiment, to improvisation or even interpretation in performance. Its meaning ought to be restricted simply to the making of an original sound object – an organised pattern of sounds, made with the intention that it should be listened to as a complete aesthetic object worthy of our attention. Of course self-expression, exploration, experiment, improvisation, and performance may all play a part in the creation of a "composition," but none of these alone can, strictly speaking, constitute musical creativity. Many of the activities listed in the syllabus cannot therefore be called "creative" in this sense; they are, however, preparatory (and essential) to creative work. I shall, therefore, retain the all-embracing meaning of "creative" to refer to this wide variety of activities.*	*Music Teacher*, England	(Gamble, 1976, p. 9)
14.	Secondary	1976	*Creative activities have not replaced the more conventional class music activities: both kinds of activity are considered important in the school and where possible are related. In general, just over half the time allotted to music is spent on creative activities.*	*Music Teacher*, England	(Gamble, 1976, p. 10)
15.	Secondary	1974	*But perhaps we should give up trying to teach everyone everything at once and split up our classes into groups or modules.* *I have witnessed some such approaches working very badly in secondary schools through one or two basic misconceptions. They occur particularly in the schools which embrace "creative" music in such a whole-hearted fashion that lessons end up with four or five groups working against each other with the frustrated teacher dashing to and fro trying to keep things going and emerging at the end looking like Tom soon after Jerry has caught him inside a large ringing bell. A lesson like this acts like a match in a box of fireworks – they all go off at once, and it is obviously imperative that if you are going to mix activities, then you must devise and sort them out into long, short and medium term activities and dispense them accordingly. The other misconception following this is that everything must be planned to happen and be tied up within a 40-minute span. Learning in any sphere takes time and syllabuses should be planned accordingly, with a cycle of activities per group, or better per child, spanning at least a term.* *Much creative work is better served in the whole group situation than in the multi-group described above.*	*Music Teacher*, England	(Brocklehurst, 1971, p. 11)
16.	Secondary	1979	*"Creative music making in the classroom." What a cliché it has become!* *Yet there is still and enormous hostility to such activities which suggests that a basic*	*Music Teacher*,	(LeFanu, 1979, p. 15)

Row number	School level	Year	Citation (across Australia and England) and summary of citation (Russia)	Journal and place	Reference
			misunderstanding remains. *Creative music making means, to me, a way of teaching musicianship at any level. It means a way of training ears and training intelligence; a way of exploring and sharing the physical sensation of music making.* *Ears, fingers, intelligence and imagination must be trained to work together in a way that no other school subject can develop. I believe that this is realised most appropriately through the creative approach.*	England	
17.	Primary and secondary	1971	*In spite of all that has been written on the subject, little real progress appears to have been made towards establishing practical criteria of what actually constitutes creativity. But although we possess no definitive, unified theory of creativity and its sources, it is clear that it involves qualities of both thinking and personality and thus is not a single phenomenon.*	*Music Teacher*, England	(Brocklehurst, 1971, p. 11)
18.	Primary and secondary	1972	*Bernard Rands spoke of "creativity music" as music in which meaning and understanding were not the first priorities. Dr. Paynter spoke about how we should be helping people to use their imagination and images as doorways to the inner world.*	*Music Teacher*, England	(Schlotel, 1972, p. 26)
19.	Primary and secondary	1972	*The topic of "creative music" has long been a live one in schools. A music adviser may have to run courses dealing with the topic, irrespective of his own intents, simply to meet teachers' keen enquiries. He may feel strongly that certain forms of work which might fall under this heading are worthwhile, should be better known, and more widely adopted. Whatever his own attitude, nothing will enable him better to convey exactly what is meant by "creative music " than videotapes of children "doing it" in school situation…*	*Music Teacher*, England	(Gavall, 1972, p. 15)
20.	Primary and secondary	1972	*Isn't it a contradiction in terms to talk about "planning" a creative subject? Creativity seems to imply a freedom of exploration and expression which is opposed to a structured syllabus? Indeed, it might be argued that a pre-conceived ordering would only stifle imagination…* *But "creative music": where does that lead?* *There's no doubt that we do need a plan; and one that will embrace all aspects of our subject equally, not topping over on to one side or the other. In searching for a suitable term to describe a new teaching technique, we fastened on to the words "creative music." Unfortunately there is now a tendency to make a distinction between activities under that heading and other kinds of music-making in schools. Educational thinking usually crystallizes into words and phrases which we all use rather freely,*	*Music Teacher*, England	(Paynter, 1972d, p. 14)

Row number	School level	Year	Citation (across Australia and England) and summary of citation (Russia)	Journal and place	Reference
			knowing very well what we mean, but without, perhaps, thinking deeply about the implication. When we find ourselves talking about "doing creative music" – as though the process of creating music were something that had only recently been invented – then it is time we reminded ourselves that all music-making is, and always has been, creative. That is, it involves the exercise of individual powers of expression and imagination.		
21.	Years 1 - 8	1985	We talk a lot about creativity in teaching but a music lesson is not a music lesson when there is no creativity in learning. During music lessons, teachers should aim to create the atmosphere whereby the creative perception of music becomes possible. The atmosphere of creativity is when students themselves offer their suggestions about how to improve their performance, and how they think music or a song should sound.	*Music in School*, Russia	(Trushin, 1985, p. 30)
22.	Years 1 - 8	1986	It is impossible to develop musical creativity in students if during the ten years of schooling they only focus on reproducing performing activities. A creative approach to music may be only formed by systematically putting students in the situations where they have to solve creative problems which increase in difficulty on music lessons, in extracurricular activities and in homework.	*Music in School*, Russia	(Skatkin, 1986, p. 30)
23.	Years 1 - 8	1988	The concept of "students' creativity" in the music program by Kabalevsky differs significantly from the conventional or existing theories of creativity. Conventional theories divide creativity into scientific creativity, artistic creativity, industrious creativity, creativity in engineering etc. and consider creativity to be outside the internal morals (virtues)[1642] (Russian: нравственность) of a person. The concept of creativity in Kabalevsky's program is broadly interpreted as a manifold activity of a child's self-development during the act of communicating with music. A child's self-development intends to create a well-rounded and unique individual. However, this does not negate the musical creativity itself (improvisation, composition).	*Music in School*, Russia	(Gorunova, 1988, pp. 14-15)

[1642] Note that the program *Music* views morals (virtues) as an internal personal value which differs from moral (morality) which along with the law is an external requirement to the behaviour of an individual.

Table 3e

Approaches to Teaching Classroom Music (Citations)

Row number	School level	Year	Citation (across Australia and England) and summary of citation (Russia)	Journal and place	Reference
1.	Primary	1986	*Music teaching approaches have been influenced by developmental learning theories and research, and varied usage was made of approaches of Orff, Kodaly, Dalcroze, Suzuki and others.*	*AJME*, Australia	(Rimmer et al. 1986, p. 31)
2.	Primary	1988	*For too long faith has been placed in low level short-term courses in such peripheral matters as Kodaly and Orff, rather than carefully crafting undergraduate degrees in exclusively music studies for intending preschool and primary school teachers.*	*AJME*, Australia	(Bourne, 1988, p. 64)
3.	Primary	1988	*The area of practical studies has seen one of the main shifts of the eighties. In the sixties and seventies Orff instruments and recorders were the backbone of classroom practical experiences and vocal work had lost out to the glamour of the new instruments. Today, this trend has been reversed. Classroom instruments are most often instruments in common use in Australian society and vocal music is staging a comeback.*	*AJME*, Australia	(Carroll, 1988, p. 92)
4.	Secondary	1974	*Some concentrated on adaptation of Orff' as a result of the loosening of prescriptive requirements for secondary school music.*	*AJME*, Australia	(Bartle, 1974, p. 21)
5.	Secondary	1974	*It is interesting to try out Orff and Kodaly techniques in secondary grades; but we are really seven or eight years too late when we do this.*	*AJME*, Australia	(Covell, 1974, p. 82)
6.	Primary and secondary	1999	*The Orff Schulwerk Association of NSW held Level Three courses in 1999, with American Orff specialist Arvida Steen as guest presenter. This course was conducted to equip a new range of Orff presenters for workshops and seminars in New South Wales with early childhood, primary and secondary educators.*	*AJME*, NSW	(A. Thomas, 1999, p. 74)
7.	Primary and secondary	2000	*The Orff Schulwerk Association of NSW plans a Level One course in 2001 and Level Two in conjunction with the Queensland Orff Association.*	*AJME*, NSW	(A. Thomas, 2000, p. 66)
8.	Primary and	2001	*The Orff-Schulwerk Association of NSW held a very successful Level One course in 2001 with 19 teachers attending an intensive 6-day course. Level Two is planned in*	*AJME*, NSW	(A. Thomas, 2001, p. 57)

Row number	School level	Year	Citation (across Australia and England) and summary of citation (Russia)	Journal and place	Reference
	secondary		*conjunction with the Queensland Orff Association.*		
9.	Secondary	1969	*Mention has already been made of the importance of integrating aspects of music study which do not complement and illuminate each other.*	*Music Teacher*, England	(D. M. Smith, 1969c, p. 23)
10.	Secondary	1995	*Year 7 Mix ability class and Orff and curriculum outcomes* *This group of students has come from several local primary schools, none of which had a specialist music teacher on the staff. The general classroom teacher was expected to design and deliver an appropriate music education to the students. Nine of the students came from a primary school that provided quality experiences in singing, moving, and playing instruments. These students have had positive musical experiences and are keen to continue their musical development.* *Orff theory, and pedagogical strategies are relevant to the secondary teacher in the development of music programs and lessons which will ensure that students succeed in achieving the outcomes. The assessment of outcomes is also helped by models in Music for Children which suggest the kinds of pointer activities which can be used to assess outcomes. Although the media available for use in the secondary classroom continues to increase, the traditional Orff strategies of exploration and experimentation are still valid and are encouraged in the outcome statements.*	*Music Teacher*, England	(C. Richards, 1995, p. 20)
11.	Primary and secondary	1967	*A celebrated example of the influence of such a teacher is found in the work of Carl Orff, whose experimental teaching in Germany lias been slowly percolating in adapted form through many European schools for a generation. More recent examples of such individual attitudes in England have been found in three schools - at Farnham Grammar School, where a deliberate drive was made towards bringing the repertoire into the present era; at Kingsdale Comprehensive School, London, where every child learned to play an instrument; and at Cirencester Grammar School, where the children first learned to compose and then performed their own music. None of the teachers concerned in these experiments will have regarded his work as constituting "research." Nor can the pattern which each of them established in his own school necessarily be transported bodily elsewhere and expected to thrive. For, of all subjects in the school curriculum, music depends most for its current health and success upon the individual capacities and gifts of the particular teacher responsible for its development. What Peter Maxwell Davies was able to achieve at Cirencester could only be done elsewhere given a teacher with similar experience in musical composition and similar power to communicate enthusiasm for his own personal line of approach.*	*Music Teacher*, England	(Rainbow, 1967, p. 48)

Row number	School level	Year	Citation (across Australia and England) and summary of citation (Russia)	Journal and place	Reference
12.	Primary and secondary	1999	*Each programme of study is preceded by a focus statement.* *In the English document this provides a holistic overview of Key Stage music-making, while in the Welsh documents, it focuses on teaching and learning in relation to the elements of music.*	*Music Teacher*, England	(Scharf, 1999, p. 16)
13.	Years 1 - 8	1983	Traditional pedagogy is based on the psychological notion that acoustic perception (difference in pitch) is musical perception. This misunderstanding is a reason for many failures in theory and practice of teaching music. However, the core of musical perception is perception of music's expressiveness. Musical perception is not orientation in acoustic qualities but rather orientation in the inflection-imagery sphere of music. This approach to music education is clearly defined in the new program. The roots of this approach (musical perception of music as an art which is caring all human feelings, thoughts, ideas and imagery) are based on the views of Glinka and Tchaikovsky. A simple psychological experiment proves that this approach helps to achieve the superior objective of the program. Students were offered to sing back a complex chain of musical sounds without expressiveness and artistic imagery meanings. Than they were offered to sing it back focusing on artistic imagery. While the later displayed a process of creative practice of personal transformation or personal development in the first part of experiment, students displayed mere assimilation to condition.	*Music in School*, Russia	(Tarasov, 1983, pp. 16-17)
14.	Years 1 - 8	1985	The concept of "musical inflection" has to be approached from the position "less theory – maximum of immediate and direct links to life." The contemporary musical inflection is extremely complex in its content when making an attempt to express it through verbalisation or logical understanding. However, musical inflection is simple for aural perception, which inflection exists for. All features of inflection are united. Their unity allows opening music's soul and entering the world of imagery; and, connecting to our personalities. However, the ability to perceive development of musical inflections does not involve the ability to analyse them using theoretical terminology. The questions "What was developing in the music?," "What means of musical expressiveness were used to achieve change in the music?," and "How did the music sound at the beginning and at the end?" This approach to music is formal, difficult and useless for students because it does not reflect on music and connect it to life and reality. Thus, the approach to teaching music which focuses on elements of musical expressiveness is not educational and does not	*Music in School*, Russia	(Vendrova & Kritskaya, 1985, p. 8)

Row number	School level	Year	Citation (across Australia and England) and summary of citation (Russia)	Journal and place	Reference
			have any value for child development because it does not enrich their life experiences and does not uncover anything new about music. All discussions about dynamics, pitch and the like take the students' attention away from music. It is impossible to decide if a person is generous or scoundrel and pretty or ugly by looking at an ex-ray photo. Similarly, the musical concepts approach only looks at a skeleton of the musical masterpiece rather than focuses on its lifelike content. Every musical masterpiece consists, for example, of pitch, timbre and dynamics and every musical masterpiece has a development of these. There is, for example, a Prelude by Chopin. The important thing is that in this particular masterpiece a student has an opportunity to meet great music and the composer's inner world.		
15.	Years 1 - 8	1986	One of the major objectives for teachers is to help students to feel music and comprehend its content. The major objective is to avoid formalism which has the potential to heartlessly destroy the living soul of the music. It is not for nothing that a certain satirical poem narrates that Ivan the Fool, hoping to discover the magical secret of the Frog Princess, could not think of any better means than to dissect her. The final lines of the poem lament: She was dying in long agony, Centuries pulsing in each of her veins While a smile of enlightenment Appeared on the Fool's content face.	*Music in School*, Russia	(Gazchim, 1986, p. 18)
16.	Years 1 - 8	1987	Let us see how children and music communicate. The imagery and inflection are the fundamental aspects of their communication. Performers and audiences are able to enter the world of composer's feelings, emotions, experiences and ideas through inflections. If the composer's mind thinks aurally and in images so listener should perceive music in the same way. Yet, the listener does not need to analyse music using terminology. The nature of feelings and emotion in music is expressed in musical imagery. The perception music's feelings and emotion does not require formal analysis of musical form. For students to be able to perceive musical feelings and emotions, formal analysis of musical means of expressiveness is not required. However, in music education, the content of music perception is communication of students with aesthetic and moral values and the cultural wealth of music. Emotional perception of music though should be clearly defined. Music analysis through isolating musical concepts breaks down the musical imagery as a whole. It may seem that looking into a single musical element is easier for children than attempting a holistic analysis of musical imagery.	*Music in School*, Russia	(Gorunova, 1987, pp. 36-37)

Row number	School level	Year	Citation (across Australia and England) and summary of citation (Russia)	Journal and place	Reference
			A teaching approach based on musical concepts was when a child's perception of music was linked to single out elements of musical expressiveness. Practice shows that children readily perceive musical imagery and understand its character but with difficulty and hesitance talk about formal musical concepts. Therefore, despite challenging nature of a holistic analysis of musical imagery, it is more accessible for children. The whole is greater than the sum of its parts. The holistic understanding of musical imagery is possible without dissecting of the musical fabric into its components. The isolation and focus on specific musical concepts is only necessary when it is a dominating feature of a particular piece. In such a situation the focus on a musical concept enhances the students' perception without destroying the possibility of a holistic understanding of this particular piece. Our musical pedagogy does not deny the need for the knowledge of musical terminology and verbal explanation. However, prior to being introduced to a musical term, students have to have sufficient auditory experience which connects to concept of the term. Then the term is used to label the conceptual content. Finally, the teacher refers to this term focusing on its emotional and imagery content.		
17.	Years 1 - 8	1987	Music should be perceived in its unity without cutting it into elements of expressiveness unless composers purposefully put an emphasis on or highlight the meaning of one of the elements. It is also pointless to assume that it is possible to develop aural musical perception and than use it for an emotional feeling of music. The aural musical perception is created by the music itself. There are two types of music perception: acoustic and emotional. When separated, they do not have any sense or meaning. An emotional response, however, supposes some perception of musical imagery. This allows talking about the unity of musical activity on music lessons. There is no need to segment it into types of musical activity (listening, performing, perception and so on).	*Music in School*, Russia	(Kritskaya, 1987, p. 7)
18.	Years 1 - 8	1987	The teaching practice when focusing on the means of music expressiveness dominates perception of imagery content of music which bound to the meanings brought by life is not what the new program aims. Teachers should not cut musical content into elements. These elements are not the subject which should be studied in schools. As a result, the core of music lessons is not music perception and its connection to life, peoples' attitudes to life and world but rather learning fixed amount of knowledge and skills and their reinforcement, revision and assessment. The understanding of program themes in connection to knowledge and skills transforms the themes into dogmas. Every theme has a dual character: "music in life" with its social character, and "life in	*Music in School*, Russia	(Kritskaya, 1987, pp. 8-9)

Row number	School level	Year	Citation (across Australia and England) and summary of citation (Russia)	Journal and place	Reference
			music" with its inflective and imagery reflection of reality. Teachers should help students to discover the intrinsic, historical and moral values of music.		
19.	Years 1 - 8	1988	Kritskaya critiques everything that was before the new program *Music*. However, much of her critique is not convincing. For example, the new program did not add or make changes in the concept about the means of musical expression or concept of a tight connection music and life. One of the critiques of the old music program is students' understanding of the means of musical expression. In one of the articles written in 1955, the analysis of the means of musical expression was seen as an important part of the curriculum which contributed to the greater perception of musical imagery. Kritskaya exemplified one of the observed lessons when a teacher was making an attempt to help the students' perception of music, he cut musical masterpiece into elements (into the means of musical expression). These elements have become a materialistic reality which students learnt on the lesson. Kritskaya concluded that the understanding of the means of musical expression as a division or cutting musical text into elements was an "yesterday day" of musical pedagogy because at present (1986) the every musical masterpiece should be defined as complex text with its unity of the means of musical expression that the composer used to create musical imagery. Therefore, a division of music into elements leads to formalism. However, it is not clear how Kritskaya will teach the theme "musical speech" in Year 1 when there should be conformation of the fact that musical sounds which composers use to create music, differ in pitch, volume and speed. Kritskaya insists that this type of lessons is no more than a lesson in musical literacy because music is considered as a subject of analysis which illustrates the use of the means of musical expression. However, the program recommendations advise that the discussion about the differences in pitch and their connections, for example, have to be accompanied by imagery examples. The choice of these imagery examples should be based on the principle of unity and contrast. For example, a comparison of a fast happy march and a slow sad song will help understanding of the expressive elements of musical speech. Moreover, how to teach the theme "development in musical structures"? The only way of teaching this is an observation of how musical elements change. Kritskaya also wrote that the tendency of dividing music into elements is a narrow formal approach to teaching music because people's attitudes towards world are not in the centre of students' attention. Kritskaya believes that the aural development of melodic, harmonic awareness and awareness of tonality is a musical development from a narrow perspective with a negative connotation. However, aural development occurs only when one is involved in	*Music in School*, Russia	(Apracsina, 1988, p. 64)

Row number	School level	Year	Citation (across Australia and England) and summary of citation (Russia)	Journal and place	Reference
			musical activities. Kritskaya misunderstood and did not notice that both programs old and new include the analysis of musical expressive elements. She is also wrong in her understanding of the connection music and life. Since 1926, this concept was in old program because all Soviet music pedagogy sees musical art as a reflection of reality. Music cannot be unconnected with life because life defines content of music. The brightest example of this connection is a music repertoire of 1930s and 1940s where the theme about peace in the world penetrates all songs.		
20.	Years 1 - 8	1988	This inflection and imagery based approach develops child's sense of musical style and genre. A musical style is always perceived as an artistic whole. The development of sense of style is also correlated to the cumulative development of aural experiences. Upon listening to the pieces of a similar style, child subconsciously groups them in same category. Sense of style plays an important role in performing musical instruments and singing manner, especially when it is necessary to make a decision in a relation to performance manner. Moreover, sense of style develops further when the student gains the knowledge about composers and epoch. This is not a mere coincidence because musical style reflects composer's outlook on life and personality, and the general mindset the composer's time. The development of the sense of musical style lays at the foundation of aesthetic appreciation. Reflecting on music is not simplified musicianship or musicology. Reflecting on music is personal ownership of aesthetic and cultural values.	*Music in School*, Russia	(Gorunova, 1988, p. 16)
21.	Years 1 - 8	1988	The understanding of separate elements of musical expression does not always lead to a deeper perception of music. The theme "theme and musical material" displayed the "old" vision of lesson content which was theoretical knowledge, development of skills and aural perception. We should not approach music as a scientific discipline. Music is an art. The expression that a "composer builds music" using different sounds, is not the same as scientific notion about musical masterpiece as a complex unity of different means of expression which composer used to create a musical imagery. However, the concrete or formal use and understanding of the expression "composers build music using sounds" changes the meaning of the theme "what is musical speech." As a result, teaching is declined to illustration of the means of musical expressiveness and, therefore, educational potential is diminished. This approach is the same as it was in the old program. Musical masterpiece as a whole is musical speech. Musical masterpiece as a whole	*Music in School*, Russia	(Krasil'nikova & Kritskaya, 1988, p. 69)

Row number	School level	Year	Citation (across Australia and England) and summary of citation (Russia)	Journal and place	Reference
			allows aesthetic communication where the expressive elements serve as prerequisites or preconditions for the aesthetic communication. The shift to discussion of the prerequisites during analysis moves away from aesthetic communication. As a result, the subject of a discussion is a structure of musical masterpiece rather than its artistic content. A focus on musical inflections allows taking away emphasis on the acoustic and physical sides of music. Music becomes a social factor, the means for communication. The core of the music analysis at school is development of perception of musical inflections through which students develop the ability how to feel and understand other persons and their attitudes to life and the world. The Man is the major subject of music at school. This (music and life) is defined by Kabalevsky as a superior objective of the music program.		
22.	Years 1 - 8	1988	At all levels of music education, beginning from primary schools and going to musical colleges, it is not worthwhile to go deep into explaining of the structure of elements of musical fabric without pointing out aesthetic, social and moral values of musical masterpiece.	*Music in School*, Russia	(Kudryavtsev, 1988, pp. 30-31)
23.	Years 1 - 8	1989	The most typical disadvantage of teaching choir singing at schools is the mechanical development of skills. This will lead to the boredom during music lessons, the children's unwillingness to sing. Quality teaching means to create an image and then search for the means of achieving it. Every element of performance is mastering by making the imagery more specific. Inflection is the heart of the thematic approach to teaching, the key to the composer's idea. The segmentation of inflections into melody, rhythm and key is merely a formality. In the general school, a fugue may be taught without the knowledge of intervals and other musical concepts.	*Music in School*, Russia	(Maslova, 1989, p. 64)
			The skill drilling during music lessons leads to boredom and unwillingness to sing. The polishing of singing techniques is not denied. However, we have to remember that the word "technique" came from Greek word "techne" which means "the Art"! A true master creates "Imagery" and then looks for the means to embody it. Every element is polished by more precise and accurate definition of the "Imagery." Inflection is the heart of thematic approach of the program Music at school. It is also the key to understanding musical masterpieces. Do not divide inflection into parts (melody, rhythm, tonality and so on. This is pure formalism! In general schools, the genre of fugue may be understood without knowledge about intervals and strettos.		(Maslova, 1989, pp. 64-65)

Row number	School level	Year	Citation (across Australia and England) and summary of citation (Russia)	Journal and place	Reference
24.	Years 1 - 8	1990	The use of "scientific" (musical concepts) or "amateur" (perceptual – feelings and emotion) approach to teaching music in general schools are not effective enough from pedagogical point of view. The core of discussions about music at school is a moral model of communication with music. The model's object is emotional inflection. The result is personal meaning for musical masterpiece. The aim is musical perception of life which includes the understanding of reality, nature and interpersonal relationships. The specific feature of music perception is not "scientific" precision but rather the depth of personal understanding of reality, nature and interpersonal relationships via or through music. The aim of musical understanding of reality is the understanding of humanity.	*Music in School*, Russia	(Pilichyauskas, 1990, p. 5)
25.	Years 1 - 8	1994	Children learn how to discriminate composers' styles by perceiving music as the whole without dividing it into musical concepts. The perception of these tiny musical elements is not denied, however, the program *Music* aims for their perception to be in the closest unity. There are two opposite approaches to music analysis. The first is from meaning to sound when perception of the meaning of musical inflection is prior its major feature in the unity of means of musical expressiveness (Tchakovsky' music, for example, is associated with the Russian singing style, Beethoven's with rhythmical energy). The perception goes from the whole imagery to details in deepens emotional impression of a person. The second is from sound to meaning when the accent is on the studying of the means of musical expressiveness (melody is smooth, dynamics – soft and so on). All attempts to unite the elements into the whole as a synthesis in the musical masterpiece. The person is not emotionally connected to this masterpiece and does not feel the aesthetic power of this masterpiece. Musical concepts become the subjects for studying.	*The Arts in School*, Russia	(Vendrova & Kritskaya, 1994a, pp. 16-17)
26.	Years 1 - 8	1994	Kabalevsky provided a very valid methodological metaphor about holistic perception of music when he compared the aesthetic perception of architectural construction. Kabalevsky wrote that the approach to appreciation of, for example, a building structure does happen in the following steps: starting with studying the bricks, then studying of a procedure about how they built it, then evaluating of its value, then clarifying what this building is for (for example, is it a palace, stadium or children's playground). In contrary, we are coming to know the particular materials what this building is made of after all of these steps. If and only if a brick stops being merely as building material but rather it will open its expressive meaning.	*The Arts in School*, Russia	(Vendrova & Kritskaya, 1994b, p. 18)

Row number	School level	Year	Citation (across Australia and England) and summary of citation (Russia)	Journal and place	Reference
			This metaphor about the necessity of a holistic approach to any detail of artistic imagery has found its practical application on every music lesson conducted by Kabalevsky. In Kabalevsky's approach to music and music teaching, all technical requirements, all concepts and terminology flow from the artistic imagery. They appear unobtrusively, not importunately but somewhat understandable and again clearly connected to the perception of the artistic imagery of living music.		(Vendrova & Kritskaya, 1994b, p. 19)
27.	Years 1 - 8	1995	When developing the sense of musical style by investigating the inflection in the works of a particular composer, Kabalevsky strived to create the feeling of this style as a manifestation of composer's views on world realised through music without breaking music into expressive elements.	*The Arts in School*, Russia	(Vendrova & Kritskaya, 1995, p. 18)
28.	Primary and secondary	1972	"Creative music": wheredoes that lead? There's no doubt that we do need a plan; and one that will embrace all aspects of out subject equally, not toppling over on to one side or the other. In searching for a suitable term to describe a new teaching technique, we fastened onto the words "creative music." Unfortunately there is now a tendency to make a distinction between activities under that heading and other kinds of music-making in schools. Educational thinking usually crystallizes into words and phrases which we all use rather freely, knowing very well what we mean, but without, perhaps, thinking deeply about the implication. When we find ourselves talking about "doing creative music" – as though the process of creating music were something that had only recently bee invented – then it is time we reminded ourselves that ***all*** music-making is, and always has been, creative. That is, it involves the exercise of individual powers of expression and imagination. The first thing we must do in designing our balanced music curriculum is to avoid wrong emphases which cause divisions. It is a total art we are dealing with and the question should be, therefore, not "where does creative music lead?" but "where does all classroom music teaching lead?" The mistake we most commonly make is to think that the arts are an accumulation of techniques. If we are going to try to get things in the right order we must begin at the beginning: with the arts as a repertoire of human experiences. "Understanding" art or music is not in the first instance an analytical process. The artist has done all that for us. He has analysed his thoughts and feelings and transfigured them by way of the appropriate techniques into symbols: sound-symbols, paint-symbols, work-symbols, and so on. He doesn't expect us to begin by taking his work apart but he does hope that we shell become excited by the materials he is using and the symbols he has	*Music in School*, Russia	(Paynter, 1972d, p. 14)

Row number	School level	Year	Citation (across Australia and England) and summary of citation (Russia)	Journal and place	Reference
			created with those materials. We must meet him on his own ground. So the first step is the experience, the sense of adventure. Unless we delight in the sound-patterns of music and are move by them, no amount of analysis or technical know-how will help us to understand the composer's world of the imagination. Delight in the expressive potential of the sound-materials is the first stage of our plan. Here is one way in which we might develop a syllabus. Remember that this would run together with other music activities, linking with them wherever possible…		

Table 3f

Classroom Music and Technology (Citations)

Row number	School level	Year	Citation (across Australia and England) and summary of citation (Russia)	Journal and place	Reference
1.	Primary	1988	*New learning technologies offer a promising future for music education. While music educators may feel that the exploitation of these technologies has been limited by software and the availability of resources, their spread is inexorable… In other States packaged video, audio tape and print materials have been developed for generalist classroom teachers, but thus fare the interactive possibilities have been limited.* *New integrative and interactive technologies open up exciting possibilities for music education. It is now possible for microcomputers, video monitor screens and electronic tablets with pens to be linked using normal telephone lines so that students and teachers can interact by rioting, discussion, drawing overlays, or sending fixed image video pictures. Australian music education must keep pace with delivery technologies and with the production of quality materials. Such materials will require skilled development teams who are able to integrate content with a variety of learning processes in a most creative manner. New learning technologies will not only bring improvements to the quality of music programs but also will provide another important avenue for the professional development of classroom teachers.*	*AJME*, Australia	(Hoermann, 1988, pp. 89-90)
2.	Primary	1995	*Use of computer technology in the music program can be exciting for students and professionally rewarding for teachers. At Kruger State School (west of Brisbane), utilisation of technology has proven to be an effective means of promoting greater enthusiasm for music through (a) challenging more capable students by use of composition-related activities; and (b) providing less motivated students with access to musical activities in which they may be successful.*	*AJME*, QLD	(Roulston, 1995, p. 30)
3.	Primary	2008	*When children used computer-based music technology:* *(i) they engaged in a range of musical 'modes of expression' (Wright, 2003, p. 240) including listening, performing (singing, playing instruments, and moving), composing, and—to a lesser degree—notating and conducting;* *(ii) their music-making involved elements of music including 'rhythm, melody, harmony, form, tone quality, texture, and expressive control such as dynamics and tempo' (Wright, 2003, p. 241);* *(iii) they constructed their own meanings, particularly with regard to*	*AJME*, Australia	(McDowall, 2008, p. 45)

Row number	School level	Year	Citation (across Australia and England) and summary of citation (Russia)	Journal and place	Reference
			composition activities; and *(iv) children demonstrated a range of literacies.* *However, use of computer-based music technology in education settings below secondary levels has tended to be much less common despite indications in the research literature of pre-secondary children's ability to both use and benefit from such experience. As far back as the early nineties Livermore (1992) collected compositions from sixty primary children between the ages of seven and eleven years. She suggested that 'the computer may well ... provide support by capturing fleeting ideas, making it possible for children to return to them if desired' (p. 199). More recently, Stauffer (2001) presented a case study of an eight year old child's composition experience, using the program Making Music, over a period of seven months. This program enables composition using non-traditional notation.*		
4.	Primary	2006	*A national newspaper recently ran a special supplement on the increasing use of information technology in the education sector, particularly in the primary school and even at nursery level. What struck me most forcibly in every feature were the photographs. Children as young as four and five sat hunched over keyboards, staring at computer screens, each with a hand curled around a mouse, while their teachers looked proudly on, delighting in their pupils' technological skill.* *There has been a substantial amount of publicity about the possible damage to our brains caused by constant exposure to mobile phone transmissions, but less attention seems to have been paid to the physical problems caused by spending hours at a computer terminal or manipulating a PlayStation. All of us who rely on technology for every aspect of our jobs are vulnerable to eye strain, backache, and numerous manifestations of muscle cramp… With ever-younger children heading down this unfortunate path, there is surely great value in offering them an opportunity to do something that will establish an alternative physical pattern. What could be healthier than a session of the warm-up exercises that are becoming an increasingly popular component of choral training, or summoning the amount of puff required to produce a sound from a french horn or a euphonium?* *Music is worth teaching… only when pupils are actually doing it – as singers, players or composers – and when it is taught musically. If those factors are in place, the benefits for the whole child, not just for their academic development, should be apparent.* *Future generations will have to be computer-literate to an extraordinary degree – indeed, most children already are. But it can only enhance their general well-being if,*	*AJME*, Australia	(C. Stevens, 2006, p. 5)

Row number	School level	Year	Citation (across Australia and England) and summary of citation (Russia)	Journal and place	Reference
			as often as possible, they are encouraged to pry themselves away from that flickering screen and pick up a trumpet or a violin; or to take a deep breath, open their mouths and sing.		
5.	Secondary	1974	*The fact that a few schools (mostly non-government) have been able to purchase small-scale synthesizers has provided further impetus to this quite exciting aspect of music education.*	*AJME*, Australia	(Bartle, 1974, p. 21)
6.	Secondary	1986	*Music educating in our secondary schools has been influenced by technological changes.* *(i) It is now possible for students to experiment with electronic music by using synthesisers which are available to extend the colours of sound in the classroom and concert hall.* *(ii) Music laboratories are nowadays available for classroom use. The music laboratory resembles a language laboratory and consists of teacher's unit and students' keyboards with headphones for communication with the teacher. The lab is ideal for composition and arranging skills as well as for the teaching of basic music reading skills.* *(iii) Computers now have software available that is applicable to music education. Programs most commonly allow for music theory, aural work and arranging and composition skills. In addition, computers may now be linked with keyboards to allow for further experimentation with composition and arrangements.*	*AJME*, QLD	(Rimmer et al., 1986, p. 29)
7.	Secondary	1988	*Teachers are also required to explore new computer technology, learn to use new computerised musical instruments and keep up to date on the new learning and musical technologies. Then there is the fresh energy required to devise exciting and challenging learning situations with this material through which students can involve themselves at their own level yet be engaged in meaningful experiences.*	*AJME*, Australia	(Carroll, 1988, p. 99)
8.	Secondary	2000	*The importance of technology to contemporary music education* *Developments in secondary schools continue to focus around technology… Many schools have upgraded, or are planning to upgrade to Windows NT, which has required music departments to upgrade computer software. Encore and other popular programs are now commonly being replaced with Sibelius.*	*AJME*, SA	(A. Thomas, 2000, p. 72)

Row number	School level	Year	Citation (across Australia and England) and summary of citation (Russia)	Journal and place	Reference
9.	Primary and secondary	1982	*Living as we do in an age of increasing computerisation, those of us concerned with the disciplines grouped under the umbrella of "musicology" now readily accept the role computers play in such areas as information retrieval, music synthesis, musical analysis, composition and automated music printing. However, one' of the areas relatively uninfluenced by the computer: until fairly recently in Australia, has been that of music education. In contrast to the local scene, the role of computers in music education overseas, chiefly if not exclusively in the United States, is well established.* [There are] *several pedagogical applications to which computers may be put.* *The first of these pedagogical applications is, of course, the actual delivery of instruction to students by a computer. Computer lessons may employ a variety of instructional formats. Peters and Eddins (1981) cite seven main instructional strategies familiar to most classroom teachers which have been adapted for computer lessonware (Table 1), the most frequently employed of which is drill and practice;* *Table 1* 1. *Drill and practice - repetitive reinforcement of specific facts or signals.* 2. *Tutorial - step-by-step development of concepts.* 3. *Gaming – concepts or skills imbedded in interactive computer games.* 4. *Simulation - a model of a real situation, such as a laboratory experiment, is presented for the student to manipulate.* 5. *Inquiry - the student is prompted to ask questions which should lead to the discovery of relationships* 6. *and processes.* 7. *Dialogue - similar to inquiry, but the questioning is more generalized, and is intended to evoke rational thought.* 8. *Problem solving - the student is given the necessary information, and prompted through the process of solving a problem (p. 31).* *Another important pedagogical application* *This includes such evaluative aspects as placement testing, diagnostic testing and pre- and post-testing of student learning objectives, such learning management aspects as prescription of computer-based lessonware as well as non-computer-based learning resources (text books, filrilstrips, audio tapes, etc.), and finally record keeping of individual and group progress and performance…* *Yet another pedagogical application of computers in music education is in the area of*	*AJME*, Australia	(R. Stevens, 1982, p. 5)

Row number	School level	Year	Citation (across Australia and England) and summary of citation (Russia)	Journal and place	Reference
			experimental research into student learning behaviours. Based on the results of computer delivered testing together with sophisticated record keeping and data analysis of patterns of student learning behaviour … can be useful to… to writers of textbooks so that their materials can be presented in the best order, to teachers so that they can deal more effectively with their students, and to students themselves so that they can be aware of and try to avoid the common pitfalls of musical perception Hofstetter (1978). *Another possible pedagogical application of computers in music education for the future, also mentioned by, Hofstetter (1979), is the digital simulation of orchestral sounds… Moreover, Hofstetter (1979) … suggests that this instructional medium tends to minimise the sort of student anxiety often associated with traditional classroom environments by emphasising the intrinsic joy of learning and de-emphasising competition with peers as a motivating force.* *Placek (1980) has listed* [some of the unique properties of computers]: *a) Individualised paths of instruction may be provided.* *b) Instantaneous and confidential feedback may be provided.* *c) Data may be collected and computational results quickly reported.* *d) Control over answers, choices, and branching may be maintained.* *e) Contingency responses, choices, positive reinforcement and personalized responses may be provided.* *f) Audio and visual effects may be accessed quickly.* *g) Rate of speed maybe individualised and the computer program never loses its patience.* h) *Alternative teaching strategies such as drill and practice, simulation, gaming, or tutorial may be made available (p. 99)*		
10.	Primary and secondary	1987	[The importance of technology to contemporary music education] *As yet, work in computer-based music education is still in its infancy.*	*AJME*, ACT	(H. Hall, 1987, p. 56)
			[The Present situation in The Australian Capital Territory] *Although computers are now being used extensively in many ACT schools, their use in music curriculum is as yet limited. Since to this writer's knowledge no local studies have been made, the reasons for such a low profile of computers in music education can only be surmised:* *For many years the Arts have been given extremely low priority by principals,*		(H. Hall, 1987, p. 58)

Row number	School level	Year	Citation (across Australia and England) and summary of citation (Russia)	Journal and place	Reference
			parents, funding bodies and the like. *This low priority extends to timetabling of computers, where little if any time is available for music after computing studies, maths, English and other high priority subjects have been given preference.* *Where musical excellence is emphasised and promoted in a school, public performance is often emphasised, and the bulk of that school's music budget is spent on musical instruments.* *As previously explained, it takes some time to become familiar with electronic hardware and with computer language. This applies especially to those teachers who may have had little if any experience in music technology.* *Although [the use of technology] in music curriculum have thus progressed very slowly, most music educators recognise its importance.*		
			[Rationale for use] *Music education is taking new directions. The influence of high technology cannot be denied. Since the 1950s there has been a growing fascination of various kinds of electronic music. Significantly, these subjects have been increasing in popularity in ACT colleges and often attract students who would not otherwise enrol in music units… Most of the secondary colleges have studios for electronic music, and this trend is likely to continue.* *In junior high schools and secondary colleges many students enrol in music theory without previous knowledge. Computers give the new students the opportunity to work at his/her level.* *Smaller class sizes in music means that a whole class can be grouped according to ability, and students gainfully employed using only a few computers.* *Computers are excellent for tutorial use. Newest software, where the programs increase in difficulty, ensures that students can achieve music literacy quickly, saving valuable teaching time.* *Computer-based composition using an electronic keyboard, headphones, monitor, cassette player and printer is an effective means of notating a composition immediately and noiselessly.* *Computers help to hold student interest and save teaching time by eliminating the non-creative and repetitious aspects of composition, transposition and the like.* [Summary of uses] *The computers may be used in teaching of composition, part singing or playing, elements of music, correcting, music appreciation and analysis, ear training,*		(H. Hall, 1987, p. 59)

Row number	School level	Year	Citation (across Australia and England) and summary of citation (Russia)	Journal and place	Reference
			exploring the components of timber, as an aid in the development of improvisation. *The computers may be used for testing students.* [Issues] *Lack of teacher experienced in this field and, unit recently, lack of in-services…* *Time is needed to establish keyboard literacy and application…* *Heavy timetabling of computers for other subjects.* *Lack of internal and external funding for software, etc.* *Teaching positions are transient, and replacing a music teacher difficult…* *High cost of packages…* *Lack of compatibility in some software. Computers and software are continually changing and improving.* *High cost of repairs.* *Where teachers are inexperienced, there is a real danger of students composing and/or playing complex works without having achieved basic musical literacy.* *Without proper supervision some student may become 'slaves' to computer technology.* *Not enough software is yet available for some of the newer computers…* *Problems in some programs such as quavers and semiquavers written singly and enharmonic adjustment of accidentals…* *Lack of expert courseware writers.* *Future Directions* *…Much more expertise is needed… In-service is vital*		(H. Hall, 1987, pp. 60-61)
11.	Primary and secondary	1997	*Teachers in all subject areas, including music, are encouraged to make use of the internet facilities and incorporate information technology into their programs.*	*AJME*, ACT	(Caesar et al., 1997, p. 69)
12.	Primary and secondary	2000	*The rapid expansion of IT in music is leaving many of us floundering. Even with PD workshops (such as those offered by ASME). It is difficult for teachers to acquire the necessary expertise to make effective use of this powerful learning tool.*	*AJME*, TAS	(Ross and O'Toole, 2000, p. 77)
13.	Secondary	2004	*Music teaching has improved in 52 per cent of secondary schools according to the annual report of Her Majesty's Chief Inspector of Schools, David Bell…* *Key Stage 3 music has also been found wanting. The music curriculum is unsatisfactory in the early secondary years at almost one school in six and is good or better in less than half the schools inspected. Homework is generally not used well at*	*Music Teacher*, England	(Elkin, 2004b, p. 7)

Row number	School level	Year	Citation (across Australia and England) and summary of citation (Russia)	Journal and place	Reference
			this level. The report suggests that better use of ICT and music technologies at KS3 can add to the curriculum and raise standards. *The situation is generally better at KS4. Two thirds of GCSE [General Certificate of Secondary Education] music students now achieve grades A*-C and more than one third of candidates pass both AS and A2 with grades A or B.*		
14.	Years 1 - 8	1998	The aim of this article is to attract the attention of educators to the interesting trend which could help to make lessons in information technology more interesting or to make studying music more attractive. In order to be able incorporate computers into teaching classroom music at school, it is necessary to solve the following problems: there is a need for a program, there is a need for an educator who is proficient in all music, music education and technology, and there is a need for resources and funding (computers with appropriate educational software). [The program] Study of computer music involves a number of disciplines including music, physics and information technologies. There are also aesthetic, musical and programming issues. At present none of the issues are resolved. The use of computer music is connected to both music lessons and lessons in ICT. However, it is more rational to include the studying of computer music as a theme "Basics of computer music" in the ICT lessons. The proposed areas of study may include: noise reduction, spectrum analysis and the basics of sound card operations. While only some students will become professional musicians and sound operators the knowledge of the multimedia basics will be useful for everybody. [The teacher] The problem with provision of teachers who are qualified in music, music education and technology may be only solved at the tertiary level by inclusion of specific specialisation in the teacher education. However, there will be at least ten years to expect the outcomes. There also will be not enough specialist teachers. Meanwhile some young people have already self-educated and also have musical backgrounds. We should look for specialists in multimedia at engineering faculties of universities. They may help in-service school music and information technology teachers. [Facilities and resources]	*ICT in Education* Russia	(Petelin, 1998, pp. 29-34)

Row number	School level	Year	Citation (across Australia and England) and summary of citation (Russia)	Journal and place	Reference
			The problem is not funding. However, there is a common misconception that there is the need for the expensive facilities for music lessons. In reality, there is the need for basic facilities and resources. These include: computer with a good memory, sound card, speakers, microphone and MIDI. Computer software is the real problem. Many existing programs are too complex or not educational.		
15.	Years 1 - 8	2004	The end of the 20th century is characterised by fundamental changes in social and historical, political and economical orientations in Russia. The changes appear in the aims, objectives, contents, methods and teaching approaches to school music education. Music education is developing. The trend in music showed a shift from the needs of society to the individual student's needs. The use of ICT (Information and Communication Technology) and progressive musical technologies promote creativity in students and trigger their initiative and independence.	*The Arts in School*, Russia	(Sedunova, 2004, pp. 26-27)

Table 3g[1643]

An Extract From the Compulsory List of Musical Repertoire in the Syllabus Music (MON, 1994)

School Year	Theme	Culture	Specific item of the compulsory musical repertoire
Year 1	How can we hear music?	Russian	Как под наши ворота (Under Our Gates) Здравствуй, гостья зима (Hello winter, our guest) Вспомним братцы Русь и славу (Let us Recall Russia and Glory) Славны были наши деды (Our Grandfathers were Glorious) Вот уж зимушка проходит (The winter has come to its end) Ах ты, ноченька (The Night)
		Ukrainian	Журавль (The Crane)
Year 2	Three Whales in music – song, dance and march; What does music tell us; Where Three Whales lead us; and What is musical speech	Russian	Во поле береза стояла (There was a birch tree) Как у наших у ворот (Near our gates) А я по лугу (Down a valley) Как и нас-то козёл (Our goat) Калинка (Kalinka) Дон-дон (Don-don) Уж как по мосту, мосточку (Across the bridge) and У меня ль во садочке (In my garden)
		Belarus	Перепелочка (A Little Quail)
Year 3	Inflection, Development in music, and Musical forms	Russian	Ходила младёшенька (A little girl) Высота ль, высота поднебесная (Under the sky) В сыром бору тропина (There is a path in the forest) Как у бабушки козёл (Grandma's goat) Со вьюном я хожу (I am walking with a plant) На горе-то калина (Snowball tree) Лен зелёный (Green toadflax) Мак маковистый (Poppy seeds) Скоморошья небылица (A ditty)

[1643] Table 3g shows an extract of from the compulsory list of musical repertoire. The table is divided into two sections – primary and secondary levels of education. The first column shows the year of schooling (1-8). The second column lists the themes of the program *Music*. The third specifies a particular culture. The last lists the specific examples of traditional folk songs.

School Year	Theme	Culture	Specific item of the compulsory musical repertoire
		Greek	Где ты, колечко (Where is the ring) Пожар (The Fire)
		Estonian	У каждого свой музыкальный инструмент (Everybody has their musical instrument)
		Swiss	Кукушка (Cuckoo)
		Cuban	Моя мама (My Mum)
		French	Пастушья (Shepherd's song)
		Norwegian	Камертон (Camerton)
Year 4	Music of my people and There is no boarders between music of my people and music of other peoples in the World	Russian	Вниз по матушку по Волге (Down Volga river) Тонкая рябина (Thing mountain ash) Среди долины ровныя (Across the fields) Ты река ль моя, реченька (My dear river) Светит месяц (Shining moon) Вдоль по Питерской (Down Peter street) Во кузнице (In the blacksmith's workshop) Частушки (Ditties) Эй, ухнем! (Lets work together) Дубинушка (Dubinushka) Былина про Добрыню (A story about Dobrynya) Про татарский полон (About Tatar yoke) Блины (Pancake songs)
		Ukrainian	Веснянка (Spring) Журавель (The crane)
		Belarus	Перепёлочка (The qual) Реченька (The river)
		Georgian	Сулико (Sulico) Светлячок (The light bug)
		Estonian	Хор нашего Яна (Yan's choir) У каждого свой музыкальный инструмент (Everybody has their musical instruments)
		Lithuanian	Солнышко вставало (The sun rise)

School Year	Theme	Culture	Specific item of the compulsory musical repertoire
		Latish	Вей ветерок (Blow wind)
		Moldavian	Встала ива над водой (Weeping willow)
		Kirgiz	Черный козёл (Black goat)
		French	Господин ля Полисс (Mr policeman)
Year 5	What would happen to music if there was no literature? What would happen to literature if there was no music? Can we hear the other arts? Can we see music?	Russian	Мы пойдём погулять (We are going for a walk) У зори-то, у зореньки (Lovage) Все мы песни перепели (We have sung all songs)
		French	Карматьола (Carmaniola)
		Georgian	Чонгурист (Chongurist), Чела (Chelah)
		Norwegian	Волшебный смычок (Magic bow)
		Belarus	Музыкант-чародей (The musician-magician)
		German	Маленький барабанщик (The young drummer)
Year 6	Reformative power of music, and Power of music	Russian	Зелёная рощица (Green forest) Во кузнице (In the blacksmith's workshop)
Year 7	Musical imagery, and Dramatic/composition of music	Russian	Узник (Prisoner) Милый мой хоровод (I love a circle dance) В тёмном лесе (In the dark forest) Тонкая рябина (Thin mountain ash)
		Lithuanian	Lithuanian melodies which are intended to be performed on the traditional Lithuanian instruments
Year 8	What contemporary (современность) mean in	Russian	Комара жинить мы будем (Mosquito's wedding)

School Year	Theme	Culture	Specific item of the compulsory musical repertoire
	music, Serious and entertaining music, and Interosculation (взаимопроникновение) in music		В тёмном лесе (In the dark forest) Исходила младёшенька (A girl was walking)
		Austrian	Любопытный сосед (The curious neighbour)
		Chilean	Песня народного единства (The unity song)
		Ukrainian	Чому ти ен прийшов (Chomu ti en prishov)
		African	Молитва (A prayer)
		African-American	Блюз Западной окраины (Blues of the Western rural area)

Table 3h

Classroom Music and Cultural Diversity, Musical Giftedness, Special Needs, and Gender Issues (Citations)

Row number	School level	Year	Citation (across Australia and England) and summary of citation (Russia)	Journal and place	Reference
1.	Primary	1968	*The training of especially talented children is an important problem. If we are to have players of string instruments and the piano of the highest calibre, it is vital for study of the instrument to begin while boys and girls are in their early school years. In some instances the best way to reconcile the demands of a musical and a general education may be for a child to attend a specialised boarding school.* *Most authorities, recognising that musical talent usually appears early and needs constant nurture, provide various opportunities and incentives for talented children and young people.*	*AJME* but the article is about Britain	("Music and the young (A report from Great Britain)," 1968, p. 53) ("Music and the young (A report from Great Britain)," 1968, p. 54)
2.	Primary	1977	*As part of the current Schools Council Project: Music Education of Young Children, an enquiry was carried out in 1972 into the attitudes of children to music. 800 children aged 9-11, an approximately equal number of boys and girls, took part in the enquiry, the majority from the Reading area (where the project is based), but some from schools near Manchester. Questions were asked about musical experience, home environment and many aspects of music in school.* *One of the most interesting results from this enquiry was to show some very considerable differences between boys and girls. The figures speak for themselves: 83% of, the girls (compared with 62% of the boys) said they found music classes at school interesting and enjoyable. 33% of the boys (only 13% of the girls) said they found them boring. More girls than boys (58% of girls, 30% of boys) claimed to be having regular instrumental experience. More girls than boys (44% compared with 29%) claimed to sing in choirs. Further evidence also suggested a home environment generally more encouraging to practical music amongst the girls than amongst the boys…* *Segregation is generally looked upon with disfavour at present, whether in matters of race, intelligence or sex, and it is often considered impolitic to draw attention to differences in creed, colour or class. But deliberately to ignore differences which clearly exist and which have an obvious bearing on the success of one's teaching seems to be burying one's*	*AJME*, Australia	(Thackray, 1977, pp. 13-14)

Row number	School level	Year	Citation (across Australia and England) and summary of citation (Russia)	Journal and place	Reference
			head in the sand. *This should not be misunderstood as a general plea for regular segregation of boys and girls for music classes. It is merely a suggestion that for age groups in which there appear to be considerable differences in attitude, taste and interest, provision might be made for boys and girls to be taken separately for some of the time.* *This article has been confined to discussing attitudes in one country at one particular time. Attitudes are notoriously fickle and inconstant. Five years have elapsed since the study described here was carried out. It might well be that a similar study today in the same environment would yield different results. Attitudes are also not universal - attitudes to music particularly so; they may vary dramatically, not merely from country to country but within a country, even from school to school. How much of the situation reported in this article would apply to the Australian scene today would form the basis of an interesting and useful investigation. Anyone who chose to carry out such a survey and publish its results would be doing a useful service to Australian music education. Not only would such an investigation produce valuable information, which teachers should know about and use; it would at the same time make a valuable contribution to the study of comparative music education which is concerned with comparing attitudes just as, much as comparing practices and methods.*		(Thackray, 1977, pp. 16-17) (McCord, 2009, p. 17)
3.	Primary	2009	*Primary students with communication disabilities present challenges to general music teachers with inclusive music classrooms. Typically, students perform, compose and improvise with others in the class, but students with physical disabilities that include communication difficulties or students with autism are left out or at best marginally participate.*	*AJME*, Australia	(McCord, 2009, p. 17)
4.	Secondary	1977	*Building on its music traditions the WA State education Department's Music Branch has been charting a course for schools aimed at producing a healthy musical climate with increased involvement in choral and instrumental music making. In 1968 Perth Modern High School (and, later, Churchlands High Scholl in 1972) become a centre for specialised teaching of musically talented students and, for the first time, instrumental music become a fully organised school subject. Both schools now provide their 330 music students with an extensive music programme, including professional instruction in the playing of orchestral instruments. Students selected for their marked potential in music must also be of a sufficiently high academic calibre in order to undertake the full programme of studies in other subjects which are necessary of secondary school graduation.*	*AJME*, WA	(Bonham et al., 1977b, pp. 67-67)

Row number	School level	Year	Citation (across Australia and England) and summary of citation (Russia)	Journal and place	Reference
5.	Secondary	1987	*Implications of the Introduction of the New Music Syllabus* *In order to gather data for this item, a series of 20 quotations was taken from the new music syllabus. Each quotation identified a music teaching skill that would be required of teachers if they were to be able to implement the new music syllabus. Subjects were required to indicate to what extent a revision of existing music programs would be necessary in order to develop the skill(s) which are implicit in each equation. Most respondents felt that most of the music teaching skills identified from the quotations were already being given sufficient prominence in existing pre-service programs. However, two important content areas which most respondents felt could not be given sufficient coverage under existing conditions were identified as:* *1. Primary music curriculum development; and* *2. The music education of the handicapped.*	*AJME*, NSW	(Taylor, 1987, pp. 72-73)
6.	Secondary	1987	*The Education Department maintains four Special Interest Music Centres situated within four comprehensive high schools. These centres offer intensive studies in Music for students who demonstrate a high level of interest in and potential for development in music. Students from across the State can apply for admission and are accepted after interview and a satisfactory audition. There are currently 260 such students enrolled in the four centres. The staff is specially selected for these centres. This factor, coupled with the provision of an instrumental tuition subsidy, ensures the provision of music teaching at the highest level. These centres have developed into centres of excellence and have had a significant impact on the quality and status of music education in this State.*	*AJME*, SA	(May et al., 1987, pp. 20-21)
7.	Secondary	1988	**Gifted and talented students in a classroom (not about general classroom) - the NSW Conservatorium High School** *Most Departments of Education address the talented and gifted issue by offering places in music special interest centres that are located within a normal comprehensive high school. Less common are centres which cater for all of the arts, although there are some for performing arts. Only the NSW Conservatorium High School stands alone as a specialist music institution. Most but not all of these centres are in the capital cities.* **Handicapped students** *The musical education of handicapped students is usually catered for in Australian schools. Most States appear to offer practical music making, in particular, instrumental tuition. Arts workshops sometimes operate as units servicing the handicapped in special schools.*	*AJME*, Australia	(Carroll, 1988, p. 96)

Row number	School level	Year	Citation (across Australia and England) and summary of citation (Russia)	Journal and place	Reference
			Mixed ability in music *So secondary school music now is dealing not only with the wide natural range of musical ability that any group of students displays, nor only with the small group who had some excellent primary school experiences. Instead the range of students' ability may be absolutely vast…* *Many music teachers find it difficult to create programs and experiences that are relevant to all levels of students in the class.*		(Carroll, 1988, p. 99)
8.	Secondary	1998	*Within the Australian Capital Territory, the most noticeable even to take place in music education during 1998 has been the forging of a new collaboration between the Canberra School of Music (CSM) and the ACT Department of Education… and argument was made to create a special program for gifted and talented high school music students… Approximately eighty students will be selected via audition for the initial project and successful candidates will be given permission by their school Principals to attend the School of Music every Tuesday afternoon. There they will undertake advanced studies in musicianship and creative aspects of music including music improvisation and composition. In addition, a number of these students will have the opportunity to undertake studies on a second instrument of their choice. The program will also include a number of intensive workshop sessions during which the students will concentrate their efforts on a particular aspect of music such as choral music, jazz, etc.* *Such imitative are a most welcome addition to the music education of our talented students and it is good to see the Canberra School of Music collaborating with the Department of Education in such a worthwhile project.*	*AJME*, ACT	(Caesar et al., 1998, p. 81)
9.	Primary and secondary	1980	*Among the aspects of teaching for which music teachers must be prepared is the current attention to mainstreaming physically-handicapped and neurologically-impaired students. The special benefits of music for those students are being recognised.*	*AJME*, Australia	(Fletcher, 1980, p. 11)
10.	Primary and secondary	1994	*Special Education has the benefit, in Alice Springs, of an innovative program embodying performing and visual arts in partnerships between students with physical and intellectual disabilities and mainstream students from neighbouring schools. Successful outcomes have been the development of, for example, a wheelchair dance.*	*AJME*, NT	(Jarvis et al., 1994, p. 73)
11.	Primary and secondary	1998	**Gender issues** *We observed across all four classes, from years two to seven, that the boys often physically removed themselves from the immediate proximity of shared activities. At each successive year level increasing numbers of boys appeared to distance themselves from*	*AJME*, NT	(R. Smith, 1998, p. 37)

Row number	School level	Year	Citation (across Australia and England) and summary of citation (Russia)	Journal and place	Reference
			music making in their classroom. Thus by years six and seven the power-plays operating within classes meant that without boys participating neither did many of the girls. This might in part explain the lack of engagement with music noted above.		
			Multicultural aspect *Another issue that impacts on contemporary music education is the embeddings of music in different cultural contexts. I tread warily in a potential political minefield here, placing my feet gingerly between the notions I pose. I recognise that my own beliefs have taken quantum steps from those of my youth when I was encouraged to perceive the world about me as a mono-cultural one. Despite our very evidently culturally diverse communities here…, I suspect many people still do. I won't argue the pros and cons of multiculturalism just that the children we teach most definitely come from socially and culturally diverse backgrounds. Last week when a teacher in a state school asked if we could learn a Christmas Carol together six children immediately withdrew. Two belonged to the Jehovah's Witness and four came from Muslim backgrounds. I was reminded that when I worked as Music Adviser in Fiji in the 1970s several Muslim schools argued that music was not a religiously appropriate subject in their curriculum and they should not be compelled to teach it.* *The issue doesn't stop with asking whether teaching or learning music may be religiously appropriate. I suggest there are many questions we need to respond to if the music program we present are to be equitable and inclusive. These might include* *What do we and what ought we present as "music" in our schools?* *Whose music is it and whose music ought to be?* *What does music mean to our students or do for them?* *How relevant is it and how relevant ought it to be to the children immediately exposed to it?* *Does it compromise their cultural or religious values?* *If so what ought we to do?* *How much do we know or understand where our students to be coming from, both immediately and in the long-term?* *Where are they going to and where ought they to be going?* *What beliefs do they carry?* *Which do we share and which are different?* *Do our communications with them suggest we embrace their rights to their beliefs about music as well as "life"?* *Or do we consciously or unconsciously send messages that we do not agree?*		(R. Smith, 1998, p. 38)

Row number	School level	Year	Citation (across Australia and England) and summary of citation (Russia)	Journal and place	Reference
12.	Primary	2002	*New research from the British Educational Research Association (BERA) conference suggests that boys are better than girls at judging the quality of music provision in primary schools. Dr Janet Mills of the Royal College of Music and Dr Susan O'Neill, senior lecturer in psychology at Keele University, have conducted a study involving 329 Year 6 pupils attending ten different primary schools. The pupils were asked to complete a questionnaire that included 13 items relating to aspects of their school's provision, using a scale of 1-7. The questionnaire included questions such as: Are there lots of chances to do music at your school? Does your teacher make music classes interesting? Does your teacher think you are good at playing an instrument?* *Mills and O'Neill then asked an independent expert to rate that schools' provisions on a scale of one to ten. The ten schools were ranked into high, medium or low groups by the music-education expert according to her judgement of their overall music provision for pupils in Year 6.* *The results show that the boys were better than girls at predicating an expert view of the quality of music at their school. Boys were more generous than girls in their judgements of "low" school but more critical than girls of the "high" and "medium" schools.* *The results show that it could be feasible for Ofsted inspectors to use student data as part of their evidence for each school inspection and that perhaps boys are particularly well placed to help inspectors judge how well a school provide music for its pupils.*	*Music Teacher*, England	(Farmer, 2002a, p. 7)
13.	Primary	2003	*The perception that singing is "girly" is a major factor in discouraging boys from joining church and school choirs, according to research being carried out by Martin Ashley of the University of the West of England… younger boys were particularly vulnerable to ridicule. At secondary school, it appeared that there were a more tolerant attitude to boys who were keen singers, even if they were still singing as trebles. The research, carried out over several years with boy choristers in an inner-city church choir, also revealed that boys attending state schools were given less support for their music than those attending independent schools.*	*Music Teacher*, England	(C. Stevens, 2003, p. 17)
14.	Primary	2003	*Accusations of gender stereotyping have been levelled at the specialist schools programme… New DfES figures show that arts colleges, which are usually strong in music, tend to be for girls, while boys' schools are more likely to specialise in sports. Only a small minority of specialist schools are single sex. There are now 1,469 secondary schools in England with specialist status. Of these schools only 13.6 per cent (201 schools) are single sex. Within that small group, 18 all-girls schools are arts colleges,*	*Music Teacher*, England	(Elkin, 2003f, p. 11)

Row number	School level	Year	Citation (across Australia and England) and summary of citation (Russia)	Journal and place	Reference
			compared with three all-boys schools. And more than twice as many sports colleges (13) are all boys than are all-girls (six)… The Specialist Schools Trust (SST) denied that the figures, which relate to only a handful of schools out of the 1,469 it works with, indicate stereotyping.		
15.	Primary	2004	*The [Ofsted] inspectors report that if you can get entire classes, Years or Key Stages learning, the old problems of boys opting out or both genders believing that certain instruments were gender-specific both drop away.*	*Music Teacher*, England	(Jenkins, 2004b, p. 5)
16.	Primary	2004	*The Music Manifesto … is a national strategy for young peoples' music education over the next three to five years; a joint statement of priorities and pledges for action by Government and a coalition of over 70 music organisations and arts practitioners. Its intention is to give all young people, whatever their background or abilities, access to a rich and diverse range of music experience, both in and out of school. For the Government's part, we will continue with the ring-fenced Music Standards Fund until 2008. That's £180 million over the nest three years – guaranteed. We remain fully committed to funding music provision. Total school funding per pupil has gone up by some 30 per cent in real terms since we took office, and we are increasingly giving schools more say over how their allocations are spent…* *Providing every young person with first access to a range of musical experiences* *Over time, every primary school child should have opportunities for sustained and progressive musical tuition, offered free of charge or at a reduced rate. In addition, all children should have access to a wide range of high quality live music, as well as a solid foundation in general musicianship…* *Identifying and nurturing our most talented young musicians* *In music, as in sport, the seeds of brilliance can be spotted at a very young age. We need to ensure that our most talented young musicians are given all the support and tuition they need to fulfil their potential. That means stronger links between schools, conservatories and the music industry, and improved access to high-level of tuition…* *Developing a world-class workforce in music education* *Contractual changes mean new ways of working for teachers, and new roles for paraprofessional support staff. As well as maintaining and improving quality in the teaching workforce, I want to see more music professionals sharing their passion for their subject, both in the classroom and in less formal settings.*	*Music Teacher*, England	(Miliband, 2004, p. 7)

Row number	School level	Year	Citation (across Australia and England) and summary of citation (Russia)	Journal and place	Reference
17.	Primary	2004	*The manifesto confirms the Wider Opportunities pledge of providing pupils with initial access to music and opportunities to pursue their musical interests. It also commits the Government to talent-spotting, to providing resources for those who show promise, and to improving the 'support structures for young people's music-making', as it seeks develop tomorrow's performers and teachers.* *[However,] the Qualifications and Curriculum Authority reports that even now some schools devote as little as ten minutes a week to curriculum music. But the schools minister declared that the way forward was one of coalition, not centralised 'command and control'.*	*Music Teacher*, England	(Jenkins, 2004a, p. 7)
18.	Primary	2009	*The system of identifying musical children is patchy at best, and yet the parents will expect it be happening …*	*Music Teacher*, England	(Gazard, 2009, p. 6)
19.	Secondary	2003	*The prime minister told us in 2001 that he wanted to see more specialist secondary schools. Two years on, we are to have schools specialising in music: is this an idea music teachers should welcome?* *At the time Tony Blair had in mind three new specialist subjects – engineering, science, and business and enterprise – to add to the then-current crop of technology, arts, languages and sports schools. He said he wanted 1,000 such schools by 2003 and 1,500 in all by the end of the nest parliament, meaning nearly half of the maintained sector would adopt a speciality.* *Charles Clarke has now announced that 217 more schools have been allowed to specialise in subjects such as history, English and geography, which means by September 2003 there will be 1,209 specialist schools in England – 38 per cent of all secondary schools, if I've done my sums right. He wants 2,000 of them by 2006; and he's added the two new categories of humanities and music to the list of specialities.* *I would be an understatement to say that not everyone is convinced that specialist schools are the best means of ensuring that the full range of children has access to a good education at a price the country is willing to afford. I am sure that Clarke, as Morris and Blunkett before him, would say (and even mean) that all schools should provide the highest possible educational standards. But the fact that allowing schools to specialise and be differently funded means the abolition of the comprehensive system seems barely to have been considered.* *The push for specialist schools comes from the fear that the professional classes are*	*Music Teacher*, England	(Jenkins, 2003, p. 5)

Row number	School level	Year	Citation (across Australia and England) and summary of citation (Russia)	Journal and place	Reference
			abandoning the maintained sector. *Comprehensives attract a good deal of bad press not least because, since almost everyone went to a school of some kind, that leaves us all in the position of experts queuing up to wiseacre. But let's notice that 84 per cent of pupils at the first Gifted and Talented Academy were from state schools, while two thirds of those sitting the new AEAs were from the maintained sector. True enough those figures are not proportional to the percentage of pupils the maintained sector educates, but it indicates that someone must be doing something right…* *Ministers should rediscover the lost vision of a broad and balanced National Curriculum, delivered though a broad and balanced comprehensive system of education.*		
20.	Primary and secondary	2002	*Almost 40 per cent of schools are now making provision for gifted and talented children, sometimes with the help of DfES funded schemes. Some of these schemes involve music and musically gifted pupils. However the report comments: "These activities are often imaginative and worthwhile but there has not yet been sufficient attention to integrating them with the mainstream curriculum to produce a coherent programme with a sustained impact on learning."* *By July 2001 there were 685 specialist schools of which 91 were arts colleges. An arts college can specialise in either performing or the visual arts. Obviously there is a greater-than-usual emphasis on music in arts colleges specialising in the performing arts. Ofsted inspectors found that 80 per cent of the specialist schools inspected "were in a large measure achieving the aims of the specialist-schools programme and making good use of the advantages it brings."*	*Music Teacher*, England	(Elkin, 2002a, p. 7)
21.	Primary and secondary	2002	*Talented children are defined as those with ability in a creative art such as music or in sport. Gifted children are those with outstanding academic ability or potential in one or more subjects. The government's gifted and talented scheme – part of the Excellence in Cities programme – provides funds to help children with talents which may not be being developed within the curriculum and the guidelines specify that school should target pupils with 'potential as well as a recorded of achievement' from all backgrounds.* *But the NFER (the National Foundation for Education Research) has found that pupils benefiting form the funding are disproportionately female and of white UK origin.* *The government are blaming head-teachers for not targeting children from less-advantaged backgrounds and implementing the scheme properly.*	*Music Teacher*, England	(Elkin, 2002b, p. 11)
22.	Primary and	2005	*Every good teacher knows how to challenge a well-motivated gifted pupil and how to praise a personal best from an unmotivated low achiever. Let's hope we can manage an*	*Music Teacher*,	(Jenkins, 2005, p. 5)

Row number	School level	Year	Citation (across Australia and England) and summary of citation (Russia)	Journal and place	Reference
	secondary		*exam system that can do the same.*	England	
23.	Primary and secondary	2006	*Involve everybody* *The class teacher deals with this situation all the time, so what strategies do they employ? We have already looked at the importance of creating a positive learning environment through the careful use of different teaching styles, and the value of a range of activities to stimulate the children. The various tasks were carefully chosen to allow all children to participate to some degree. Some tasks, such as writing sentences, were beyond the ability of a few, but they were kept involved by reading the sentence that had been written by another child. Clearly the class teacher had a very good knowledge of the abilities and limitations of each child.*	*Music Teacher*, England	(Dibb, 2005, pp. 22-23)
24.	Years 1 - 8	1983	University graduates have to not only understand the whole scope of the music programme, its themes in detail and know it well but also competently perform the music repertoire taught in schools.	*Music in School*, Russia	(Apracsina, 1983, p. 33)
25.	Years 1 - 8	1985	Teacher trainees would benefit from studying the school music repertoire during their instrumental lessons rather than during the music teaching method tutorials.	*Music in School*, Russia	(Kulyasov, 1985, p. 18)
26.	Years 1 - 8	1986	Teachers are not taught how to examine music from its cultural point of view and how to instil into children the best of cultural wealth, values and ideals through teaching music.	*Music in School*, Russia	(Gazchim, 1986, p. 18)
27.	Years 1 - 8	1985	In Russian pedagogy, music is seen as the transition of cultural heritage with its principles, virtues and attitudes. One of the objectives of music in general schools is students' cultural development which is seen through the content of musical repertoire. Ten years ago, all acquaintance with music was limited to the singing repertoire learnt in the class. However, contemporary music lessons set a wider objective of introducing the world of Western music which includes a variety of genres and styles and comes from different countries created by Western and Russian composers. Through music lessons, we teach students to understand that music reflects our lives, nature, emotions and feelings, history, future, one's dignity, culture, virtues, moral principles and so on.	*Music in School*, Russia	(Chernousova, 1985a, p. 26)
28.	Years 1 - 8	1985	The new programme Music makes provisions for inclusion of Western music, Russian traditional folk music, traditional music of the other national regions (the Soviet Republics, depending on the regions students live in) and music from different parts of the World.	*Music in School*, Russia	("Важная часть общего дела [Important part

Row number	School level	Year	Citation (across Australia and England) and summary of citation (Russia)	Journal and place	Reference
			This is supported by the Secretary General Chernenko.		of the matter]," 1985)
29.	Years 1 - 8	1985	The inclusion of more traditional folk songs and music will enrich music lessons.	*Music in School*, Russia	(Medvedeva, 1985, pp. 11-12)
30.	Years 1 - 8	1985	Traditional folk music should be included in connection to other kinds and genres of folklore.	*Music in School*, Russia	(Balashova, 1985, p. 13)
31.	Years 1 - 8	1986	Universities could also offer deeper insights into the topics and themes of the new school program, for example, one theme a semester throughout the five years of study, rather than offering short elective courses in fifth year.	*Music in School*, Russia	(Rubashkina, 1986, p. 19)
32.	Years 1 - 8	1989	Generalist teachers are not adequately trained to teach the compulsory component of primary school program which is to instil cultural values, morals and virtues through music.	*Music in School*, Russia	(Yudina, 1989, p. 33)
33.	Years 1 - 8	1990	Schools should be keepers of national and traditional music with their moral and cultural principles common to all mankind.	*Music in School*, Russia	(Nikitin, 1990, p. 8)
34.	Years 1 - 8	1990	Kabalevsky stressed that the list of music repertoire in the program is for the Russian schools and that the list has to adopt by inclusion of traditional folk songs of the different regions. In order to avoid the overcrowding of the music curriculum content these may substitute some of the musical masterpieces rather than being additional.	*Music in School*, Russia	(Pigareva, 1990, p. 23)
35.	Years 1 - 8	1994	In 1994, the program Music has been changed. Its new publication does not include an ideological perspective. The theme "Music of my people" has changed to "Music of people" which allows including music of different cultures. The theme "Composer-performer-listener" penetrates whole Year 3 program. Every lesson, teachers are able to conclude with the questions "what did we learn about composers?"; "what can we play or sing as the performers?"; and "what did we learn about listeners and what kind of listeners have we became ourselves?." Students learn "who" and "how" composed music and "who" and "how" performed it. When music lessons include improvisation, the questions are: "what have we learnt about composers	*The Arts in School*, Russia	(Beider & Sergeeva, 1994, p. 24)

Row number	School level	Year	Citation (across Australia and England) and summary of citation (Russia)	Journal and place	Reference
			and how we learnt to compose ourselves?” The changes in the program also include the expanded lists of music repertoire at the end of each school semester by inclusion more Russian traditional folk music, Western art music and music written by Russian composers.		

Table 3i

The Impact of Music and Arts Organisations on the Quality of Classroom Music (Citations)

Row number	School level	Year	Citation (across Australia and England) and summary of citation (Russia)	Journal and place	Reference
1.	Primary	1968	*When asked "How content do you feel to take music lessons without the aid of radio in the following fields – Singing?" it was clearly shown that if the ABC [Australian Broadcasting Centre] were not providing singing broadcasts for use in the primary schools of N.S.W., 25% would have no confidence to present a singing lesson to their classes, and 29% would be unaffected. A further 45.5% however, indicated that they were fairly confident but in doing so acknowledged some assistance from the medium. It would, therefore, be valid to claim that 71% of the teachers answering the questionnaire were not fully confident in teaching singing at the primary school level without the aid of radio. I replying to the same question for "appreciation" these teachers showed that 33% of them completely lacked confidence whilst 79% acknowledged some need to call on the assistance of radio.*	*AJME*, NSW	(Rushton, 1968, p. 16)
2.	Primary	1988	*State and commonwealth funding has led to the introduction of artists in Residence program, Performance in Schools programs, and concert and workshop series for primary schools. These programs have enriched the musical experiences of many primary school students and where they have been integrated into the school's music curriculum there have been some remarkable benefits for the professional musician, the music educator and the general classroom teacher. The Musica Viva Performance Program is a very fine example of such an initiative.*	*AJME*, Australia	(Hoermann, 1988, p. 88)
3.	Primary	1988	*Many music educators in this country believe that the direction of music education could have been significantly influenced by the Australian Broadcasting Commission. For years this Federal Government agency has provided music education programs on radio for the4 lower and upper primary school. Some television programs have also been produced. For many primary teachers lacking musical confidence the weekly radio session has become their classroom music education program. It is of some concern therefore that the overall direction of these programs is often is not clear, there are gaps in the learning sequence and many opportunities which could be incidentally used for teacher development are overlooked.*	*AJME*, Australia	(Hoermann, 1988, pp. 89-90)
4.	Primary	1977	*Both the W.A. Chapter of ASME and the W.A. Music Teachers' Association have been*	*AJME*,	(Bonham et

Row number	School level	Year	Citation (across Australia and England) and summary of citation (Russia)	Journal and place	Reference
	and secondary		*active in the city and the country in projects to improve the quality of music teaching in private studio and classroom.*	WA	al., 1977b, p. 67)
5.	Primary and secondary	1992	*The Musica Viva Performance project spread to Tasmania this year… the production of excellent teaching materials for the teacher workshops, and then toured schools.*	*AJME*, TAS	(B. Smith et al., 1992, p. 70)
6.	Primary and secondary	2001	*ASME New South Wales in 2001 focused on partnerships with other providers in initiatives such as the Harmony Workshop in Music Technology. ASME joined Apple, Roland and NSW DET in partnership. 150 teachers attended and the feedback was very positive.*	*AJME*, NSW	(A. Thomas, 2001, p. 57)
7.	Years 1 - 8	1986	Nowadays, it is necessary for all musicians to help adopt the programme *Music* for all schools in the USSR, and to help find examples of traditional folk songs and music in accordance with the students' cultural backgrounds.	*Music in School*, Russia	("Не уклоняйся от назревших проблем [Do not avoid real issues]," 1986, pp. 4-5)

Table 3j

Other Factors Impacting on the Quality of Classroom Music (Citations)

Row number	School level	Year	Citation (across Australia and England) and summary of citation (Russia)	Journal and place	Reference
1.	Primary	1968	*Only 5.4% of entire school week in this state is officially devoted to musical activities.*	*AJME,* NSW	(Rushton, 1968, p. 69)
2.	Primary	1986	*What passes for music education in Victoria, as in many other parts of Australia, often consists merely of a series of unrelated activities, involving little more than sporadic exposure to music which is often of dubious quality.*	*AJME,* VIC and other parts of Australia	(Rimmer et al., 1986, p. 25)
3.	Primary	1974	*A newer generalisation is that schools, usually secondary schools, offer nearly all Australian school children class periods concerned with music as a wide-ranging art and as a subject of general knowledge. Here, if anywhere, the fundamental changes in music education must take place and be disseminated.*	*AJME,* Australia	(Covell, 1974, p. 81)
4.	Primary	1978	*In the interests of transmitting the cultural heritage many teachers have settled for skills and knowledge about rather than responsiveness in composition, audition and performance and this is why students become alienated.*	*AJME,* but the article is about Great Britain	(Sarah, 1978, p. 5)
5.	Primary	1978	**[Social and cultural aspect]** *The pupils' lack of musical aptitude, or intelligence, or a more general element, the home background of the pupils, are often cited but music teachers as reasons for the failure of class music. It is uncommon to hear a teacher suggest that because many of their pupils come from working class backgrounds, or the fact that the school is situated in a deprived social area, there is little point in expecting the students to respond to the "arts." Although these social and cultural aspects are important and cannot be overlooked, they cannot be considered an adequate explanation.* **[Overlooks the needs/The lack of catering for cultural needs of individual students]** *… "cultural deprivation theory" becomes a modified "musical deprivation explanation"' because it overlooks the needs and interests of the particular students and well as their*	*AJME,* but the article is about Great Britain	(Sarah, 1978, p. 8)

Row number	School level	Year	Citation (across Australia and England) and summary of citation (Russia)	Journal and place	Reference
			cultural background.		
6.	Primary	1988	*So secondary school music now is dealing not only with the wide natural range of musical ability that any group of students displays, nor only with the small group who had some excellent primary school experiences. Instead the range of students' ability may be absolutely vast…* *Many music teachers find it difficult to create programs and experiences that are relevant to all levels of students in the class.*	*AJME,* Australia	(Carroll, 1988, p. 99)
7.	Primary	1998	*The schools I visited are not very different from here (England). The schools I visited felt quite similar to our own: caring, lively places with generally adequate but not overflowing resources; some music studios or quiet spaces, but in most cases classroom being used for lessons; lots of visual displays though not always that much of pupils own work; class teachers responsible for all aspects of the curriculum including music; where the arts are strong, the head-teacher has a clear commitment tho them. The time spent on music is, as in Britain, very variable across schools with one particularly depressing NSW survey showing that primary schools only spend 15 minutes per week on music.*	*Music teacher,* about Perth WA and Sydney NSW	(Paterson, 1998, p. 62)
8.	Secondary	1995	[Students' learning outcomes] *The results of a truly random sample of Year 10 would be too depressing for words, and of such embarrassment to the system…*	*AJME,* WA	(Caesar et al., 1995, p. 24)
9.	Secondary	1996	*In some cases students were dropping out of music courses because they were unable to undertake the performance element.*	*AJME,* ACT	(Caesar et al., 1996, p. 67)
10.	Primary and secondary	1990	*In an attempt to gain respect for arts subjects as equal partners in the core curriculum, the cognitive aspects of arts learning were emphasised and targeted. He concluded that high intellectual content and often inappropriate assessment procedures make them utterly unattractive and irrelevant to potential students.*	*AJME, a*cross Australia	(Livermore, 1990, p. 5)
11.	Primary and secondary	1992	**[Music and arts organisations]** *The Musica Viva Performance project spread to Tasmania this year… the production of excellent teaching materials for the teacher workshops, and then toured schools.*	*AJME,* TAS	(B. Smith et al., 1992, p. 70)
			[Class sizes] *Music continues to be included on the curriculum in schools at all levels despite further staffing cuts and the devolution of funding responsibilities to districts and individual*		(B. Smith et

Row number	School level	Year	Citation (across Australia and England) and summary of citation (Russia)	Journal and place	Reference
			schools. As a result of these changes class sizes have increased again…		al., 1992, p. 71)
12.	Primary and secondary	1996	*All government schools are required to implement the Curriculum and Standards Framework (CSF) in all Key Learning Areas by the end of 1997. Accompanying the mandatory implementation of the CSF is the requirement of… languages other than English (Year 4 to 10).* *The amount of timetabled space accorded to music as a stand alone subject, particularly in Year 7 and 8 has diminished. Music as a core year long subject has become much shorter in time length, offered as a elective or as a combination Arts subject.*	*AJME,* VIC	(Watson, 1996, p. 70)
13.	Primary and secondary	1998	[One of the factors that influences the effectiveness of music programs in schools is] *catering for the needs of students with a diverse range of prior musical experiences and attitudes towards music.*	*AJME,* Australia	(A. Lierse, 1998, p. 72)
14.	Primary	1976	*Every child has one class music lesson per week in the music room and one class music and movement lesson in the hall.*	*Music Teacher,* England	(P. Palmer, 1976, p. 11)
15.	Primary	1976	*In first year, the majority of our pupils have come from primary school where the singing of folk songs or songs form the shows has been the norm. A large majority, too, have had no instruction beyond one lesson per week from a visiting specialist, and many voices are unused, let alone trained.*	*Music Teacher,* England	(Stewart, 1976, p. 23)
16.	Primary	2002	*It is unlikely that practical subjects such as music will be given a greater degree of encouragement when core subjects are given so much time during the school week.*	*Music Teacher,* England	(Farmer, 2002b, p. 10)
17.	Primary	2003	*In a recent research project undertaken as part of the QCA's Curriculum Development Project in the Arts and Music Monitoring Programme, we have been exploring teachers' and pupils' attitudes towards music in primary schools, In the research, carried out with my colleagues… we interviewed head-teachers and music coordinators form nine very different primary schools across England. We also gave questionnaires to 714 pupils in Years 4 and 6, and carried out focus-group interviews with another 61 pupils. The research provides and up-to-date picture of the highs and lows of music in and out of school for today's primary-school pupils.* *The biggest problem for primary teachers is finding enough time in the curriculum for music. They acknowledge that developing musical skill, in addition to having fun and*	*Music Teacher,* England	(Lamont, 2003, p. 29)

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			working with others, is sometimes not possible. In many cases school music is a 'Friday afternoon' activity when pupils can let off steam. .. *The pupils reflect similar concerns in discussing their frustration at not having enough time to finish their class musical activities…*		
18.	Primary	2004	[There is a need to] *free up time within the curriculum* [for creative education including classroom music lessons]	*Music Teacher,* England	(McNicol, 2004, p. 7)
19.	Secondary	1971	*The second point concerns timetable and organisation. "Practical subjects" like cookery and woodwork are usually taught in classes of not more than about twenty. Would it be too much to ask that music be given similar consideration, at least for part of a child's school career? Then more individual instrumental work would be possible and progress and interest would be quickened. I know that most schools as they are at present organised could not carry out this suggestion, because of staffing ratios. Of course, this also raises the question of whether music should be an optional subject, particularly after about the age of 13.*	*Music Teacher,* England	("Music in a secondary school (5). By a former member of the profession," 1971, p. 10)
20.	Secondary	1974	*But perhaps we should give up trying to teach everyone everything at once and split up our classes into groups or modules.* *Many schools, for instance, would be ashamed to admit to no lending library, but have no provision for the loan of records, tapes or music*	*Music Teacher,* England	(Odam, 1974, p. 16)
21.	Secondary	1974	*If we can accept the validity of the proposed two-pronged aim for class music, that is to say the pupils' sense of achievement and the enjoyment of aesthetic experiences, and if we can accept as a general rule of music teaching the notion that control of materials (skills) should give rise directly to musical (aesthetic experience), it at least seems possible to begin to think of a music curriculum. When we reach the stage of being fairly clear about these matters then, and not before, are we in a position to consider the conditions, staffing, time-tabling, equipment and so on to enable us to function more effectively.*	*Music Teacher,* England	(Swanwick, 1974a, p. 16)
22.	Secondary	1974	*I know that some children are difficult anyway and that some of the conditions in which teachers work are deplorable. This should be brought out into the open: we should pass the buck back to politicians and administrators, tell them loudly and firmly form the schools that resemble bear-gardens that under such conditions teaching and learning are almost impossible unless we get smaller classes, more optional activities, concerted efforts to*	*Music Teacher,* England	(Swanwick, 1974b, p. 18)

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			deal with those pupils who are maladjusted to schools, and so on. But my concern here is for the wasted opportunities with the large proportion of young people who are basically amenable and responsive.		
23.	Secondary	1975	*Once acknowledge that music is a practical subject and we begin to look for different way of organising it – smaller classes, specific purpose groups and so on, and already some headmasters have been persuaded into action along these lines.*	*Music Teacher,* England	(Swanwick, 1975, p. 13)
24.	Secondary	1975	*One thing is certain: there is no shortage of ideas now for class music activities in schools. Indeed, we seem to have reached a stage where teachers can be subjected to a bombardment of suggestions and information intended to extend the range of teaching and, in some cases, to radically change what is done. Materials are being generated by those in teacher education, by music advisers… Whatever the intention of those of us who contribute our offerings, the result in practice can so often is confusion, indigestion, when scraps of activities are set in motion without clear ideas of why and how and minus any attempt to evaluate what is done. It is rather like undertaking a journey into the unknown without a sense of direction and without the means of knowing whether or not we have arrived anywhere.*	*Music Teacher,* England	(Swanwick, 1975, p. 11)
25.	Secondary	1976	*In a comprehensive school, the "mixed ability" factor may force upon many departments the need to drop standards of achievement, so that the needs of the lowest or slowest common denominator to receive favoured treatment at the expense of their gifted fellows… By this I mean that even in a "selective" environment they have very little say tin choice of pupils, and normally have always had to deal with non-dreamed groups throughout the entire school population.*	*Music Teacher,* England	(Stewart, 1976, p. 23)
26.	Secondary	1980	*Little wonder such a mixed musical bag of youngsters arrive at the secondary school. Yet criticism for this sorry state of affairs should not be levelled at the primary teacher but rather the secondary specialist, who givers the opportunities and resources afforded by working in a large comprehensive school with its carefully prescribed catchment area, has all too often failed to grasp the existing potential of working with primary colleagues on solution to these problems.* *That recent and much quoted document "A View of the Curriculum" makes the position quite clear when it states that "between primary schools and the schools which receive their pupils there needs to be not only communication about individuals but also consultation about aspects of the curriculum." Furthermore it stresses that between*	*Music Teacher,* England	(Dove, 1980, p. 17)

Row number	School level	Year	Citation (across Australia and England) and summary of citation (Russia)	Journal and place	Reference
			primary and secondary school "the establishment of a common framework within which information can be placed is essential." *The need for music teaching in both primary and secondary sectors to be seen as part of the same continuum has never been greater.*		
27.	Secondary	1996	*…in a class of 20 new year-eight music pupils, as many as 16 were form different feeder schools….*	*Music Teacher,* England	(West, 1996, p. 17)
28.	Secondary	2000	*There is still plenty of evidence to suggest that many teachers do not always fully challenge pupils in year 7 and do not make the most of the opportunities to maximise their knowledge of pupils' achievements in primary school. In a past Review of Inspection finding (Ofsted 1995), it was noted that secondary-school music teachers' expectations of what pupils had already achieved in their primary school were often low and that primary school records were rarely used to inform planning.* *Ofsted provided clear indications of what was needed to raise standards in the secondary school with teachers needing to:* ▪ *Increase their expectations of pupils new to the school* ▪ *Build better curricular links with primary schools* • *Plan lessons, which took account of and developed pupils' previous achievements.* *As a result of such findings, more teachers are now planning their work more effectively, ensuring that their pupils' first experiences in secondary school are rooted in musical activities.*	*Music Teacher,* England	(Brock, 2000, p. 20)
29.	Secondary	2000	[Morgan was talking about music repertoire in schools] *Despite the important part that music play in young people's lives, school music is perceived by the pupils themselves to be 'out of touch with, and not accessible to, the majority of young people'.*	*Music Teacher,* England	(Morgan, 2000, p. 11)
30.	Secondary	2004	*The collection posits that the National Curriculum has become out of touch with modern life, and warns that consequently the number of 16-year-olds dropping out of education is unlikely to fall.* *In their chapter on music, Keith Swanwick and Charles Plummeridge of the Institute of Education assert that the music curriculum aims to engender a "general musicianship" in students through a linear progression of lessons. This, they argue is a flawed concept, as time constraints and staff and resource shortages all ensure that this cannot be*	*Music Teacher,* England	(Whale, 2004, p. 9)

Row number	School level	Year	Citation (across Australia and England) and summary of citation (Russia)	Journal and place	Reference
			implemented to the required extent. Equally, they state that one prescribe curriculum cannot possibly take into account the sheer diversity of skills and activities present within the subject and, as a result, classroom music all too often lacks authenticity, which in turn explains a long history of pupil discontent with the subject. *Leading academics in the field of music education have argued that the curriculum is failing to recognise the diversity inherent within music as a classroom subject, and this failing to promote the best interest of all students between the ages of five and 14.*		
31.	Secondary	2005	**[Inappropriate assessment]** *QCA's latest annual report on music in schools confesses that there are still large numbers of pupils who are committed to music but elect not to follow any course of study leading to a specific qualification. This is a further indicator that, Governments' panglossian optimism notwithstanding, we may not in fact possess the best possible examination system.* **[Large classes at GCSE [General Certificate of School Education] level]** *QCA also bravely admits that many teachers find it difficult to cope with large GCSE music classes. There is no suggestion that they are actively discouraging pupils from taking music, but teachers are reported as being relieved when candidate numbers remain low. Both the practical nature of the work and the burden of assessment make success in attracting candidates a mixed blessing.*	*Music Teacher,* England	(Jenkins, 2005, p. 5)
32.	Primary and secondary	1972	*Five years ago, in one very telling sentence, the Plowden Report reminded us of the way in which music had failed to keep pace with other areas of the school curriculum: "The planning of music as a creative subject lags behind work in language and the visual arts and crafts."*	*Music Teacher,* England	(Paynter, 1972d, p. 14)
33.	Primary and secondary	1989	*Lack of progression in music education and the problems of continuity between schools, particularly the primary and secondary phases, are topics which are frequently discussed (sometimes heatedly) at national conferences and local meetings.*	*Music Teacher,* England	(Plummeridge, 1989, p. 17)
34.	Years 1 - 4	1983	Music is still being taught once a week. This is a very serious issue abecause this time is not enough. Despite the fact that there is only one 45-minute music lesson a week, we observe that the outcomes of music lessons display an increased level of musical awareness in students.	*Music in School*, Russia	(Balyasnaya, 1983, p. 3)

Row number	School level	Year	Citation (across Australia and England) and summary of citation (Russia)	Journal and place	Reference
35.	Years 1 - 8	1983	In the past, the most of excellent music education was outside the general school. We can establish the fact that there are successful outcomes in general music even though we have not finished yet the transfer to the new programme *Music.*	*Music in School*, Russia	(Balyasnaya, 1983, p. 3)
36.	Years 1 - 8	1983	The quality of music provision for the masses depends on the teachers who implement the music program at school. This puts in a claim to the university lecturers. Presently, there is an issue of how to teach teachers at universities. The contemporary university lecturers do not transfer information but rather organise cognitive, independent and creative work of the students. Therefore, the lecturers need to perfect and improve their knowledge in accordance to the contemporary changes, tendencies and requirements which happen at school. There is weak preparation of university graduates which resulted from the lack of attention to the independent and creative work of students. It would be wrong, however, to say that pedagogical faculties ignore lecturers' professional development. Yet, research findings are often not implemented into practice.	*Music in School*, Russia	(Apracsina, 1983, p. 32)
37.	Years 1 - 8	1985	Urgent action is required to define intensive monitoring criteria in Russia.	*Music in School*, Russia	("В Министерстве просвещения РСФСР [In the Department of Education RSFSR]," 1985, p. 74)
38.	Years 1 - 8	1985	Since 1982, our school started implementing a standard music program by Kabalevsky. It has opened many different perspectives to us, the music teachers. It is more interesting to teach music at school. The program forms conscious and emotional attitudes towards learning the subject. Students learn how to navigate in music and reflect on it. The methodology of the program helps to establish connections between music and literature, history, and arts. The most important connection is between music and life. However, one hour a week is not enough to teach this aesthetic subject well.	*Music in School*, Russia	(Popova, 1985, p. 28)
39.	Years 1 - 8	1985	I love teaching music at school. Music lessons deserve more than 45 minutes a week.	*Music in School*, Russia	(Kostromina, 1985, p. 31)
40.	Years 1 - 8	1986	Last year, the Department of Education and Science cut the number of years for learning music at school. The squeezed music program has lost one year of study. There was a	*Music in School*,	("Не уклоняйся от

Row number	School level	Year	Citation (across Australia and England) and summary of citation (Russia)	Journal and place	Reference
			nationwide community agitation and indignation in response to this cut. The argument that literature has lost an hour was not convincing because literature had 580 hours from Year 5 to Year 9 but music had 136 hours from Year 5 to Year 8. Musicians and music educators have made every effort to convince the Department of Education and Science to resume the original number of years and hours. We are left dreaming about more hours since then.	Russia	назревших проблем [Do not avoid real issues]," 1986, p. 5)
41.	Years 1 - 8	1988	Gorunova (1988) agrees with Apraksina that the choir singing skills require time to develop. It has to be clarified and stressed that only amateurs seriously believe that it is possible to develop professional singing skills in children teaching them one lesson a week. If the teacher sets an objective for students to sing in tune, clearly and so on when learning songs, this objective does not help to achieve the goal of Kabalevsky's concept of reflection on life and the self through music. There has to be a personal connection and understanding of what is sung. Therefore, musical masterpiece is not the centre of teacher's attention and students' outcomes. The centre is the mood, the state of mind and deeply instilled moral principals that have been created in the process of learning the masterpiece.	*Music in School*, Russia	(Gorunova, 1988, pp. 13-14)
42.	Years 1 - 8	1988	Comrades, this has to stop immediately. Today, when we should pay more attention to the aesthetic development of your young generation, music still has 45 minutes a week!	*Music in School*, Russia	(Kabalevsky, 1988, p. 10)
43.	Years 1 - 8	1988	Our education is suffering because it provides only knowledge and does not develop emotions, feelings and personal attitudes to the diversity and richness of the surrounding world. Music fills in this gap but only on the condition that it is adequately represented in the school timetable, is taught by qualified music specialists and according to aesthetic and morals (virtues) values.	*Music in School*, Russia	(Saruba, 1989, p. 8)
44.	Years 1 - 8	1993	I have always felt that one hour is not enough for music. I realise how this has impoverished the standard music program. Kabalevsky expected 2 hours a week for his program.	*The Arts in School,* Russia	(Chich, 1993, p. 42)
45.	Years 1 - 8	2007	In Moscow and the Moscow region, there is a standard plan and its variation for the 2007-2008 school year. Music is being taught 1 hour a week from Years 1 to 8. It is impermissible for school administrations to substitute music with any other subjects.	*Music in School*, Russia	(Fominova & Kocherova, 2007, pp. 19-20)

Table 3k

Classroom Music and Musical Repertoire (Citations)

Row number	School level	Year	Citation (across Australia and England) and summary of citation (Russia)	Journal and place	Reference
1.	Primary	1967	*The question remains as to what is to be performed and listened to. One of the great shortcomings in past endeavour in the field of school music has been unsuitability of repertoire. The folksong movement early in the present century helped to restore a measure of vitality to school singing. But standards of taste and judgement can still lag well behind energetic endeavour in that field. Too often the accepted principle is to get the children singing, without caring over much what they sing. The lapse may be towards vapidity or vulgarity, towards pomposity or academicism. Once again, in the selection of music for listening purposes, errors of judgement can mar the effectiveness of the activity. Because children are to "enjoy" the music which they hear in school, teachers are sometimes tempted to give them what they are supposed to like already. A record of the Beatles presented in the music lesson may produce a vague feeling of surprised camaraderie towards the teacher and thus perhaps generate a slight temporary rise in morale. But it is unlikely to contribute further towards musical health, because a child's response to the Beatles is much less concerned with the music which they play, than with a self-conscious rallying towards the triumphant leaders of a crusade for the emancipation of the young. The noise created by a typical Beatles' audience, we cannot fail to observe, invariably drowns the sound of the performance. The audience is not there to listen, it seems. On the other hand, to present to a child whose image of music is thus clouded with false associations, the intellectual musical diet of an adult, will equally court failure.*	*AJME*, but the article is about England	(Rainbow, 1967, pp. 47-48)
2.	Secondary	1977	*Many music educators are suddenly operating from the same basis that their colleagues in visual art education were operating from a decade or so earlier.*	*AJME*, SA	(Bonham et al., 1977b, p. 62)
3.	Secondary	1979	*The secondary school music curriculum has not kept pace with developments in the musical world beyond the classroom… Yet until the music education profession has rigorously but also without haste, considered these problems now associated in presenting music (along with the other performing arts) as a viable and central part of secondary school education, we can do worse than consider the lot of class music as it now stands… One possible approach put forward over recent years is the inclusion of pop, rock, jazz and folk music in the secondary school curriculum.*	*AJME*, Australia	(Sarah, 1979a, p. 22)

Row number	School level	Year	Citation (across Australia and England) and summary of citation (Russia)	Journal and place	Reference
			In some important areas the secondary school music curriculum has not kept pace with developments in the musical world beyond the classrooms and this heightens the complexity of our predicament. Yet until the music education profession has rigorously but also without haste, considered these problems now associated in presenting music (along with the other performing arts) as a viable and central part of secondary school education we can do worse than to consider specific teaching strategies which may improve a lot of class music as it now stands. *One possible approach put forward over recent years is the inclusion of pop, rock, jazz and folk music in the secondary school curriculum.* *However, the suggestion of approaching the current problems by widening the curriculum boundaries, or broadening our concept of what counts as 'knowledge', is not out of character with current education thinking.* *Probably one of the major breakthroughs in education curriculum though in the last few years, is the concern both curriculum theorists and practitioners now have for how students not only perceive a particular subject area, but also how their socio-economic background and other factors effect their response to the subject area and in turn their relationship with the full learning process. One vital task educators now recognise is to attempt to cater for the needs of students, not simply teacher-perceived ones, but real observable every-day needs that out pupils bring into the classroom. This important development in curriculum innovation is pertinent to questions of including pop music in the secondary school curriculum, for if we are to attempt to make the subject relevant, vital and ultimately worth while for our students, we too need to consider their music interests, expectations and needs. It should be noted the term 'pop' will be used to cover the wide range of music styles that now exist – rock, reggae, soul, chart, disco – for in order to save space and confusion, 'pop music' should be considered an umbrella term.* [Why pop music should be included?] [1.] *One basic reason why some of this music warrants inclusion is that it matters to large number of our pupils and matters not only as an interest but as a real form of involvement and commitment that is continuous and long term not a short-lived infatuation as some educators believe.* [2.] *…it is important to state that a major one [reason for the addition of pop music into the curriculum] lies in the high degree of musical expressiveness and aesthetic potential some of the music demonstrates. Although it might take on a different form or unconventional presentations compared with the accepted body of serious music, these qualities certainly exist within some pop music and for one reason or another, many students are aware of this.*		

Row number	School level	Year	Citation (across Australia and England) and summary of citation (Russia)	Journal and place	Reference
			[3.] *Music in many societies has and continues to be multi-functional and we should be aware that pop music can and does fulfil both music and cultural functions in today's society. While some music teachers believe such a seemingly dominant social role for pop music should disqualify it from the curriculum this need not be so. Such a position is naïve for it does not consider the interrelationship of these two roles and the strong links which must exist. It is also simplistic to attempt to assess or present music whether form the serous or poplar tradition, either in the classroom or beyond the confines of the school, without being aware of the contextual implications of the particular musical idiom.* *With pop music our students' musical preferences are usually conditioned by several factors, including their social background, attitude towards school, age group and involvement with a peer group. Clearly such an analysis using all these, variables is beyond the classroom teacher (given that there was the time), yet they are important as well as indicating that statements such as "Pop music only appeals to low ability pupils" or "by the time they reach the senior secondary stage, they are ready for Beethoven again," are far too general, as well as also being inaccurate.*		
			Sociologists, musicologists, teachers and parents now realise that pop music does matter vitally for many young people and in lesser degrees for others. We as teachers should be aware that our students' interest and support for this. Music is not exclusively limited to, or dependent upon, social or psychological factors as some commentators would suggest, but consists of an ever increasing labyrinth of all of these factors. *One is the need, even if many students are unwilling to admit it, for some guidance by the music teacher in directing his students' attention to music and musical experiences that are worth attending to. Broadening our students' musical horizons as been and should continue to be, a high priority curriculum objective.* *An even more complex yet challenging concept is the strong need all our students have for aesthetic stimulation and satisfaction. Their degree of musical sensitivity and perceptive appraisal might still be undeveloped but we should not overlook the possibility that if only in relative terms, many of our students are possibly already seeking and finding musical aesthetic satisfaction through the various styles of pop music.*		(Sarah, 1979a, p. 24)
			In the author's view, one such approach towards the "situation model" for curriculum innovation, lies in including pop music. It is not being suggested that this offers the answer to the 'unhappy predicament' of music in, secondary schools; however, it does appear a viable strategy to redeem if only in part, the present situation. Whether we accept it or not,		(Sarah, 1979a, p. 25)

Row number	School level	Year	Citation (across Australia and England) and summary of citation (Russia)	Journal and place	Reference
			the wide range of styles included in our umbrella term of "pop" offers our students in varying degrees, a range of meaning, enjoyment, identification, demarcation, escape and entertainment.		
			The article advocates the use of pop and rock music as teaching material. Pop music should and can take its place alongside other serious and popular idioms in the curriculum. Research shows that there are positive and effective strategies for incorporating this new and constantly evolving musical style into school music.		(Sarah, 1979b, p. 23)
			[1] *For many teachers there are factors working against the use of pop music: their own limited knowledge and exposure to this style, the doubts expressed within the music profession, plus little if any indication of just how effective the inclusion of pop music might be.* [2] *To the traditionalists who state that pop and rock music has no place in the school curriculum, or if included, is an "empty gesture", to use Robert Witkins' (1974) phrase,* [3] *Highly persuasive argument against pop music has been put forward by sociologists and educational pundits who disagree with the teachers trespassing on the private and personal world of their students.*		
			…there is now documented by the author and others, indicating there are positive and effective strategies for incorporating this new and constantly evolving musical style into school music.		
			On a more general level we should briefly consider the case for pop music in relation to the rest of the curriculum. By advocating that such a case could exist, it is not being suggested that the curriculum should consist exclusively of pop or rock music (for such a policy would be unhealthy and self-defeating) or that other activities should be neglected or discontinued. What is being claimed is that some pop music should and can take its place alongside other serious and popular idioms in the curriculum. It is also important to note that if a particular teaching strategy succeeds in developing the pupil's aural perception as well as, over a period of time, developing his critical ability within his own musical preferences so that he can recognise and discriminate the genuinely expressive pop song or rock work from the artificial or "synthetic"' product, then the goal music educators have of developing critical awareness is possibly being achieved. The approach for including pop and rock music in the curriculum must also be argued on more general grounds other than one piece of empirical research, for an important fact lies in the merit and potential this new style has as an expressive musical form, one which has undergone		(Sarah, 1979b, p. 25)

Row number	School level	Year	Citation (across Australia and England) and summary of citation (Russia)	Journal and place	Reference
			an impressive expansion both in quantitative and qualitative terms over the past decade. A further important justification lies in the relevance this music can have for young people, one referred to in earlier articles; for not only do they enjoy the music, they also understand it. For the music teacher: concerned to lessen the distance between music education in the classroom and "musical self-education" which is achieved beyond and sometimes despite the classroom, the inclusion of pop music might be one possible. Approach towards narrowing the gap and reducing the current high level of dissatisfaction many students demonstrate towards school music.		
4.	Secondary	1987	*The current system of post-compulsory education has been unsatisfactory to many people in many ways…* *Another source of frustration to many teachers has been the complete dominance of "classical" music in the HSC syllabi with little opportunity for students of jazz and other "popular" music to get accreditation for their field of music.*	*AJME*, VIC	(May et al., 1987, p. 30)
5.	Secondary	1988	*Trends and issues in Australian music education, secondary schools* *That relevance has been addressed can be seen in the musical materials suggested in most of the new courses. All the musics of our world are seen as potentially worthy of study. Music of different communities of the world in both popular music and art music forms are available. From rock music to Indonesian gamelan or anklung to Australian Aboriginal music to Greek-Rock Fusion to Australian Bush Music – many and diverse are the musics from which our students and teachers may select their area of interest, usually in addition to materials form Western art music of today and the past.* *Music also has a role as part of the arts in most areas of the country. Within music courses students can explore music in a performing arts context. Music in all performing arts and entertainment applications can offer rewarding experiences either in certificate courses or in school courses.*	*AJME*, Australia	(Carroll, 1988, p. 97)
			One dilemma for secondary music educators is how to choose the musical styles and repertoire for study to show a balance between peer group interest and wider social and community interest. It is accepted that schools are part of society's enculturation of the young. It can be assumed therefore that schools should introduce young citizens to the culture in which they live, and that young citizens will emerge from their schooling with some grasp of and some potential to participate in the broad range of cultural achievements of their community, both local and global. *This is not to say that specific courses of study should not specifically address one aspect of music (e.g., rock band, folk guitar, string quartet, or making video clips). It is important*		(Carroll, 1988, p. 98)

Row number	School level	Year	Citation (across Australia and England) and summary of citation (Russia)	Journal and place	Reference
			however to ensure that in the continuum of compulsory education, K-10 at least, that the schools gave provided a balanced music program through classroom learning experiences, through optional music an art activities, and through attendance at musical performances.		
6.	Primary and secondary	1992	*The publication of the National Curriculum Council Consultation Report on Music has caused fury among many music teachers and educationists.* *The report reduces the number of Attainment Targets recommended by the music Working Group in Music for ages 5 to 14 from three to two alters its balance away from performing and in favour of factual knowledge and suggests that Western classical music is given prominence over music of other cultures.* *Generalist teachers, particularly, need as much guidance as possible and there is a risk that two attainment targets would only serve to confuse or limit teachers, by providing too vague notion of the scope of the subject.* *There are also fears that the emphasis on historical and stylistic knowledge will soak up available lesson time, leaving little scope for practical activity, thus both making the proposed Curriculum unworkable and going directly against what is commonly considered good practice in music teaching.*	*Music Teacher*, England	("News," 1992, p. 5)
7.	Primary and secondary	1999	*Robert Meikle, head of department of music, University of Birmingham:* *At Key Stage 3, the proposal is to clarify the range that music teachers are expected to cover through a requirement to select musical genres, styles and traditions. Selection is vital for depth but that should not presuppose a narrow range of selection. It would be good if the "genres, styles and traditions" were as distinct as possible: a selection that concentrated on, say, the (Western) concerto and the (Western) oratorio as two distinct genres would clearly be impoverished beside one that chose the (Western) concerto and drumming traditions of west Africa.* *Maxwell Pryce, honorary secretary of the Schools Music Association:* *The secretary of state's proposals for all subjects in Key Stage 3 aims to "increase the scope for teachers to exercise their professional discretion to teach topics in depth." Why not just admit that the present curriculum is too full, so now some of it can be left out the claim is that "the range of music expected… has been clarified through the requirement [for teachers] to select musical genres, styles and traditions." I remember the old days when we each tended to teach the "genres, styles and traditions" with which we were most comfortable. Are we in danger of losing some of the undoubted advantage of having a national curriculum? You might know Bach or you might know Bacharach. And you might*	*Music Teacher*, England	(Scharf, 1999, p. 17)

Row number	School level	Year	Citation (across Australia and England) and summary of citation (Russia)	Journal and place	Reference
			get through without being within sniffing distance of a gamelan: it could all depend on which school you went to.		
8.	Primary and secondary	2003	*The four prominent musicians leading the Music in Education Consortium have reported a successful first meeting with education secretary Charles Clarke and school minister David Miliband. Percussionist Evelyn Glennie, flautist James Galway, composer Michael Kamen and cellist Julian Lloyd Webber joined forces to protect about the increasing marginalisation of music, classical in particular, in schools.*	*Music Teacher*, England	(Agnew, 2003, p. 7)
9.	Primary and secondary	2005	*"There is more music than ever – children are surrounded by it from dawn to dusk – but does it include what we call classical music? Is classical music being marginalized relative to other forms of music?" Lord Moser asked. His view was that classical music was being "drowned." He welcomed the Music Manifesto, but questioned its emphasis on performing urging that, for the majority of children, learning to listen should be the priority, not learning to play. Barbican chief executive John Tusa took up the political theme, pointing to a ministerial fear of praising classical music.*	*Music Teacher*, England	(Jenkins, 2005b, p. 7)
10.	Primary and secondary	2004	*What place does contemporary art music occupy in music education? Robin Newton talks to teachers and students about why the newest repertoire is being neglected.* *One of the most remarkable aspects of art music over the last 150 years had been the growing disinterest in the music of living composers… The varieties of factors that have contributed to this state seem also to have led us to a situation where contemporary music occupies only a tiny amount of classroom time.* *The National Curriculum does not mention contemporary art music but it does require that students be taught through a range of live and recorded music from different times and cultures. The music schemes at primary and secondary level require that all children experience music form the past and the present, as well as expecting that example repertoire is take form the classical, folk, popular and jazz idioms.* *So, on a basic level, there is a direct requirement that the music of our time forms a part of every child's education. Why is it, then, that it is dealt with sketchily, if at all? Philip Dewhurst, head of music at Cheadle Hulme School, believes that many teachers see it as a difficult area. "A lot of people find it tough to understand much of the music from the 20th and 21st centuries. It is difficult enough getting pupils to remember what Mozart sounds like, let alone someone like Boulez. I look at minimalist composers because they are usually attractive to listen to and quickly make an impression on the kids."* *Matthew Ash, head of music at Blessed Thomas Holford Catholic College, believes that many music teachers "avoid it in their own listening and consequently they tend not to*	*Music Teacher*, England	(Newton, 2004, p. 18)

Row number	School level	Year	Citation (across Australia and England) and summary of citation (Russia)	Journal and place	Reference
			include it in their own teaching." Ash, however, makes extensive use of contemporary music in his teaching: "I use contemporary music within my lessons where it is appropriate to the skills and potential of each particular class, usually to show pupils how inventive contemporary art music can be, and to inspire the kind of creative freedom that working within a contemporary musical language can offer." *Part of elusiveness of contemporary music can be attributed to its technical difficulty in performance. It is relatively common for living composers to require special techniques from performers that appear difficult and even damaging.* *"The performance issue can be a barrier to understanding and affection but it is certainly possible to overcome this to a certain extent if the creative, practical outlet is provided through compositional activities."* *According to Ash, contemporary music is clearly an area rich in classroom resources. "I believe that it is important to promote an awareness that there is good and bad music being created in every stylistic area. It is our job to encourage pupils to develop their own musical knowledge, inspired by the widest possible range of musical experiences."*		
11.	Primary and secondary	2005	*Julian Lloyd Webber, currently beloved of many a hard-pressed Fleet Street contributor for his ability to come up with a quote for their short-order news story, did his best to make a case for classical music. He declared that pupils already know about pop music, and wasn't it important to teach them something they didn't know? Actually, give the age of the repertoire in view; I'd guess that Blur, Oasis and Suede are likely to prove a unfamiliar to many of them as Dunstable, Byrd and Purcell. And if you don't follow Edexcel's specifications closely, it's worth pointing out that Britpop is likely to be coming in at the same time that reggae and club dance remix are going out, so there is no overall change in balance.* *Thus, when they turn to music, they often have in mind a narrow list of classical composers' names and dates, with no discussion as to why his information is of importance or of why these composers' works are of value.* *The purpose of education is to impart knowledge and foster skills, and thereby to open eyes, ears and minds. A balanced music education, with a developing appreciation of contrasting kinds of repertoire, can only help to produce balanced people.*	*Music Teacher*, England	(Jenkins, 2005a, p. 5)
12.	Primary and secondary	2006	*In today's world of soundbites, and a prevailing pop culture, classical music needs to regain some of its lost ground. The national curriculum does little to address this, with its emphasis on creativity and composing.* *I feel there is great scope for teachers, but first the resources have to be made readily available.*	*Music Teacher*, England	(Baron, 2006, p. 7)

Row number	School level	Year	Citation (across Australia and England) and summary of citation (Russia)	Journal and place	Reference
13.	Years 1 - 8	1983	Musical repertoire which is included in the new programme *Music* not only supports the unity and connection between the singing and listening repertoire but also provides the purposefulness of choir activities, practices/rehearsals.	*Music in School*, Russia	(Kabalevsky, 1983b, p. 15)
14.	Years 1 - 8	1983	The question about simplicity or difficulty of classical music for children is easy when real conditions and pedagogical means are taken into consideration. The important matters for delivery of effective music education in classrooms are the quality of music taught, sequence and continuity of introducing musical repertoire, and contexts around this musical repertoire. [Quality of music] For example, Tchaikovsky's works should not be introduced with symphonies and other dramatic masterpieces but rather with his songs, dances, and marches. March of the *Nutcracker*, waltz from the *Swan Lake*, and the Russian folk song about a birch tree which sounds in the Finale of his *Fourth Symphony* are the first steps into classical music in primary school. This is an introduction to Tchaikovsky's pure music. [Sequence and continuity] Sequence and continuity in musical repertoire which is defined by the logistics of the new program, are part of pedagogical process. This will enable primary school students perceive classical masterpieces. [Contexts] Contexts around music repertoire and all work in classroom should support the development of deeper perception on music.	*Music in School*, Russia	(Tarasov, 1983, pp. 15-16)
15.	Years 1 - 8	1985	Ten years ago, all acquaintance with music was limited to the singing repertoire learnt in +class. However, contemporary music lessons set a broader objective of introducing the world of Western art music which includes a variety of genres, styles and comes from different countries created by Western and Russian composers. During music lessons, we teach students to understand that music reflects our lives, nature, emotions and feelings, history, future, one's dignity, culture, virtues, moral principles and so on. Pop songs may be good but this is not the music which we should begin music education with. Only serious music develops thought and feelings. We have to teach how to understand the aesthetic beauty of kindness and joyfulness of life.	*Music in School*, Russia	(Chernousova, 1985a, p. 26)
16.	Years 1 - 8	1985	The new programme *Music* includes a wide variety of musical styles and genres. The examples include music of Soviet, Russian and other Eastern European composers	*Music in School*,	(Medvedeva, 1985, pp. 11-

Row number	School level	Year	Citation (across Australia and England) and summary of citation (Russia)	Journal and place	Reference
			(which constitute the Western Art music).	Russia	12)
17.	Years 1 - 8	1987	The fundamental importance of music in schools was established in 1918 by the Music Branch of the Public Department of Education. It should not be considered as an amusement and entertainment. It is also not as science. It has to captivate students. The goal is not to know music or have knowledge about music, and it is not to become proficient in performing techniques but rather a development of the ability to perceive music, to feel emotions that are expressed in music, and to feel the need for music. There are two perspectives in the new program: “life in music” and “music in life.” The conceptual motif of the new program is to develop the understanding that music is not merely entertainment but rather an important part of every person’s life (an indissoluble connection between music and life).	*Music in School*, Russia	(*Музыка в школе* [*Music in School*], 1987, p. 25)
18.	Years 1 - 8	1986	Students are exposed to the complex musical forms from the yearly years of schooling. Music perception has to be prepared by teacher’s explanations which help to understand musical imagery. Teachers organise and direct music observation. There is a connection between music perception and performance. While developing perception the quality of performance grows. Hence quality performance presumes a deeper perception which is underlying foundation of performance. It is sad when teachers do not use the masterpieces of Western art music in their teaching practice. As a result, there is an absence of a systematic educational and musical influence upon the students at school. Therefore, the level of attainment in music education is easy to define: There is no quality.	*Music in School*, Russia	(Tolstaya, 1986, pp. 22-23)
19.	Years 1 - 8	1988	There is no need to introduce musical masterpieces to students in a chronological order in general schools. During every school year, students should be exposed to music of all times. We should not keep contemporary art music for older students.	*Music in School*, Russia	(Kabalevsky, 1988, p. 15)
20.	Years 1 - 8	1988	The list of music repertoire in the new program consists of classical music of Western Art. However, commercialised music is everywhere outside schools. The children and youth are getting the message that life is one thing and the music lesson is another. It is important to create the atmosphere at schools which promotes a clearer message. There is “serious” music for thinking – culturally and artistically rich, and “light” music for entertainment – empty.	*Music in School*, Russia	(Kudryavtsev, 1988, p. 29)

Row number	School level	Year	Citation (across Australia and England) and summary of citation (Russia)	Journal and place	Reference
21.	Years 1 - 8	1989	It is sad when teachers do not use the masterpieces of Western art music in their teaching practice. As a result, there is an absence of systematic educational and musical influence upon the students at school. Therefore, the level of the attainment in music education is easy to define – there is no quality.	*Music in School*, Russia	(Yudina, 1989, pp. 31-32)
22.	Years 1 - 8	1990	The goal of music education at school is that every school graduate should learn how to love music and with its help to understand life including his or her own and the lives of other people; it is also necessary to learn to express his or her attitudes to life through making music – singing or playing musical instrument. The seeds of classical and traditional music have to be planted in the student's soul. Nobody certainly forbids pop music in schools but this should take place during school discos or evening parties.	*Music in School, Russia*	(Nikitin, 1990, p. 8)
23.	Years 1 - 8	2005	I make attempts to help students to perceive serious music as a part of their lives. Without this part they will not feel their lives full. I am trying to convince them that serious music is comprehensible to everybody because it is written for everybody. Thirty years ago, Kabalevsky revealed the issue of "light" music. He included in his program the best examples of "light" music. His attempt was not to hide music for entertainment from students and showed them outstanding arrangements of pop music.	*Music in School, Russia*	(Sergeeva, 2005, p. 6)
24.	Years 1 - 8	2007	In schools, the accent of music education should not be on performance and theoretical knowledge but on the extension of music repertoire with the focus on infections and imagery, the development of the students' emotional responses to music and the formation of sustained interest in music as a part of life. Knowledge of music is more important than knowledge about music. Improvisation is an effective method in the development of vocal skills. Shostakovich, a Soviet composer of the 20th Century said that for to be able to love music one needs to listen to it. He was thinking about classical music. Where do children have opportunity to listen to serious classical music? There is only one hope. They listen to serious music at schools. Students' emotional responses to music are the goal of music lesions. When participating in discussions about music, students learn to understand their musical impressions. Movement to music include – walking, marching, stamping, hopping, bending, clicking and other gestures: dance-like movements. There are also staging or dramatisation, and musical games. Musical games are used to activate students and to form their interest in music. Performing musical instrument is the icing on the cake.	*Music in School, Russia*	(Prilutskaya, 2007, pp. 26-35)

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25.	Years 1 - 8	1990	The communist ideology and socialist perspective were the disadvantages of the school music curriculum. With the collapse of the socialist system, the content of the program changed in 1994.	*Music in School, Russia*	(Pigareva, 1990, p. 23)
26.	Years 1 - 8	1994	In 1994, the program Music has been changed. Its new publication does not include an ideological perspective… The changes in the program also include an expanded list of music repertoire at the end of each school semester, which includes more Russian traditional folk music, Western music and music by Russian composers.	*Arts at School*, Russia	(Beider & Sergeeva, 1994, p. 24)

Table 3l

Musical Repertoire for Primary Schools Suggested by the NSW Board of Studies

Stages and school years	K-6 Creative Arts Units of Work (BOS, 2000a)	Unit/program overviews (BOS, 2011a, 2011b, 2011c ,and 2011d)
Early Stage 1: Kindergarten	*Zum Gali Gali*, *This Old Man*, *Shoo Fly*, *Sound Song* by Harriet Powell, *Flight of the Bumble Bee* by Rimsky-Korsakov, and *I Danced with a Mosquito* by Anotol Liadov	*When I get mad I beat my drum*, *Peanut butter and jelly*, and *Mal, mal, mal*
Stage 1: Years 1 - 2	*When I Get Mad I Beat My Drum* (chant) by Sandy Offenhiem, *Where the Forest Meets the Sea* by Jeannie Baker, and *Noongar in the Bush*	*Where the forest meets the sea* and *Kaeru no uta*
Stage 2: Years 3 - 4	*Ride on My Bike*, *Night and Day* (speech rhyme), *The Beginning of the Day* by Anne Boyd, and *Peer Gynt Suite* by Grieg	*Etchings* (rhythm patterns)
Stage 3: Years 5 - 6	*My Island Home* recorded by the Warumpi Band on *Go Bush* album, *Absolutely Everybody* by Holden/Ingram/Hicks	*Just gimme the beat* and *The earth is our mother* (chants)

Table 3m

Music Repertoire for a Senior Level of Secondary Schools Suggested in the Music, Senior Syllabus (QSA, 2004)

Topics	Styles	Music repertoire
Love and Loss	Madrigals, leider, rock songs, film music, Bach chorales, operatic arias and duets	Blues songs Mozart's *Requiem* Gorecki's *Symphony of Sorrowful Psalms* (Symphony no. 3) (p. 45)
Music of the Theatre	From opera to musicals and rock opera	Studying the repertoire of one composer of music for the theatre, e.g., Mozart, Andrew Lloyd Webber (p. 45)
From Allemande to Hip Hop	Renaissance dance suite, ballet music, ethnic folkdances (e.g., English, Hungarian, Latin American)	Handel, *Water Music* Saint-Saëns, *Danse Macabre* Ann Boyd, *Fandango* Brahms, *Hungarian Dances* Chopin, *Mazurkas* Bizet, *Farandole* Strauss, *Waltz* Tchaikovsky, *Waltz* A minuet and trio from any classical symphony (p. 45)
Who are we?		Sporting songs, e.g., *We are the Champions*, *Up there Kazaly*, *Simply the Bes*t (Tina Turner) The Marseillaise, Do you Hear the People Sing (from *Les Miserables*) Holst, *The Planets* Tchaikovsky, *1812 Overture* (p. 46)
Homegrown: An exploration of Australian music		Elana Kats-Chernin, *Russian Rag* Sarah Hopkins, Reclaiming the Spirit Stephen Leek, *Island Songs* and *Ngana* Yothu Yindi, *Treaty* Christine Anu, *My Island Home* Colin Brumby, *Australian Festival Overture* Peter Sculthorpe, *Kakadu* Nigel Westlake, *Antarctica* (p. 46)
Bold and the Beautiful		Beethoven, *Symphony* no. 9 Grieg, A-Minor *Piano Concerto* Debussy, Schoenberg, Kurt Weill, Wagner, Leroy Anderson, Leonard Bernstein, Benjamin Britten, Bill Haley and the Comets, Beatles, Queen Duet from Bizet's *Pearl Fishers*; Bizet, *Toreador Song* Tchaikvosky: *Symphony* no. 5 (p. 47)

Suggested additional repertoire: Australian folksongs, composed songs in folk style, e.g., *Give Me A Home Among the Gum Trees*; songs by the Seekers; patriotic songs; country and western (any Australian artist); Australian rock and pop, e.g., John Farnham, *Silver chair*, *Human Nature*; Indigenous music; Indigenous pop music; Indigenous influence of Australian composers; Australian jazz, e.g., James Morrison, Vince Jones; art music, e.g., Sculthorpe, *String Quartet* no. 6, *Mangrove*, *Sun Music*; Vine, *Percussion Symphony* (p. 47).

Table 3n

Musical Repertoire, Areas, and Aspects of Study for the General Certificate of Secondary Education (AQA, 2010)

Area of Study	Aspects	Musical Repertoire
Music for Film (Assessment and Qualifications Alliance (AQA), 2010, p. 21)	The Western: landscapes and peoples of the Americas	*The Magnificent Seven* (1960, Elmer Bernstein) *The Mission* (1986, Ennio Morricone) *Pocahontas* (1995, Alan Menken)
	Classic monster/horror and science fiction/fantasy films	*Planet of the Apes* (1968, Jerry Goldsmith) *The Empire Strikes Back* (1980, John Williams), or any of the *Star Wars* films *Batman* (1989, Danny Elfman)
	Classic monster/horror and science fiction/fantasy films	*Planet of the Apes* (1968, Jerry Goldsmith) *The Empire Strikes Back* (1980, John Williams), or any of the *StarWars* films *Batman* (1989, Danny Elfman)
	Thriller/spy films	*Mission Impossible* (1996, Danny Elfman/Lalo Schifrin) *Tomorrow Never Dies* (1997, David Arnold) or any of the James Bond films
Music for Dance (AQA, 2010, p. 23)	Dances of the 17th to 19th centuries	Minuet, gavotte, gigue, sarabande (e.g., works such as Bach: *Orchestral Suites*, Handel: *Water Music*, *Music for the Royal Fireworks*)
	Dances of the 18th and 19th centuries	Waltz, polka (e.g music of the Strauss family, Chopin's piano music)
	Dance music of the 20th and 21st centuries: Dances of Americas	Tango, samba, salsa
	Dance music of the 20th and 21st centuries: The Club Scene	The shift from live to recorded music; discodancing (e.g., *Saturday Night Fever*). The use of music technology in club dance – sampling, sequencing, remix and DJ'ing. Dance styles from the 1990s (such as *techno*, *jungle*, *drum and bass*, *hip-hop*, *rap*, *garage*) and contemporary developments in the 2000s.

Music for Special Events (AQA, 2010, p. 25)		Purcell *Birthday Odes to Queen Mary* Marley *One Love* (Peace Concert in Jamaica) Tavener *Song for Athene* (for the funeral of a friend) Lightning Seeds *Three Lions on the Shirt* (World Cup 1998) Various/Band Aid/*Do they know it's Christmas?* (for the Live Aid famine relief concert)
Orchestral Landmarks (AQA, 2010, p. 27)	The small-scale Classical symphony orchestra; the expansion of the orchestra in Beethoven's period; additions to and wider deployment of larger orchestral sections in the Romantic period; innovative uses of orchestral resources in the 20th century to create new textures and timbres. a small scale Classical symphony by Mozart or Haydn; an early 19th century work (1800-1830); a large-scale orchestral work of the 19th century (1830-1900); and a large-scale 20th century orchestral work.	
The Popular Song since 1960 (AQA, 2010, p. 29)	Solo ballads; musical theatre; soul/gospel-influenced music; folk-influenced music; rock; fusion; and the impact of the following world musics on popular song: African; Caribbean; music from the Indian sub-continent; Latin American.	

Table 3o

Musical Repertoire as per the Music Program (Syllabus) by the Department of Education and Science of the Russian Federation (MON, 1994)

School year	Music repertoire	Reference
Year 1	Term 1 Prokofiev, *March* Chernetsky, *Approaching march* Blanter, *Football march* Tchaikovsky, *March of the tin soldiers* Kabalevsky, *Three variations of a march* Shostakovich, *March* Saint-Saens, *The carnival of animals* Tchaikovsky, Waltz from the ballet *Sleeping Beauty* Tchaikovsky, Waltz from the *Album for children* Shostakovich, *Waltz-ditty* Kabalevsky, *The dance of a young hippopotamus* Rachmaninov, *Italian polka* Levin, *The squirrels*, lyrics by Nekrasova Glinka, *Polka* Tchaikovsky, Polka from the *Album for children* Bach, J. S., *The bagpipe* Bach, J. S., *Minute* Ramo, *Tambourine* Kabalevsky, *The song about school*, lyrics by Victorov Beethoven, *The marmot* Mozart, *Aria* Gladkov, *Lullaby* Lyadov, *Lullaby* Filipenko, *The happy musician* Kabalevsky, *The first year of school*, lyrics by Marshak Ostrovsky, *Asbuka* (Alphabet), lyrics by S. Petrova Tchaikovsky, ballet *The swan lake*	(MON, 1994, p. 44-45)
Year 1	Term 2 Chichkov, *Hello, my Motherland!* Lyrics by Ibryachev Struve, *What do we call the Motherland?* Lyrics by Stepanov Dubravin, *Good Day!* Lyrics by Suslov Beethoven, *The cheerful and sad songs* Beethoven, *March* Kabalevsky, *The sad rain* Kabalevsky, *Three friends* Sviridov, *The stubborn little brother* Kabalevsky, *The clowns* Kabalevsky, *The musical pictures* Arseneva, *Far behind the river*, lyrics by Plechsheev Shuman, *A brave horse rider* Saint-Saens, *The carnival of animals* Kabalevsky, *A trumpet and a drum* Glinka, *A free song*, lyrics by Kukolnik Lyadov, *The music box* Levin, *The tilting dolls* Kabalevsky, *Carrousel* Arseev, *The rhinoceros* Salamov, *Morning in the forest* Calamov, *The evening*	(MON, 1994, p. 48-49)

School year	Music repertoire	Reference
Year 1	Terms 3-4 Tchaikovsky, *Symphony* N 4, a fragment from Finale Tchaikovsky, *Symphony* N 2, March from the 2nd movement Prokofiev, *Symphony* 7, a fragment from the Finale Kabalevsky, *Our land*, lyrics by Prichelets Kabalevsky, *Piano concerto* N 3, a fragment from the 2nd movement Tchaikovsky, the opera *Evgenii Onegin*, a fragment with the choir Rimsky-Korsakov, Lullaby from the opera *A fairy tale about tsar Saltan* Bizet, the opera *Carmen*, two marches Koval, the opera for children *Wolf and the seven kids* Krasev, the opera for children *The fly Tsokotuha* Gerchik, the opera for children *The dragonfly* Tchaikovsky, Neapolitan Song from the *Album for children* Tchaikovsky, Neapolitan Song from the ballet *The swan lake* Tchaikovsky, The dance of the small swans from the ballet *The swan lake* Tchaikovsky, March and Fairy dance from the ballet *Nutcracker* Prokofiev, Waltz. Midnight from the ballet *Cinderella* Prokofiev, symphonic fairy tale *Peter and the Wolf* Kabalevsky, *The hear teases the bear* Shuman, *The little owl* Beethoven, *The theme and variations of Dressler's march* Shuman, *The first loss* Grechaninov, *A little fairy tale* Myascovsky, *Waltz-like* Prokofiev, *A little fairy tale*	(MON, 1994, p. 52-53)
Year 2	Term 1 Bizet, Overture to opera *Carmen* Shchedrin, fragments from ballet *Konek-Gorbunek* Tchaikovsky, *Symphony* N 6, the second theme from part 1, a fragment from part 2, the main theme from part 3 Beethoven, *Symphony* N 5, the 3rd movement Shubert, *Unfinished symphony* Greig, a suite *Peer Gynt* (fragments) Glinka, Aria of *Ivan Susanin* Tchaikovsky, *Melody* Rubenstein, *Melody* Bach, J. S., *Aria* Prokofiev, Gavotte from the ballet *Cinderella* Bizet, Farandola from the *Arlesian Suite* Saint-Saens, *The carnival of animals*, March of the lion king Chopin, *Polonaise* Chopin, *Prelude* N 7 Chopin, *Prelude* N 20 Rimsky-Korsakov, Three wonders from the opera *The fairy tale about tsar Saltan* Dunaevsky, Overture to the movie *Capitan Grant's children*	(MON, 1994, p. 57)
Year 2	Term 2 Prokofiev, *The chatterbox* Kabalevsky, *The drum*, lyrics by Barto Kabalevsky, *Who is on duty?* Lyrics by Schwartz Arseev, *The blacksmith*, lyrics by Marshak Grieg, *March* Beethoven, *Symphony* N 5 Kabalevsky, *Three friends* Grieg, *A song about the hero* Grieg, *A song about the little girl*	(MON, 1994, p. 66)

School year	Music repertoire	Reference
	Musorgsky, *With a doll* Grieg, *The pilgrim* Arceev, *The train* Rimsky-Korsakov, *The flight of the bumble bee* Saint-Saens, *The carnival of animals* Kosenko, *The rain* Musorgsky, *The ballet of the unhatched chicks*	
Year 2	Term 3 Prokofiev, the symphonic fairy tale *Peter and the Wolf* Tchaikovsky, *Symphony* N 4, a fragment from Finale Beethoven, *Sonata* N 5 Belyi, *The little eagle*, lyrics by Shvedov Knipper, *Why does a bear sleep in winter time?* Lyrics by Kovalendov Starokodimsky, *The amateur fisherman*, lyrics by Barto Loktev, *Twelve piglets*, lyrics by Levashov, Grieg, *In the cave of the mountain king* from *Peer Gynt* Grieg, *The walking gnomes* from *Peer Gynt* Shchedrin, the ballet *Konek-Gorbunok* Grieg, *The morning* from *Peer Gynt* Rachmaninov, *The Island* Chopin, *Preludes* N 7 and 20 Tchaikovsky, *The morning reflection* Grieg, *Waltz* in E minor Shubert, *Waltz*, Piece and March	(MON, 1994, p. 70)
Year 2	Term 4 Tchaikovsky, *Symphony* N 6, the main theme from the 3rd movement Grieg, The Solveig's song from *Peer Gynt* Tugarinov, *I am drawing the see*, lyrics by Orlov Popatenko, *The starling is oversees*, lyrics by Ladonshchikov Popatenko, *The starling is back*, lyrics by Ladonshchikov Borodin, *The sleeping Dutches* Kabalevsky, *Rondo-march* Kabalevsky, *Why have we built the house?* Lyrics by Victorov Tchaikovsky, *The album for children* Massne, *Elegy* Glinka, *Chernomor's march* from the opera *Ruslan and Ludmila* Grieg, Anitra's dance from *Peer Gynt*	(MON, 1994, p. 74)
Year 3	Glinka, *The patriotic song* Dargomyzshsky, *Variation on the traditional Russian folk song* Rachmaninov, *Piano concerto* N 3 Glinka, *Variation on the traditional Russian folk song* Rimsky-Korsakov, *Sadco's song* from the opera *Sadco* Glinka, *Fantasy for symphonic orchestra* Dunaevsky, a fragment of music from the movie *Kuban's kasaks* Grechaninov, the choir from the opera *Dobrynya Nikitych* Glinka, the final choir from the opera *Ivan Susanin* Prokofiev, the choir from cantata *Alexander Nevsky* Shostakovich, *Novorossiiskie chiming clock* Chichkov, *The musician*, lyrics by Belyakov Levin, *Mitya*, lyrics by Moshkovskaya Rimsky-Korsakov, a fragment of the choir from *Snegurochk*a Khachaturyan, the ballet *Gayane* Khachaturyan, *Sonatina* for piano Spadavekkia, *The kind bug*, a song from the movie *Cinderella*	(MON, 1994, p. 82)

School year	Music repertoire	Reference
Year 4	Balsis, cantata *Do not dare to touch the blue globe* Gershwin, The lullaby from the opera *Porgy and Bess* Grieg, *The sunset*, lyrics by Munk Tchaikovsky, *Four Seasons*, The autumn song (October) and Barcarolla (July) Beethoven, *The variations to the Russian theme* Beethoven, *Sonata* for piano N 4, a fragment from part 2 Kodai, Chardash from the opera *Hari Yanosh* Glinka, *Venetian night*, lyrics by Koslov Mozart, *The variations to a French folk song* Mozart, *Sonata* for piano, Turkish rondo Mozart, *Symphony* N 40 Blanter, *Katyusha*, lyrics by Isakovsky Kabalevsky, *The variations to a Japanese folk song* Chopin, *Mazurka* N 47, A minor Chopin, *Mazurka* N 43, G minor Chopin, *Prelude* in D sharp major Chopin, *Polonaise* N 2, C minor Chopin, *Mazurka* N 45, A minor Soloviev-Sedoi, *I only all boys from around the globe…* lyrics by Lihotal Chichkov, *What are boys and girls made from*, lyrics by Haletsky Pahmutova, *The little eagles are learning how to fly*, lyrics by Dobronravov Shostakovich, *The motherland hears*, lyrics by Dolmatovsky Kabalevsky, *The song of the morning, spring and piece*, lyrics by Solodai Dynaevsky, *March of cheerful guys* from the movie *Cheerful guys*, lyrics by Lebedev-Kumach	(MON, 1994, p. 91)
Year 5	<u>Semester 1</u> Rahmaninov, *Vocalis* Tchaikovsky, *A sad song* Glinka, *The skylark* Rubenstein, *The mountain peaks* Varlamov, *The mountain peaks* Sviridov, *A poem dedicated to Sergey Esenin*, parts 2 and 8 Rimsky-Korsakov, *Lullaby* from the opera *Sadko* Rimsky-Korsakov, *Play my guselki* from the opera *Sadko* Glinka, a scene from opera *Ruslan and Ludmila* Khachaturian, fragments from ballet *Chippolino* Morosov, ballet *Doctor Aibolit* Myaskovsky, *Symphony* N 6, Finale Aladov, *Melody* Borodin, *Quartet* N 2, the 3rd movement Mozart, *Symphony Jupiter*, the 2nd movement Mozart, *Fantasy*, C minor Mozart, *Sonata* C major, the 1st movement Chopin, *Waltz* Rodgers, *Do-re-mi* from *Sounds of Music* Grieg (masterpieces of teacher's choice) Beethoven, *Piano Concerto* No. 4, the 2nd movement Bach, J. S., *Organ Prelude*, G minor	(MON, 1994, p. 110)

School year	Music repertoire	Reference
Year 5	Semester 2 Ruderman, *The Song about Horse Cart* (instrumental piece) Aturov, *Across the valleys and hills*, lyrics by Parfenov Frenkel, *The last battle*, a song from the movie Frenkel, *Chaise*, lyrics by Rozhdestvensy Borodin, *Symphony* No. 2, the 1st movement Nikitin, *The Song about a little trumpeter*, lyrics by Krylov Beethoven, *Coriolan* Overture Mussorgsky, The Varlaam's song from opera *Boris Godunov* Mussorgsky, opera *Khovanshchina*, overture Mussorgsky, *The Pictures for exhibition* Mussorgsky, *The little orphan*, lyrics by Mussorgsky Prokofiev, *Waltz* from opera *War and Piece* Pokrass, *Budenny's March* (instrumental piece) Rabel, *Habanera* Kabalevsky, *Good night*, lyrics by Victorov Tsfasman, *Hello, hello*, lyrics by Kadashevich Debussy, *Solemnity* *The sounds of the Rostov chimes* Stravinsky, Ballet *Petrushka*, the 1st scene Rachmaninov, *Etude-picture*, E flat major Rachmaninov, *Prelude*, G major Basner, *Where does the Motherland start from*, lyrics by Matusovsky Shubert, *Ave Maria* Mozart, *Sonata*, C minor Chopin, *Nocturne*, C minor Chopin, *Nocturne*, F minor Tchaikovsky, opera *Evgenii Onegin*, introduction/overture Rimsky-Korsakov, opera *Sadco*, the 2nd scene Tchaikovsky, opera *Nutcracker*, *The battle with mice* and *Pa-de-de* Rachmaninov, *Prelude*, G sharp minor Tchaikovsky, fragments from masterpieces (teacher's choice) Beethoven, *Coreolan*, Overture in piano arrangement	(MON, 1994, p. 215)
Year 6	Semester 1 Tchaikovsky, *Symphony* in B minor, Op. 74, Pathétique, the 1st part, the 2nd theme Tchaikovsky, *Sentimental Waltz* Tchaikovsky, *Italian Capriccio* Chopin, *Waltz* Kabalevsky, *Wonder-music*, lyrics by Alexandrova Bach, J. S., *Organ Fugue*, G minor Bach, J. S., Prelude N 8 from *Twelve preludes* Bach, J. S., *A spring song*, lyrics by Ginsburg Bach, J. S., Fugue in D sharp minor from *The well-tempered clavier*, book 1 Beethoven, *Sonata* No.20, the Minuet Beethoven, *Sonata* No. 7, the second part Beethoven, *Symphony* N 5, the 1st movement Kabalevsky, *A small requiem* Rachmaninov, *Piano Concerto* No. 2, C minor, the 1st movement Rimsky-Korsakov, suite from opera *The Golden Cockerel* Scryabin, *Etude*, D sharp minor Glinka, *The patriotic song* Gluck, opera *Orfeo and Euridice*	(MON, 1994, p. 134)

School year	Music repertoire	Reference
Year 6	Semester 2 Soloviev-Sedoi, *The ballade about a soldier*, lyrics by Matusovsky Bach, J. S., *The suite No.2 for orchestra*, part 7 Stravinsky, *The suite No. 2 for orchestra* Rimsky-Korsakov, Opera *Snegurochka* Mozart, *The little night music*, rondo Mozart, *Requiem*, part 7 Lacrimosa Mozart, *Fantasy*, D minor Mozart, *The concert rehearsal* Sviridov, Overture to the movie *Time, Forward* Kabalevsky, *Piano concerto* No. 3, Finale Kabalevsky, *Cello concerto* No. 1, G minor, the 2nd movement Kabalevsky, *Requiem*, the 2nd movement, No. 8 Our children Prokofiev, the suite *Winter bonfire* Lvov-Kompaneets, *It is good that there are holidays!* Salmanov, *Choir concerto*, part 4 Rachmaninov, *Spring waters*, lyrics by Tyutchev Chichkov, *The song about a giraffe*, lyrics by Entin Bachor, *Marakonda*, symphonic piece Tchaikovsky, *Piano concerto* No. 1, B flat minor Strauss, operetta *Fledermaus* (literally 'flying mouse'), Waltz Khachaturian, *Viola concerto*, D minor, the 3rd movement	(MON, 1994, p. 150)
Year 7	Semester 1 Novikov, *The roads*, lyrics by Oshanin Rachmaninov, *Iceland*, lyrics by Balmont Shubert, *Erlkönig* (Forest King) Skryabin, *Prelude* No. 4 Rachmaninov, *Spring waters*, lyrics by Tutchev Beethoven, *Overture* to *Egmont* Ravel, *Bolero* Molchanov, opera *The lovages* are quite here, The tourist song Liszt, *Rhapsody* No. 2 Shubert, *The organ-grinder* Chopin, *Waltz*, D sharp major Chopin, *Waltz*, C sharp minor Chopin, *Etude* No. 12, C minor Pahmutova, *The star-fall*, lyrics by Dobronravov Bach, J. S., *Organ fugue*, A minor Bach, J. S., Alm's aria from *Mass* in B minor Shostakivich, *Symphony* No. 7 Shostakivich, *Festive Overture* Sibelius, *The sad waltz* Prokofiev, *Symphony* No. 5, the 1st movement Grieg, *Peer Gynt*, The death of Ase	(MON, 1994, p. 171)
Year 7	Semester 2 Glinka, opera *Ruslan and Ludmila* Struve, *The school ship*, lyrics by Ibryaev Taktakishvili, *Oratorio* Muradelli, *Buhenvaldski nabat*, lyrics by Sobolev Tuchmanov, *The Victory Day*, lyrics by Haritonov Frnkel, *The ballade about a guitar and trumpet*, lyrics by Levitansky Kabalevsky, *The happiness* (The school waltz), lyrics by Vysotskaya Mozart, *Symphony* No. 40 Mozart, *The Marriage of Figaro, or the Day of Madness*, aria Figaro Tchaikovsky, *Romeo and Juliet*, Overture-fantasy	(MON, 1994, p. 188)

School year	Music repertoire	Reference
	Shostakovich, *Symphony* No. 7, a fragment from the 1st movement Prokofiev, the ballet *Zolushka* (Cinderella) Bizet, the opera *Carmen*, overture and the final scene Rimsky-Korsakov, opera *Skasanie o nevidimac grade Kitezhe*	
Year 8	Semester 1 Bach, J. S., *Toccata and fugue for organ*, D minor Bach, J. S., The aria for alto from the *Oratorio St. Mathew passion* Siger, *We will overcome everything*, lyrics by Bolotin Okudzhava, *The small orchestra of hope* Beethoven, *Sonata* No. 14 (Moonlight) Strauss, *Polka pizzicato* Tchaikovsky, *Symphony* No. 4, Scherzo Shubert, a vocal suite the *Beautiful miller's wife* Petrov, *I am walking down the streets of Moscow*, a song from the movie, lyrics by Shpalikov Lobos, *The aria for soprano and a cello ensemble* Shostakovich, *Symphony* No. 9 Shostakovich, *Symphony* No. 5, the 1st movement Prokofiev, *Romeo and Juliet* Bernstein, the fragments from a musical Schoenberg, *A Survivor from Warsaw*, Op. 46	(MON, 1994, p. 199)
Year 8	Semester 2 Rachmaninov, *Polka* Kolmanovsky, *Waltz about waltz*, lyrics by Evtushenko Glinka, *Waltz – fantasy* Shantagrel and Dubi, *Glory to the 17th regiment* Lei, *A love history* Delanoe, Pallaviccini and Kununio, *Chao, bambino!* Dumon, *No, I have no regrets* Lennon and McCartney, *Because* Luchenok, *Hatyn* Rock-and-roll, *Roll'em Pim* Kabalevsky, *Vocalis* Verdi, opera *Rugoletto* Dynaevsky, the operetta *The white acacia* Lebedev-Kumach, *The march of cheerful people* Gershwin, *Piano concerto* Gershwin, *The blur rhapsody* Khrennikov, ballet *Love for love* Bizet, ballet *Carmen* Shchedrin, *Carmen-suite* Shchedrin, the opera *Varvara's Song and Chastushki* Kabalevsky, the opera *Kola Brunion* Khachaturian, *Gallop* and *Waltz* Beethoven, Rondo-capriccio, *Rage over a lost penny* Beethoven, *Ecossaise*, E flat major Beethoven, *Symphony* N 5, C minor Mussorgsky, Marfa's song from opera *Khovanshchina* Mussorgsky, opera *Boris Godunov* Prokofiev, *Classical symphony* Prokofiev, opera *The green grove* Pahmutova, *The hope*, lyrics by Dobronravov, Kabalevsky, *The school years*, lyrics by Dolmotovsky Molchanov, The crane song from the movie *We will live until Monday*	(MON, 1994, p. 215)

Appendix 4A

Status and the Context of the Arts as a Learning Area

Even though the *National Review* pointed out that the context of the arts as a learning area was one of the themes that impact the status of school music, it was not offered for public discussion. The *National Review* referred to *The Inter Review of Curriculum and Assessment Frameworks project* (INCA) (O'Donnell, 2004) to draw from discourse on what music inherited from music's integration into the Arts Learning Area. This document

> provided a comparative study of the Arts, creativity and cultural education in 19 educational systems, including Australia, finding the Arts to have been formally established in the school curriculum. However the issue of the low status of arts subjects has surfaced as a "constant theme" (p. 16). There have been "widespread concerns about the status and value of the Arts in practice" (p. 5) and the study declares "an urgent need to raise the status of the Arts at all levels" (p. 15). The study also found students to be less "motivated to study subjects which they consider to be of low importance to schools and employers, especially if those subjects are not enjoyable and have failed to demonstrate their relevance to young people" (p. 16). (as cited in the *National Review*, 2005, p. 6)

Thus, according to the *National Review*, with the integration of music into the Arts Learning Area in the 1980s, music education, it appears, has been given a low status. Similarly to the *National Review*, Caesar et al. (1995)[1644] states that primary and secondary schools did not address the arts seriously. Was status not poor before integration? The data show that status was poor long before the integration of music into the Arts Learning Area. Contrary to the *National Review*, Carroll (1988)[1645] stated that the policy statements that declared the arts as a compulsory area of study and music as a compulsory subject within the arts, contributed to the rise of the status of school music among teacher training colleges.

[1644] Table 4a, row 17.
[1645] Table 4a, row 15.

Appendix 4B

Status and Value of Music Education, and the Role of Community

The *National Review* connected status of school music to the theme "the value of universal music education and community expectations and commitment to it" (p. 44). This statement is comprised of two parts, namely the value of a universal music education, and community expectations and commitment. However, only the first part of this statement – the value of music education and the benefits for students – was offered by the *National Review* for public discussion and support. Similarly to the *National Review*, Balyasnaya (1983)[1646] (Russia) pointed out the general perception of the value of a universal music education and its the impact on status. She stressed the aesthetic power of music which influences students' inner world. Similarly to her, Stolova (1986)[1647] stressed that status of music is high because of the values of music for child development at both primary and secondary school levels.

The negative impact of the low community expectations and lack of commitment to music which reflected badly on the status of music was pointed out in Australia, England, and Russia. For example, when referring to primary schools, Hoermann (1988)[1648] (Australia) wrote that parents believed that classroom music was a worthwhile leisure pursuit. A. Thomas (1999)[1649] (Australia) wrote that school executives have poor attitudes towards music. D. M. Smith (1969b)[1650] (England) pointed to primary school students' lack of interest in music. When writing about both primary and secondary schools, H. Hall (1987)[1651] observed that principals, parents, funding bodies, and the like made music a low priority. Sarah (1978)[1652] also pointed out that in England, there was a widespread rejection of school music students and teaching efforts by large number of adolescents. Shyshkina (1989)[1653] (Russia) wrote that it is common for classroom music not to be taken seriously by everybody. Sarah (1978)[1654] (England) believed that secondary school students do not have good expectations when it comes to music at school. Similarly to Sarah, Kartomi et al. (1988)[1655] was concerned that the number of candidates presenting themselves for the TEE (Tertiary Entrance Examination) in music was low, and that music at secondary schools was not regarded as a valuable experience for later life in Western Australia.

[1646] Table 4a, row 30.
[1647] Table 4a, row 42.
[1648] Table 4a, row 2.
[1649] Table 4a, row 6.
[1650] Table 4a, row 18.
[1651] Table 4a, row 14.
[1652] Table 4a, row 8.
[1653] Table 4a, row 47.
[1654] Table 4a, row 8.
[1655] Table 4a, row 10.

Appendix 4C

Status and Musical Activities

In England before the emergence of the *National Curriculum* in 1988, every music teacher established their own programs. Although education is the responsibility of individual states and territories in Australia, it seems that the states and territories follow the same pattern of curricular organisation as England. According to the *InterReview of Curriculum and Assessment* (INCA) (O'Donnell, 2004), there was a collaboration through the Ministerial Council on Education, Training and Youth Affairs (MCETYA) which developed profiles (statements of outcomes across levels of achievement) for eight Key Learning Areas (KLAs) (English, mathematics, science, technology, health and physical education, languages other than English, studies of society and environment, and the arts) in 1989. These served as a reference point for states and territories as well as schools and teachers in determining pedagogy, assessment, resources, materials, and classroom organisation. These also had been adopted and adapted according to local needs (p. 27). The establishment of state curricula happened in the period from 1989 to 2001 in primary schools. There was reform in the Australian secondary curricula which took place from 1989 to 1991 (p. 7). There were also two pilot curriculum framework projects in Queensland and Tasmania. In these projects the curricula were organised around more abstract clusters rather than KLAs. In Queensland, for example, these were "life pathways and social futures" and in Tasmania "personal futures and communication." A similar curriculum reorganisation was introduced in Victoria in 2005 (p. 27).

This thesis provides the evidence that indicates that the importance of the appropriate music program content and its relationship to the status of music as a school subject, was pointed out many years ago. For example, D. M. Smith (1969b)[1656] (England) wrote about the necessity of an appropriate content in music lessons and the suitability of content for each stage of primary school. Carroll (1988)[1657] (Australia) focused specifically on the quality of the secondary school's music courses and activities and stated that there was a relationship between them and the status of music. Swanwick (1976)[1658] and Whale (2004)[1659] wrote that there was no interesting or relevant content and this negatively affected the students' attitudes

[1656] Table 4a, row 18.
[1657] Table 4a, row 15.
[1658] Table 4a, row 25.
[1659] Table 4a, row 27.

to music at school. In Russia, Balyasnaya (1983)[1660] wrote that the status of music at schools has improved because the content of music programs was connected to students lives. Similarly to her, Chernousova (1985)[1661] stated that a variety in content has led to the high status of music. Pilichyauskas (1990)[1662] offered advice on how to raise the status of classroom music and recommended that content be made comprehensible and relevant to students.

[1660] Table 4a, row 30.
[1661] Table 4a, row 36.
[1662] Table 4a, row 51.

Appendix 4D

Status and the Role of Music Teachers

The next theme covered in the *National Review* connected the status of music education to "the role of music teachers and the effectiveness of teacher preparation through pre-service courses and their ongoing professional development" (p. 44). While the status and the role of music teachers was not offered up by the *National Review* for public discussion, the issues of pre-service and in-service teacher training were presented for submissions. It is known that in New South Wales music is meant to be taught by generalist teachers. When the *National Review* stated "the role of music teachers" did it refer to qualified music teachers? Does it refer only to secondary school music teachers if looking, for example, from the New South Wales curriculum point of view? The historical and international data do not provide any indication of the relationship between the status of music as a school subject and the role of music teachers. The present thesis hypothesis is that perhaps the historical data when collated lead to a view that relates the role of the teacher to the quality of provision to a greater extent than does the status of music. In regard to the status and "the effectiveness of teacher preparation," Jeanneret (1996a)[1663] (VIC) stated that the lack of music skills of classroom teachers in primary schools has resulted in the common perception of the poor quality of music as a school subject. D. M. Smith (1969b)[1664] (England) also noted that generalist teachers were not capable of teaching and this led to the poor status of music among students. Pfaff (1970)[1665] pointed out that poor attitudes towards music among English secondary school students stemmed from inadequate teacher training.

[1663] Table 4a, row 5.
[1664] Table 4a, row 18.
[1665] Table 4a, row 24.

Appendix 4E

Status and the Diversity of Students

According to the *National Review*, diversity of students refers to students' cultural diversity, giftedness and talent, special needs, and gender. The relationship of status and diverse and complex cultural factors was pointed out before the *National Review,* as it was articulated in the Australian policy statement in the 1980s (Bourne, 1988). Bourne cited Kefala (1986) who referred to the statements from the Australia council's policy for a multicultural program and indicated that all arts were the mediums to transmit heritage. One of the objectives of the multicultural program was "to encourage, promote and support, through the arts, the education of children of ethnic communities so that they may be aware and proud of their heritage" (as cited in Bourne, 1988, p. 70). However, there is no historical and international evidence that confirms the statement that the status of classroom music in schools was related to musical giftedness and talent, music and students with special needs, and gender issues in music.

Appendix 4F

Status and Levels of Resourcing and Provision

It is not clear what constitutes "levels of provision" mentioned by the *National Review* (p. 44). Is it provision of adequate facilities, music specialists, or both? The present thesis assumes that levels of provision include both facilities for teaching music and provision of music specialists in schools. The *National Review* did not offer this theme up for public discussion. Nevertheless, in the 1970s resourcing and funding were considered to be some of the reasons for status decline in Australia. For example, Covell (1974)[1666] believed that the lack of positive attitudes towards school music results in less financial support in Australian primary schools. Purcell (1974)[1667] also wrote that the lack of funding and facilities led to the poor status of music. Hoermann (1988)[1668] believed that the lack of equipment results in a status decline. In English primary schools, the poor status of music as an outcome of the lack of quality of provision was pointed out by D. M. Smith (1969b)[1669], Bray (1994)[1670], and Morgan (2000)[1671].

Purcell (1974)[1672] believed that better provision of both specialist and non-specialist teaching staff would positively impact the status of music in primary schools in Australia. Specialist teacher provision as a positive impact on status of music was admitted by the Department of Education RSFSR as was shown by an unknown author ("В Министерстве просвещения РСФСР [In the Department of Education RSFSR]," 1985)[1673]. In regard to Australian primary and secondary schools, the poor status of music was seen by Covell (1974)[1674] as an end result of the lack of resourcing, funding, and unqualified and inadequate staff because society "allots status according to materialistic criteria" (p. 81). In Russian schools, the lack of provision in terms of the small amount of time allocated to music was seen as a major handicap for status (Avinskaya & Ol'hovenko, 1989; Trushin, 1989)[1675]. The general perception was that the subjects that take less hours in school timetables get less attention and respect.

[1666] Table 4a, row 1.
[1667] Table 4a, row 3.
[1668] Table 4a, row 2.
[1669] Table 4a, row 18.
[1670] Table 4a, row 20.
[1671] Table 4a, row 26.
[1672] Table 4a, row 3.
[1673] Table 4a, row 34.
[1674] Table 4a, row 1.
[1675] Table 4a, rows 45 & 48.

In the following pages my thesis provides evidence that indicates that the other five themes covered in the *National Review* had little supporting evidence in the considered historical and international literature. Firstly, status and the leadership roles of governments and agencies were connected in Hough (2010), who stated that politicians in Great Britain – left, right, and centre – have nodded with respect at the arts over the years. This resulted in Jeremy Hunt, who is Secretary of State for Culture, Olympics, Media, and Sport, stating that a conservative government would ensure that "every child will have the opportunity to learn a musical instrument; that every child has the chance to learn to sing; that every child is able to receive a solid cultural education." Secondly, status and "the accessibility, equity and sustainability of effective music programmes" was offered by the *National Review* to the public for support. The connection of equity and status in primary schools was pointed out by Bray (1994)[1676] (England). Morgan (2000)[1677] (England) showed that status was low among secondary school students because of the lack of access to music in secondary schools. Thirdly, it is evident that teachers' approaches, methods, and attitudes to the subject also influenced the status of school music. In the 20th century, for example, in England, the negative impact of inappropriate teaching approaches and methods in secondary schools on students' perceptions was pointed out by Pfaff (1970)[1678] and Whale (2004)[1679]. In this respect, Sarah (1978)[1680] was also writing about British primary and secondary school teaching methods. In Russia, Pilichyauskas (1990)[1681] stated that in order to be able to raise status it is necessarily to revise teaching methods. Chernousova (1985a)[1682] wrote about the status of music and stressed the importance of acceptable and appropriate teaching methods that stimulate students' thinking. Next, when making a connection between the status of music as a school subject and the use of technology in contemporary music education, H. Hall (1987)[1683] stated that "the influence of high technology cannot be denied" (p. 58). H. Hall also wrote that "since the 1950s there has been a growing fascination of various kinds of electronic music. Significantly, these subjects have been increasing in popularity in ACT colleges and often attract students who would not otherwise enrol in music units" (p. 58). Finally, the theme that related status and "adequacy of curriculum guidance and support" was pointed out by out by D. M. Smith (1969b)[1684] (England) in relation to a lack of support for generalist teachers.

[1676] Table 4a, row 20.
[1677] Table 4a, row 26.
[1678] Table 4a, row 24.
[1679] Table 4a, row 27.
[1680] Table 4a, row 8.
[1681] Table 4a, row 51.
[1682] Table 4a, row 36.
[1683] Table 4a, row 14.
[1684] Table 4a, row 18.

Table 4a

Status of Classroom Music in Schools (Citations)

Row number	School level	Year	Citation (across Australia and England) and summary of citation (Russia)	Journal and place	Reference
1.	Primary	1974	*Music in schools declined into nothing or into the status of an accessory. Generally speaking it is still an accessory.*	*AJME*, across Australia	(Covell, 1974, p. 81)
2.	Primary	1974	[The Whitlam Government shifted the focus from] *the subject to the child, with the central aim being the development of an attitude to the subject…* [and general] *belief of the potential the subject has as a worthwhile leisure pursuit, one which can extend beyond the confines of the school day or school years…*	*AJME*, across Australia	(Hoermann, 1988, p. 85)
3.	Primary	1974	*Music education is being valued by these teachers [who took part in the interaction of specialist music teachers and non-specialists] as an integral part of the primary school curriculum…* *There is still much room, naturally for more staff, more money and expended facilities. When these become available expansion and extension of existing activities will occur and music will gain a rightful place of recognition by all primary teachers and the general community.*	*AJME*, across Australia	(Purcell, 1974, p. 20)
4.	Primary	1988	*Performance, storage or practice-room facilities and equipment are not normal inclusions in the building codes for primary school. This, of course, affects the scope and status of the subject.* *Parental attitudes also affect the status of music as a subject within the curriculum. Although parents are appreciative when a good program exists, they would not generally regard a students' achievement in music as being equivalent with achievements in maths, language or social science.*	*AJME*, across Australia	(Hoermann, 1988, p. 89)
5.	Primary	1996	*Throughout the literature there runs the assumption by many music educators that musical competencies are the most important factor in deciding whether primary generalists will teach music in their classrooms. This is highlighted in Hogg's [(1978)] discussion of a 1975 District Inspectors of Schools' report on music education in Victorian primary schools. The report paints a rather dismal picture of music education at the primary level and the low status of music is attributed to the lack of music skills of classroom teachers and their lack of confidence, "If teachers lack competence, then*	*AJME*, VIC	(Jeanneret, 1996a, p. 5)

Row number	School level	Year	Citation (across Australia and England) and summary of citation (Russia)	Journal and place	Reference
			they lack confidence…" (cited in Hogg, 1978, p. 42).		
6.	Primary	1999	*There are still many classes which receive no music education, because their teachers do not feel qualified to attempt it and there is little importance placed on it by the school organisation.*	*AJME*, across Australia	(A. Thomas, 1999, p. 75)
7.	Primary	2002	*…the arts subjects have been left out of the core curriculum, thus decreasing their significance* (Holt, 1997).	*AJME,* but the article is about England	(Holt (1997), as cited in Russell-Bowie, 2002 p. 33)
8.	Secondary	1978	[Status is not poor Reason: Hypothesis - the introduction of music as an elective subject may lead to the loss of status among senior staff, other teaching colleagues and students] [Simpson] *was one of the first music educators to advocate music becoming an option rather than a compulsory subject…* [Those teachers] who *wish to retain compulsory music teaching for at least the first three years would regret the lost opportunity for all students not to experience a range of musical activities offered in class music, while others would fear that the loss of status the subject might suffer were it dropped from its compulsory ranking. This loss would appear in all in the eyes of senior staff, other teaching colleagues and pupils.* [Status is poor among unwilling less capable students] *Why waste highly specialised training and skills trying to entertain, often not very successfully, the utterly unwilling, especially when this results in less attention being given to the able?* [Status is poor among students] *The schools Council Arts and Adolescent Project (1968-1972) undertook a survey where students were asked to create their own curriculum. This was then compared with the actual provision for the various subjects within the particular school. The students indicated that they wished to change the proportion of curriculum provision for some subjects. However, the only arts subject which was not have increased curriculum time was music.*	*AJME,* but the article is about England	(Sarah, 1978, p. 9)
			[There was] *widespread rejection of school music and the low demand for class music among students.*		(Sarah, 1978, p. 8)
			[Status is poor among students		

Row number	School level	Year	Citation (across Australia and England) and summary of citation (Russia)	Journal and place	Reference
			Reason: Confusion within music teachers (teachers' approach and attitudes to the subject).] *…the music teachers themselves had contributed to the present defective climate. There were two different modes of music teaching which confused music educators. These are: Music education - 'teaching music' - which is experienced from behind the music stand with specialist program; and, Music in education - 'learning about music' - which is experienced from behind the classroom desk with non specialist program. Possibly the way we approach the subject no longer interests them and maybe much of the musical diet we offer is in their view, neither exciting nor relevant.* [There was] *the rejection of teaching efforts by large number of adolescents pupils.* [Status is poor among students Reason: students have no good expectations from music at school] *In many schools the majority of students hold low, if any, expectations for school music…* [In the 1960s and 1970s, status was low among students] *Sadly, many students have turned to devising their own form of "music self-education" an out-of-school development… [in the] sixties where what the school has to offer as music education is bypassed by large numbers of students. This has continued into the seventies for today many students now expect to find their musical experiences, expression and satisfaction beyond the classroom.*		(Sarah, 1978, p. 10) (Sarah, 1978, pp. 12-13)
9.	Secondary	1987	*Music is seen as a discipline in its own right and as an aspect of the total curriculum which can contribute to the general life of the school and its community.*	*AJME*, Australia	(May et al., 1987, p. 20)
10.	Secondary	1988	*The number of candidates presenting for the TEE (tertiary Entrance Examination) music is low and this does to some extent reflect the community perception of music as a valuable experience for later life, and points to the need for a review of the organisation of performing arts in schools.*	*AJME*, WA	(Kartomi et al., 1988, p. 65)

Row number	School level	Year	Citation (across Australia and England) and summary of citation (Russia)	Journal and place	Reference
11.	Secondary	1994	[There is] *a concern about syllabus for Year 12 in regard to the effect of scaling – the process whereby students' grades achieved for SACE are adjusted (to reflect a perceived level of "difficulty") when considered for university entrance. When comparing to physics, mathematics and chemistry, which are scaled up, music was always scaled down and this influences students' choice of subjects for study at upper level of schooling. In other words, the knowledge that they will be scaled down puts the students off the study of music.*	*AJME*, SA	(Jarvis et al., 1994 p. 75)
12.	Primary and secondary	1974	*The primary and/or secondary school, usually but not always financed and administered by the appropriate State government. I readily admit that the present nature of some of these schools, especially in regard to their attitudes (or lack of attitudes) to music, is a daunting check to optimism. Nevertheless, here is perhaps the central task for the future.* *We must also admit that the few well-equipped schools in musical terms must be contrasted with the under-equipped many, the qualified and adequate music staffs with the unqualified and inadequate… in apparently crass in materialistic approach to music in schools may have to be adopted in order to break the cycle of low status - low budget - low resources - low effectiveness - low status.* *Music in schools declined into nothing or into the status of an accessory. Generally speaking it is still an accessory.*	*AJME*, across Australia	(Covell, 1974, pp. 80-81)
13.	Primary and secondary	1977	*Music educators must respond in a positive fashion, if even the present tenuous position of their discipline within the curriculum is to be maintained… Music has never been held in high regard in Australian schools: the majority of children have been, and still are, denied the opportunity to acquire the basic skills and knowledge of music, without which any level of apprehension, apart from the purely sensuous, is impossible.*	*AJME*, across Australia	(Bonham, 1977a, p. 17)
14.	Primary and secondary	1987	*For many years the Arts have been given extremely low priority by principals, parents, funding bodies and the like.*	*AJME*, ACT	(H. Hall, 1987, p. 58)
15.	Primary and secondary	1988	*Reports from colleagues in all parts of the country suggest the status of music as a discipline area of study and as a field of student activity is quite secure and has never been higher. The recent policy statements on the position of the Arts as a required area of study in all States and music as a required field within the Arts should ensure this support continues.*	*AJME*, across Australia	(Carroll, 1988, p. 100)

Row number	School level	Year	Citation (across Australia and England) and summary of citation (Russia)	Journal and place	Reference
			The quality and promotion of each school's music courses and activities and the perceptions of their quality by students, staff and parents alike that will determine future status.		
16.	Primary and secondary	1990	*School music programs in all systems continue to grow and music is seen as a high priority in a great many schools throughout Victoria.*	*AJME*, VIC	(B. Smith et al., 1992, p. 73)
17.	Primary and secondary	1995	*Issues relating to the acceptance of the Arts as a real and genuine part of the curriculum and school capacity to address the arts seriously are of prime importance.*	*AJME*, WA	(Caesar et al., 1995, p. 69)
18.	Primary	1969	*He* [generalist teacher] *may be lacking in knowledge and expertise in a subject such as music, and should welcome specialist help in planning and carrying out a syllabus which will form part of and overall scheme within the school. Lack of planning and failure to consult colleagues can subject children to repetition of the same material for several years of their schooling. A handful of dreary songs still turns up at intervals to be 'learned" by the same unhappy children! Such haphazard procedure is much to blame for the low standards and lack of interest in music encountered in some schools. Progressive development of skills is essential; so is the presentation and assimilation of new material chosen for its suitability at each stage.*	*Music Teacher*, England	(D. M. Smith, 1969b, pp. 16-17)
19.	Primary	1989	*Although there has been much critical discussion and debate about the introduction of a national curriculum for schools in England and Wales, the inclusion of music as one of the foundation subjects is to be welcomed, since this is at least some recognition of its significance within a broad and balanced education.*	*Music Teacher*, England	(Plummeridge, 1989, p. 17)
20.	Primary	1994	*I would suggest that as music educators our immediate priorities should be: …Raise the status of music as a National Curriculum subject by addressing the ways that we can impose the quality of the Curriculum experience on offer to all pupils.*	*Music Teacher*, England	(Bray, 1994, p. 9)
21.	Primary	2000	*The fight for recognition by music educationists and pressure groups has resulted in music being viewed at least as a valuable subject on the curriculum as a whole.*	*Music Teacher*, England	(Major, 2000, p. 18)
22.	Primary	2003	*In a recent research project undertaken as part of the QCA's Curriculum Development Project in the Arts and Music Monitoring Programme, we have been exploring teachers' and pupils' attitudes towards music in primary schools, In the research, carried out with my colleagues… we interviewed head teachers and music*	*Music Teacher*, England	(Lamont, 2003, p. 29)

Row number	School level	Year	Citation (across Australia and England) and summary of citation (Russia)	Journal and place	Reference
			coordinators from nine very different primary schools across England. We also gave questionnaires to 714 pupils in Years 4 and 6, and carried out focus-group interviews with another 61 pupils. The research provides and up-to-date picture of the highs and lows of music in and out of school for today's primary-school pupils. *Our most important message is of a very positive attitude towards music at school form all those involved: head teachers, music coordinators, classroom teachers and pupils. Although some music coordinators in primary schools are assigned this responsibility more by chance than design, all take their role seriously and demonstrate a commitment to developing music with their pupils…* *Encouragingly, pupils' reported enjoyment of class music lessons is also extremely high. In Year 4, 79 per cent report enjoyment (higher for girls than boys), although this drops a little y Year 6 to 64 per cent (again higher for girls than boys). Pupils tell us that they enjoy making up music and playing musical instruments in class, although their opinions of music listening in school and of school singing are more mixed and depend on how much freedoms they have over the music they are dealing with. Singing still features strongly in primary-school music, as one Year 4 pupil comments: 'I think that we have done enough singing in this school to last a lifetime'…* *In summary, music is viewed very positively by all those involved, and primary pupils demonstrate a particular enthusiasm for music both in and out of school.*		
23.	Primary	2003	*National strategies have been placed at the heart of the Governments' programme of school improvement… the strategy for foundation subjects now places music at the centre of attention.*	*Music Teacher*, England	(Finney, 2003, p. 26)
24.	Secondary	1970	*Recently an investigation discovered music to be most unpopular subject in the school curriculum in the opinion of children leaving school at 15+. It is any wonder when for years we have been pouring music teachers into these schools, many of them with no teacher training at all, the vast bulk of them returning to carry on the "traditional" methods of music teaching they experienced themselves only a few years earlier as pupils?*	*Music Teacher*, England	(Pfaff, 1970, p. 11)
25.	Secondary	1979	*General music in schools is seen as very different from Specialist instrumental tuition and the whole apparatus of examinations becomes suspect because it imposes an unwelcome uniformity and in any case, attempts to measure the unmeasurable – the personal development of differing individuals.*	*Music Teacher*, England	(Swanwick, 1979, p. 4)

Row number	School level	Year	Citation (across Australia and England) and summary of citation (Russia)	Journal and place	Reference
					(Swanwick, 1979, p. 4)
26.	Secondary	2000	*Almost two-thirds of school leavers believed that learnt very little from music at secondary school, says a new report by the National Foundation for Education Research.* *Despite the important part that music play in young people's lives, school music is perceived by the pupils themselves to be "out of touch with, and not accessible to, the majority of young people."*	*Music Teacher*, England	(Morgan, 2000, p. 11)
27.	Secondary	2004	*In their chapter on music, Keith Swanwick and Charles Plummeridge of the Institute of Education assert that the music curriculum aims to engender a "general musicianship" in students through a linear progression of lessons. …as a result, classroom music all too often lacks authenticity, which in turn explains a long history of pupil discontent with the subject.*	*Music Teacher*, England	(Whale, 2004, p. 9)
28.	Primary and secondary	1989	*Now it might well be argued that the status of music in schools would be greatly enhanced if there were general agreement amongst teachers as to "why" and "how" the subject should be taught…* *The diversity which characterises music education in our schools is hardly surprising since, in a decentralised system, it is almost inevitable that there will be differing views regarding the significance of music in education.*	*Music Teacher*, England	(Plummeridge, 1989, p. 17)
29.	Primary and secondary	1990	*The Education Reform Act.* *A survey and a look at its implications for music education.* *1. National Curriculum* • *Hierarchy of subjects likely to be reinforced by regular testing at end of each Key Stage; music to have less regular testing.*	*Music Teacher*, England	(Shield, 1990, p. 35)
30.	Years 1 - 8	1983	In the past, music was limited to learning songs. It was a school subject of secondary importance. At present, music is an equal member among the other school subjects. However, it is not just a mere school subject because it is taught like art which is closely connected to life. The subject music is one of the important ideological subjects. It has the aesthetic power to influence students' inner world.	*Music in School*, Russia	(Balyasnaya, 1983, p. 4)
31.	Years 1 - 8	1983	Attitudes towards the subject music have changed in the last 10 years. It is not the subject of minor importance any more.	*Music in School*,	(Chelyshova, 1983, p. 20)

Row number	School level	Year	Citation (across Australia and England) and summary of citation (Russia)	Journal and place	Reference
			School principals often observe music lessons at schools demonstrating the knowledge of principles, objectives and methods of the new program *Music*.	Russia	
32.	Years 1 - 8	1983	One of the student teachers recounted that when she was a school student, music was considered as an unimportant subject. The same attitudes were held by her parents. At present, there is a growing interest in this subject. The new music program allows music teachers to effectively instil moral principles and patriotic sense. The prestige of music teachers has risen. Music has become one of the most important and favourite subjects at school.	*Music in School*, Russia	("Искусство в школе [The Arts in school]," 1983, p. 7)
33.	Years 1 - 8	1985	From the 1950s to the middle of 1980s, the status of music was poor among principals. The Secretary General Chernenko pointed out that as a result of underestimation of the importance, the aesthetic development in school children is behind science and maths. There is no school principal who does not agree with the importance of music and other arts to children. However, how many of the principals devoted attention to students' aesthetic and moral development in real practice? Did they make any attempt to free themselves from the current system's shortcomings? If they did so there would be no need to point out this issue now. It was pointed out in 1958 that there was an urgent need to "overcome underestimation of aesthetic education in school."	*Music in School*, Russia	("Важная часть общего дела [Important part of the matter]," 1985, p. 3)
34.	Years 1 - 8	1985	There was a meeting in the Department of Education of the RSFSR on June 27, 1985. The Minister of Education G.P. Veselov and other speakers pointed out that the level of music provision at schools had risen. This, in turn, raised both prestige and status of music at schools.	*Music in School*, Russia	("В Министерстве просвещения РСФСР [In the Department of Education RSFSR]," 1985, p. 71)
35.	Years 1 - 8	1985	The majority of the school principals do not understand and undervalue the new music program and the role of music in education of children. However, there are a number of school principals who have the perception that the new program *Music* has lifted the general school music to the level of high importance in moral and ideological education.	*Music in School*, Russia	(Chernousova, 1985a, p. 24)
36.	Years 1 - 8	1985	Parents believe that the status of music as a school subject is very high. They compare their own experiences with the new program Music and confess that their school music	*Music in School*,	(Chernousova, 1985a, p. 26)

Row number	School level	Year	Citation (across Australia and England) and summary of citation (Russia)	Journal and place	Reference
			was boring because the only things they did were learning songs and a bit of music literacy. In contrary, the new program teaches students to love music. They believe that their children love music as a school subject because they are interested in it; they understand it and they can feel it. They also suggested that this program has to be developed further to embrace pre-schoolers and school graduates. It is pleasant to point out that students' and teachers' attitudes towards subject have changed for the better. There is a big interest and support from the school administration. The survey of parents in school N 7, Gatchina city, shows that parents unanimously point out that there has been a rise of interest to music among students, enthusiasm of rhythmic movement, willingness to learn how to perform musical instruments and sing in choir. A music teacher-veteran wrote that she has been teaching music for 30 years. Out of thirty, seven years were taught using the new program Music. She liked the old program but she thinks that the new program gives students more. She is grateful to Kabalevsky and his team for the development of the new program. The most important change is that now students consider music as a school subject of paramount importance and challenge. They admit that they have to think a lot to be able to find out answers to questions. Music lessons have become more full, rich and variable in content. Students are interested in listening to music because they are able to understand its content, the composers' thoughts and feelings expressed in it. They are able to analyse music development, structure and a number of its expressive features. They are able to recognise music genres and styles of many composers. Their musical intelligence and broad knowledge helps students to sing better. They have encountered the biographies and works of many composers. Students love music lessons at school. Parents report that often the students have more impressions from music lessons than from biology and other subjects.	Russia	(Chernousova, 1985a, p. 28)
37.	Years 1 - 8	1985	Nastya Nefedova is a student who wrote to *Music in School* that music lessons at her school are very interesting. Whole class usually listens to music intently. It has been four years since their teacher started implementing the new program. During these four years they have studied music by Beethoven, Tchaikovsky Prokofiev, Grieg and other composers. There were no students indifferent to the music by Glinka. Many children very so involved into music and the life of the main character that they were crying. She also wrote that the Polish composer Chopin will be also in her life. She expressed her gratitude for the new program and wished the music lessons continued to the end of schooling.	*Music in School*, Russia	(Fedorova, 1985, p. 35)

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			Nastya's mother continues with a comment that the new music program at school is very good because the students reflect on their life through music. Music at school has to have the same status as mathematics and other humanities.		
38.	Years 1 - 8	1985	Parents prefer schools where the new program Music is implemented. Students show a greater interest in music as a school subject from the first lesson. Teachers acknowledge that students are more thoughtful and concentrated. As the music program is very purposeful, all schools' personnel (other teachers and administration) usually very friendly and supportive. Students love music lessons and value them.	*Music in School*, Russia	(Hizchnyakov, 1985, p. 32)
39.	Years 1 - 8	1985	I have been teaching the new program Music for nine years. The rich content, music that makes students think and listen to attentively attracts me to this program. Students wait for music lessons. The little ones always ask about when the next lesson is.	*Music in School*, Russia	(V. Petrova, 1985, p. 33)
40.	Years 1 - 8	1985	There are a lot of examples that show tremendous interest of the students in music lessons at schools. This appears in that students wait impatiently and look forward to music lessons.	*Music in School*, Russia	("Не уклоняйся от назревших проблем [Do not avoid real issues]," 1986, p. 5)
41.	Years 1 - 8	1986	Unfortunately, the intelligentsia and members of creative unions have a lack of respect towards the school and teachers. However, all are fostered at school. All go to school.	*Music in School*, Russia	
42.	Years 1 - 8	1986	A parent comments on music lessons at school saying that contemporary music lessons develop students' emotions, the skills of listening and the understanding music, expanding the students' views on world. These are the lessons of kindness and beauty. Music lessons play a significant role.	*Music in School*, Russia	(Stolova, 1986, p. 28)
43.	Years 1 - 8	1986	College students who target pedagogical degrees have a common perception that music is not an essential or fundamental subject at school. This perception prevents them from taking music as a major of their degrees.	*Music in School*, Russia	(Vornovitskaya, 1986, p. 20)
44.	Years 1 - 8	1987	The music methodologists [music advisors] helped many teachers to become confident in teaching music, to feel the necessity of professional development and self-	*Music in School*,	(Chelyshova, 1987, p. 38)

Row number	School level	Year	Citation (across Australia and England) and summary of citation (Russia)	Journal and place	Reference
			education, to establish prestige of profession at schools. The new program brought to life a vast amount of creative teachers. The interest to music teaching has increased in the last years. Often music lessons not only influence the teaching of other subjects at schools but also serve as inner links between them. The music teachers' personalities play an important role in establishing these links.	Russia	
45.	Years 1 - 8	1989	At present, parents and teachers are unaware of the problems which arise in implementation of the new music program. At school staff and at parent community meetings, there are more important issues to be discussed. There is an unwritten rule that the subjects which take less hours in a school timetables have less attention and respect. There is an old attitude towards music similar to the attitude to singing lessons in older times.	*Music in School*, Russia	(Avinskaya & Ol'hovenko, 1989, p. 69)
46.	Years 1 - 8	1989	It was pointed out that on one of the pedagogical conferences there was a lack of attention of delegates towards topics about music and visual arts at school. This fact reflects the attitudes of educators at a variety of levels towards music and visual art at schools. Apparently, the importance of music and visual art is evident only orally or on paper. In reality, for example, the role of music is entertaining at all levels, in child care centres, schools, colleges and universities. At the moment, professional musicians are not attracted to teaching at schools because of the lack of prestige of music and visual art at school. There is also the need to improve the conditions of music and visual art teachers' jobs. In rural areas, the situation is catastrophic. How to attract professional? There is a need to improve the teachers' conditions for accommodation and nutrition, introduce two hours of music a week in every class instead of one so that teachers have 1.5 rate and pay for extracurricular work.	*Music in School*, Russia	(Saruba, 1989, pp. 7-8)
47.	Years 1 - 8	1989	There is a strong impression that by word of mouth everybody understands the importance of music at school but in reality – in practice, many educators have regard to music as a serving function. This, in its turn influences the school students' attitudes towards learning music because they think of the pragmatic role of music which is deprived of cultural wealth and importance.	*Music in School*, Russia	(Shyshkina, 1989, p. 10)

Row number	School level	Year	Citation (across Australia and England) and summary of citation (Russia)	Journal and place	Reference
48.	Years 1 - 8	1989	[Trushin invites all *Music in School* readers to talk about problems of music as a school subject.] In 1989-1990, there was an increase of hours for music. There are 2 hours per week for years one to five and one hour for years six to eight. This long-awaited and important event was prepared by longstanding work of music teachers, growth of prestige and status of music at school, support of other pedagogical community and wide tendency for humanization of education.	*Music in School*, Russia	(Trushin, 1989, p. 5)
49.	Years 1 - 8	1989	There is an underestimation of the importance of music as part of a child's development by schools' executives and other educators.	*Music in School*, Russia	(Yudina, 1989, p. 32)
50.	Years 1 - 8	1990	Any teacher does not have a moral right to teach music without music qualifications and knowledge of pedagogical and psychological fundamentals of teaching music to children. It has to be admitted that we have a great deal by allowing random people to teach music at school. That is why there is still a perception in the pedagogical community that music lessons are mere entertainment. Meanwhile, music lessons are a complex pedagogical and artistic process.	*Music in School*, Russia	(Efimov, 1990, p. 11)
51.	Years 1 - 8	1990	Success of music lessons at schools depends on how teachers introduce music to students. Students may lose their interest in music lessons at schools if the teacher asks the same questions and gives the same tasks (What mood does music create? What instruments are used?); if students tap or clap the same rhythm patterns written on the flash cards; if students sing the same exercises using hand signs; if students are asked to sing all songs with same enthusiasm despite of different contents and lyrics of the songs. This is where students' lack of interest to music lessons and music itself comes from. There are a variety of ways to the raise status of music among students. Teachers have to set more abstract questions. For example, what will you write in your personal diary about this masterpiece? How will you prove or argue that a specific masterpiece deserves artistic merit? What your personal principles have become stronger after listening to this music? Every lesson has to be a novelty, a surprise, an intriguing situation and a moral problem which are actual and comprehensible for the specific class.	*Music in School*, Russia	(Pilichyauskas, 1990, p. 5)

Row number	School level	Year	Citation (across Australia and England) and summary of citation (Russia)	Journal and place	Reference
52.	Years 1 - 8	2005	Sergeeva believes that the implementation of the new program *Music* as a foundation of a child's moral development is possible on one condition: the social status of music as a school subject and prestige of music teacher should change.	*Music in School*, Russia	(Sergeeva, 2005, p. 7)
53.	The middle years of schooling	1987	In middle years of schooling, it is difficult to change lesson routings and structures, to implement new methods and strategies because music is regarded as a subject of secondary importance and not compulsory. The author of this article has the impression that parents do not consider music as an important school subject, and that it should not be taken seriously by students. Moreover, some parents believe that there should not be any homework for this subject because children have more important things to do, such learning times tables, reading and so on.	*Music in School*, Russia	(Rudsik, 1987, p. 28)
54.	Years 1 - 8	1993	A debate about the marking system has been ongoing since music lessons were introduced in schools. It is very difficult to measure the students' achievement in classroom music. First, the mark for singing represents an assessment of the choir performance as a whole. In the choir, nobody performs on their own but rather as an inseparable part of the whole. It is impossible to assess the individual singing because of another inseparable part of the choir performance is listening to each other while singing. Next is the mark of being a part of the audience. It is impossible to measure the level of engagement in music perception. There is one more mark which may be given to students only in music lesson. This mark is about aesthetic development of individual students. However, the level of aesthetic development is impossible to measure.	*The Arts in School*, Russia	(Chich, 1993, pp. 43-44)

Table 4b

Status of Classroom Music and Confusion in Music Education (Citations)

Row number	School level	Year	Citation (across Australia and England) and summary of citation (Russia)	Journal and place	Reference
1.	Primary	1988	*All four tertiary institutions in Western Australia prepare performing arts teachers, and currently there is little integration of their performing arts and associated education faculties.*	*AJME*, WA	(Kartomi et al., 1988, p. 67)
2.	Primary	1996	**[No clarification about notational literacy]** *The traditional emphasis on notational literacy within music education is also a rather ethnocentric view of music education and a view not held by all communities.*	*AJME*, across Australia	(Jeanneret, 1996a, p. 3)
			[Confusion at tertiary level] *There is the difference between the perceptions of music educators and primary generalist teachers as to what is important in the way of musical competencies. While the tertiary music educators view the development of performance skills as important for young children, the teachers appeared to find the intrinsic value of music more important in children's development.*		(Jeanneret, 1996a, p. 5)
3.	Primary	2000	*The content and methodology problem is common to many areas in the primary school curriculum and 'middle schooling' methodology is talking point in many staffrooms.*	*AJME*, SA	(A. Thomas, 2000, p. 72)
4.	Primary and secondary	1977	*Throughout the ages, the primary objective of education has been the transmission of a society's cultural heritage – its heritage of ideas, beliefs, modes of thought, values, forms of knowledge and skills as well as its works of art in the plastic, visual and sound medium. Custodians of musical knowledge in traditional societies have tended to emphasise their objective, while their modern counterparts with a much more refined philosophy of education which seeks the development of the potential of the individual nevertheless show a concern for a realistic relation to the heritage of music in their teaching programmes.* *Traditional music education provides a programme of semi-comprehensive education through its dual commitment to art and society.*	*AJME,* but the author was Director of the Institute of African Studies, the University of Ghana	(Nketia, 1977, pp. 23-24)

Row number	School level	Year	Citation (across Australia and England) and summary of citation (Russia)	Journal and place	Reference
5.	Primary and secondary	1978	*There exists uncertainty over 'how' we should present music in the secondary school; there is also confusion over our aims and methods –"why" we teach music.*	*AJME,* but the article is about Great Britain	(Sarah, 1978, p. 10)
			[Confusion within the profession: traditional and contrasting views on music education] *On the one hand there is the view that we should be concerned with passing on the cultural heritage with the music teacher imparting skills, techniques and knowledge which will enable his pupils to share in the musical culture; while on the other hand, there is the alternative and more recent position which values music education for the possibilities of self-expression and social interaction it can offer the pupils.* *Curriculum which stressed musical literacy and involved sight-singing, aural training and music appreciation was without question the accepted and acceptable curriculum for school music. However, the evolution of the traditional curriculum – skill-centred and performance orientated, represents not a systematic development over the years but rather and ad hoc collection of moral, religious and social influences, together with some music objectives and a variety of teaching situations.*		(Sarah, 1978, p. 11)
			Confusion over curriculum objectives *The teachers' confusion over their curriculum objectives influences their teaching programme and this is reflected in the teachers' attitude towards the subject. In a survey of secondary music teacher's attitude towards their subject, Jones found that the majority of questioned teachers felt that music had a poor general standing in the eyes of other colleagues as well as pupils, with the perception of the overwhelming majority being that music had a low priority in their esteem. Jones then concluded that the music teachers themselves had contributed to the present defective climate.*		(Sarah, 1978, p. 13)
6.	Primary and secondary	1999	*Instrumental music and classroom music education travel on two distinct paths in the music education of students in schools. The issue is a complex one and points towards essential differences in the philosophy of different teachers and further, pragmatic issues relating to policy documents, time, staffing and funding.*	*AJME*, across Australia	(Yourn, 1999, p. 9)

Row number	School level	Year	Citation (across Australia and England) and summary of citation (Russia)	Journal and place	Reference
7.	Primary and secondary	2001	**[Transmissionist versa transformationist approaches to music education]** *Perhaps the major change to the prevailing transmissionist role of music education came in the early 1970s with the introduction of the ideas of British music educators such as John Paynter and George Self as well as the Canadian Murray Schafer. This was the so-called "creative music" method. Relying on the avant-garde musical genre as opposed to 'classical' music, the use of graphic as opposed to staff notation, on non-skill-intensive vocal and instrumental performance, and non-traditional sound sources, this method correlated well with the transformationist approach to education. This approach, championed by music educationists such as Christopher Small, emphasised the process of learning over that of teaching. This approach also focussed on active or action learning- advocated principally by the American music educator Thomas Regelski - in order to meet the individual student's needs rather than those of society.* *The Creative Music Movement has provided the biggest challenge to the more traditional concept of the music curriculum for it places little emphasis upon the pupil acquiring the conventional skills and techniques needed for musical literacy but takes as its starting point, the individual pupil's ability to explore raw musical sounds and put these together in his own way.* *The concept of cultural transmissionism is particularly evident in school song books of the period which not only included a number of Australian songs which focussed on native flora and fauna, the beach, and other Australian themes, but also included a fair proportion of 'folk songs of the British Isles" and "songs of the Empire."* *This [1970s] was the point at which, in Australia as overseas, school music began to separate more clearly into two discrete 'streams' of music. The first focussed on specialist musical training for a minority of 'gifted' students…* *The second 'stream' of music in schools – that of classroom music – catered for the education of the majority of students. The scenario represented by this stream was first manifested locally in the 1988 Music Statement in The Arts Framework (P-10) where the role of classroom music was clearly sees as a means to:* *…improve students' motor coordination, reading skills, and mental and physical abilities [and] … assist students in developing problem-solving techniques, and in becoming independent learners. Through experiences in music, students gain knowledge, experiences and skills which can make for a*	*AJME*, VIC	(R. Stevens, 2001, p. 22). (R. Stevens, 2001, p. 23)

Row number	School level	Year	Citation (across Australia and England) and summary of citation (Russia)	Journal and place	Reference
			richer, more fulfilling life. …it is important that the music curriculum develop students' abilities to reflect upon and enrich their culture… and to explore both music itself and its place in artistic expression. It is essential that… students can be innovators, not just duplicators. The music curriculum should… enable students to perform, compose and listen to all kinds of music… explore further the music they know, and also to expose them to sounds that are unfamiliar to them [(Victorian Ministry of Education (Schools Division), 1988)].		
			[There is no clarity about music literacy] *Is music literacy still something to be aimed for in a classroom music program or should this be a skill reserved for specialist musical training?*		(R. Stevens, 2001, p. 24)
8.	Primary	1989	*It seems to me that many teachers have still not completely understood the fundamental reasons why composing, listening and performing are so important.*	*Music Teacher*, England	(C. Evans, 1989, p. 13)
9.	Primary and secondary	1972	*But what about existing methods? Were they not satisfactory? By and large they seemed to be aimed at Musical Education rather than music in education.*	*Music Teacher*, England	(R. Hall, 1972, p. 9)
10.	Primary and secondary	1975	*One thing is certain: there is no shortage of ideas now for class music activities in schools. Indeed, we seem to have reached a stage where teachers can be subjected to a bombardment of suggestions and information intended to extend the range of teaching and, in some cases, to radically change what is done. Materials are being generated by those in teacher education, by music advisers… Whatever the intention of those of us who contribute our offerings, the result in practice can so often is confusion, indigestion, when scraps of activities are set in motion without clear ideas of why and how and minus any attempt to evaluate what is done. It is rather like undertaking a journey into the unknown without a sense of direction and without the means of knowing whether or not we have arrived anywhere.*	*Music Teacher*, England	(Swanwick, 1975, p. 11)
11.	Primary and secondary	1989	*Now it might well be argued that the status of music in schools would be greatly enhanced if there were general agreement amongst teachers as to 'why' and 'how' the subject should be taught…*	*Music Teacher*, England	(Plummeridge, 1989, p. 17)
12.	Primary	2001	[There is] *a confusing tendency to blur classroom music teaching and*	*Music Teacher*,	(Elkin, 2001, p. 7)

Row number	School level	Year	Citation (across Australia and England) and summary of citation (Russia)	Journal and place	Reference
	and secondary		*instrumental teaching under a vague "school music" banner…*	England	
13.	Years 1 - 8	1983	The new system of music education which came with the development and establishment of the new program *Music* by Kabalevsky enriched pedagogical methods and approaches. There are a number of differences which differ from traditional methods of teaching. For example, there is a method of aural development. The traditional method is based on the psychological notion about correlation of aural ability in music (музыкальный слух) and music perception with musical pitch. Acoustical hearing was identified/equated with the ability to recognise the changes in pitch in vocal masterpieces. This acoustical hearing was identified as aural ability in music. This deceitful notion was one of the reasons of many theoretical mistakes, misunderstandings and misfortunes in educational practice. As a result, music pedagogy declined to formalism. The contemporary music education should give musical inflections and images the predominant roles for child's artistic aural development rather than to focus on development of the acoustical discrimination of pitches.	*Music in School*, Russia	(Tarasov, 1983, p. 17)
14.	Years 1 - 8	1983	**Contradictions in the content of old music programs** The contents of music programs which were published in a period from 1918 to 1960 had a number of contradictions. For example, the program of 1918 year had indefinite dual name "Singing (Music)." In early 20s the subject was called as "Music." However, with the establishment of this name, the content reduced to choir singing only. In the early 40s, "Music" was transformed in "Singing and music" (without brackets) again. In 1945, the program "Singing and music" stated that choir singing is a foundation of all musical activities. In 1960, "Singing" stated that the foundation of music education is choir singing. In 1965, the program "Music" said that the foundation of music lessons at school is choir singing. **Contradiction between the objectives and the content** The second contradiction in music programs in the 20s and 30s and later years occurs in between the objectives and the content. The objectives set the requirements for education aiming at development of moral and ideological principles. However, there was no connection to a practical pedagogical implementation.	*Music in School*, Russia	(Kabalevsky, 1983a, pp. 4-5)

Row number	School level	Year	Citation (across Australia and England) and summary of citation (Russia)	Journal and place	Reference
			Contradiction in approach to musical activities and confusion about definitions of musical activities The third contradiction originated from the tendency to create an integrated subject and to divide it into three separate parts – singing, music grammar/literacy and listening to music. These parts were called “types of activities” (виды деятельности). These types of activities did not allow students and teachers perceive music as an art. The contradiction included the following		
			Misconceptions as though music is opposed to singing; as though when students sing and study music literacy they do not listen to music; and, as though listening to music excludes their own performing and learning music literacy. As a result of these, the most serious mistake was as if “listening” was identified as “perception.” However, perception is a basis for all activities in music. These are: creativity, performance, appreciation (listening) and in studying music. Active perception becomes apparent in all forms of activities in music, in singing, performing the instruments, studying music literacy, improvisation, rhythmical movements, listening to music and so on. Despite all confusions, music pedagogy of the early 20s established “Music” with a belief that the content of this school subject is cognition of music as the integrated art. This art links to all aspects of human life. Whereas singing in a choir is one of the performing activities.		(Kabalevsky, 1983a, pp. 6-7)
			Resolution of the confusion **Objective** To solve all these confusions, in the 70s the main objective was taken from two famous expressions. These are: V. Lenin’s expression that “the art belongs to the people” and K. Ushinsky’s that “if the school sings, the whole nation will sing.” Kabalevsky stressed that under “the art” V. Lenin meant the Western music (e.g., Beethoven, Chopin, and Tchaikovsky). The objective and content of music education, therefore dictated the name the school subject “Music.” Choir singing can not substitute all music development of children. The expression of V. Sukhomlinsky was taken as an epigraph to the new program. This was “Music education is not education of musician but rather education of		(Kabalevsky, 1983a, p. 8)

Row number	School level	Year	Citation (across Australia and England) and summary of citation (Russia)	Journal and place	Reference
			Man." There was no division into actions and musical literacy. All were subordinated to music. The search for integration of the subject resulted in the thematic approach to planning the blocks of school lessons, terms and years. This was a new concept which derived from music. It was also music orientated. Moreover, this concept connected the content of music as the art with music as a school subject, and music as a school subject with real life. Thus, the new music program has emerged while solving all contradictions of the previous programs.		
15.	Years 1 - 8	1986	Professional music education versa general music education There is a big difference between professional and general music education. There is a shortage of music teachers who understand this. This factor holds general music education behind. Unlike training of professional musicians, school music targets fostering of Mankind.	*Music in School*, Russia	(Gazchim, 1986, p. 18)
16.	Years 1 - 8	1989	**Confusion about what constitutes the concept of relative cultures (родственные культуры)** On one hand, we have the Russian, Belarus and Ukrainian cultures when adopting the new program Music in Belarus or Ukraine. Even in these cases there were difficulties in keeping its thematic unity and some corrections were installed. On the other hand, there is Yakut (якутская) music and Buryat (бурятская) music. Perhaps, music programs for these regions have to differ from the program Music for Russia as much as the Russian culture differs from Yakut and Buryat. There is also some confusion about patriotic songs for children. Trushin strongly advocates that these should not be regarded as traditional. **Confusion in terminology** For the best of music education, teachers, educational scientists and methodologists (advisers and consultants) should clarify what are principles, what are methods, and end up with all terminological mess. Let us make try to understand each other and learn how to respect each other.	*Music in School*, Russia	(Trushin, 1989, p. 6)
17.	Years 1 - 8	1989	According to Avinskaya and Ol'hovenko (1989), there is no clarity about	*Music in*	(Avinskaya &

Row number	School level	Year	Citation (across Australia and England) and summary of citation (Russia)	Journal and place	Reference
			"reflection on music" when implementing the new program *Music*. However, it is questionable that teachers who implement this program equate "reflection on music" with the analysis of musical concepts rather than discussions about music in a broad sense and relate music to the students' lives.	*School*, Russia	Ol'hovenko, 1989, pp. 68-69)
18.	Years 1 - 8	2004	The end of the 20th century is characterised by fundamental changes in social, historical, political and economical orientations in Russia. There are changes in the aim, objectives, contents, methods and teaching approaches to school music education. Music education is developing elsewhere. The trend in music showed a shift from the needs of society to the individual student's needs. **The aim** Music scientists and other music educators and music teachers are looking for a new non-communist ideology and politics-free formulation of the aim of music education. This has to be clearly a music specific idea which does not expand beyond music. In other words, this should have a general pedagogical perspective. **Objectives** There are three major directions of a child's personal development regardless of age. The first one is a development of consciousness and musical perception. The second one is a development of emotions, and the third one is a development of volitional, active side of personality which is connected to the development of practical skills. **Content** The positive aspects in regard to content of music programs are the attempts to include more and more Russian traditional folk songs and dances. **Pedagogy** The versatileness is growing in Russian musical pedagogy. There are a variety of methods and strategies. These include the use of problematic situations, experiments with sounds, modelling of the creative process, composing and interactive computer games.	*The Arts in School*, Russia	(Sedunova, 2004, pp. 26-27)

Appendix 5A

What the National Review Does Not Disclose about Teachers?

The "open" and "structured" submission sections. There were two questions about the musical backgrounds of all participants: Are you a musician yourself? And, if you studied music, specify what level you reached (pp. 263-266). The authors of the *National Review* wrote that:

> It is significant that while the submissions represent a broad cross-section of the community, approximately three quarters of respondents identified as musicians, with one third of these indicating that they held a tertiary degree in music, and a smaller proportion holding an AMEB qualification. Interestingly a majority of school students who responded identified themselves as musicians. **Those who didn't identify as musicians were** mainly parents of music students, community members, **primary school teachers who taught music**, teachers who didn't teach music and school administrators. (p. 54)

Table 5A.1 summarises the demographic data of those who responded to the call for submissions to the *National Review* (p. 53).

The relationship between the respondents and their qualifications that is represented in the table is obscure. For instance, the demographic data of those who responded to the call for submissions include industry representatives, parents, students, members of the community, and education system representatives. 12.1% of respondents in the open submission were music teachers of primary schools and 29.5% and 22.2% of respondents in the structured submissions were music teachers of primary schools and secondary schools respectively.. However, the percentages relating to their qualifications are impossible to correlate with participants, particularly teachers, as qualifications are given in total percentages in the following manner:

Open:

36.3% - Tertiary degree in music

10.4% - AMEB Prelim-Grade 8;

Structured:

27.4% - Tertiary degree in music

9.5% - AMEB Prelim-Grade 8. (p. 53)

Table 5A.1

Summary of Open and Structured Submission Respondents

	Open submissions	Structured submissions
Point of view	18.9% - Music teacher in school 13.7% - Industry representatives 11.9% - Parents	42.6% - Music teacher in a school 22.0% - Students 13.5% - Parents
Educational focus	52.8% - K-12 19.4% - Primary education K-6/7	48.6% - Primary education K-6/7 25.7% - K-12 as the focus of their submission 25.0% - Secondary education 7/8-12
Submission focus	59.4% - All schools 20.8% - Government schools	47.6% - Government schools 30.3% - All schools
Background	22.9% - Member of the community 13.5% - Education system representatives 13.3% - Parent of a music student 12.1% - Music teacher in primary school	29.5% - Music teacher in a primary school 22.2% - Music teacher in a secondary school 18.9% - Parent of a music student 12.4% - Primary school student
Gender	61.0% - Female 39.0% - Male	72.5% - Female 27.5% - Male
Identified as a musician	71.3% - Musicians	76.7% - Musicians
Qualifications	36.3% - Tertiary degree in music 10.4% - AMEB Prelim-Grade 8	27.4% - Tertiary degree in music 9.5% - AMEB Prelim-Grade 8

When reflecting on the Australian Music Examination Board (AMEB) qualifications, it is evident that there are three levels – beginning, developing, and advanced development. Yet, it appears that many of these respondents had only a beginning level of achievement in performance, equivalent to a typical six or seven-year-old. A more specific question to emerge is in relation to the vast difference in the music proficiency between the preliminary grade and grade eight of the AMEB. While the preliminary grade is the grade prior to level one, which is described in the *Manual of Syllabuses* (2011) as a "beginning" grade, "grade 8" is the last and highest among four grades of level two, which is described as "developing," and precedes the "advanced development" level. Considering these are school teachers, can one accept that a beginning grade of performance is adequate?

The survey of schools section. The "national survey of schools" had two components: 525 "sample schools" and 147 "music schools." The *National Review*'s data showed that:

> In Sample Schools music was taught by a range of people, including school specialists (55%) visiting specialists (41%), classroom teachers (36%), interested teachers (29%) and parents (8%). By comparison, in Music Schools music was taught predominantly

> by school and visiting specialists (88% and 72% respectively), with less reliance on classroom or interested teachers (24% and 8% respectively) or parents (0%) (DEST, 2005, p. 64).

Clearly, the *National Review* does not inquire and does not make clear discrimination between the musical backgrounds of all teachers who teach music at school; between the kind of music lessons they teach (classroom music, instrumental, or choral), and between the level they teach (primary or secondary).

The survey of teacher qualifications. This was specifically designed to research general teaching and music-specific qualifications (p. 270). The *National Review* reported that "survey responses were received from 157 teachers who had music programmes at their schools, 84 from the sample schools and 73 from the music schools" (p. 65). Even though the *National Review* did inquire about specific teaching qualifications or qualifications in music and music education, the final report did not provide the reader with exact numbers of these. Once again, it is not clear if the teachers had primary or secondary school qualifications, if they had no musical qualification, or if they taught in primary or secondary school.

The *National Review* also included the question "Where did you gain the relevant skills and knowledge?" Teachers had to answer with the following choices:

- In [an] initial general teacher education program,
- In [an] initial music-specific teacher education program,
- Training as a musician/instrumentalist/vocalist,
- Involvement in a choir, band, ensemble, musical, etc.,
- Attending concerts or other music events,
- Personal interest, and
- Other (please specify). (p. 268)

Then *National Review* revealed that:

> When asked where teachers believed that they gained relevant skills and knowledge for teaching music, 40% reported initial music-specific teacher education and only a small proportion reported initial general teacher education (4% MS and 13% SS). Training as a musician (34% MS and 20% SS), personal interest (12%), and involvement in ensembles, musicals, etc (11%), and concerts (6%) were other sources. (p. 66)

Thus, the *National Review*'s discussion section regarding teacher skills and knowledge does not specify who responded or who was included in the percentages – primary or secondary

teachers. The question was framed in unspecified terms to enable teachers who had taken any practical or theoretical examinations in music to reply in the affirmative. This means that a teacher who had passed grade one theory (AMEB) would be included in this group, as would a teacher who had completed a New South Wales State Conservatorium of Music Diploma.

The relationship between the teachers' qualifications and their role is also unclear. Even though all the participating teachers were asked to indicate if they taught scheduled music-specific classes, music to other class groups, individual or small group instrumental lessons, individual or small group vocal classes, choir/choral group and special events, the *National Review* does not provide data indicating what teachers with music qualifications teach. For example, the *National Review* stated that:

> In addition, schools provided information on the qualifications and role of 318 teachers. Of this group 59% had music education qualifications, 75% had music specific qualifications and 79% had teaching qualifications. Looking at this a different way, 13% had no teaching qualification and 20% had no music qualification. Of the latter group, 48% had experience in music education, 34% had experience as musicians, and 48% had an interest in music. (p. 65)

Furthermore, the *National Review* stated that:

> Teachers with teacher qualifications had a variety of roles in music education in the school (including scheduled classroom music, instrumental, choral). (p. 65)

It is reasonable to question teachers who only have teacher qualifications. When teaching in classrooms these teachers may have either experience in music education, experience as musicians, simply have an interest in music, or have a combination of these. For example, teachers were asked where they gained relevant skills and knowledge for teaching music. The data show that:

> 40% reported initial music-specific teacher education and only a small proportion reported initial general teacher education (4% MS and 13% SS). Training as a musician (34% MS and 20% SS), personal interest (12%), and involvement in ensembles, musicals, etc (11%), and concerts (6%) were other sources. (p. 66)

What kind of musical backgrounds do these teachers have and where do they teach – in primary or secondary schools? While this information is not disclosed, the *National Review* concluded that "music is taught by a range of teachers some without qualifications in music or education" (p. 66). However, the authors of the *National Review* did not provide the reader with a sufficient explanation of their findings.

The site visits section. This section also does not shed light on the teachers' musical background. This section was mainly concerned with the success factors. The fine-grained analysis of the factors "musical expertise" and "specialist staff" does not refer to the teachers' musical backgrounds. It is not clear what is understood by musical expertise; whether teachers with musical expertise and specialist staff teach in primary or secondary schools, and whether they teach classroom music or instrumental lessons (p. 169). Thus, the *National Review* excludes teacher qualifications from the realm of public debate.

Appendix 5B

A Summary of Competencies for an Effective Music Teacher

The following is a list of competencies which are considered essential for an effective music teacher. There are a number of teacher competencies which are identified as common for all Australia, English, and Russia. Without heed to order of importance, primary school teachers, for example, have to have skills in:

- reading and writing music,
- harmonising melodies,
- identifying written harmonies,
- taking down dictated harmonies and melodies,
- composing (composing songs and melodies, writing contrapuntal compositions),
- performing a musical instrument,
- performing an accompanying instrument,
- improvising on various sound sources,
- arranging a melody for instruments and voices, and orchestra,
- singing (singing at sight, singing while others are singing at least three other parts and singing in tune),
- analysing harmonic function and musical forms,
- identify changing voices, incorrect pitches or rhythms in performed music, and
- use electronic media;

and knowledge of:

- music,
- music as a school subject,
- musical symbols and terminology,
- definitions of musical terms,
- musical styles and their characteristics,
- child psychology of teaching and learning music of different age groups, and
- psychological characteristics and demands of different ages.

When implementing primary school music curricula, teachers also should to be able to:

- develop and implement school music programs,
- plan lessons,
- organise class activities,

- teach performance, composition, and singing by providing examples,
- teach creativity,
- explore and develop their own creativity,
- identify musical styles,
- describe procedures to motivate and discipline students,
- establish criteria for evaluating elementary music texts,
- make repertoire suggestions,
- develop a list of appropriate songs,
- compile a list of materials needed for a school program,
- encourage creative effort in children,
- participate in original thinking processes themselves,
- motivate students,
- control and discipline a class,
- provide musical experiences of some depth and continuity,
- manage lesson time,
- teach lessons using discovery-learning techniques,
- use a variety of teaching strategies, and
- create a positive learning atmosphere during music lessons.

Secondary school teachers should:

- know and be able to use new computerised musical instruments and computer technology,
- know what is happening in the world of music today,
- design exciting, challenging, meaningful, and interesting activities for students learning situations,
- teach music-specific knowledge and skills,
- have skills in composing, performing, arranging, conducting, analysing, and improvising music,
- bring about students' sense of achievement or aesthetic enjoyment,
- demonstrate creativity in music,
- describe and discuss music,
- have musical, administrative, management, and communication skills, and
- have skills in attracting support, money, and students to their programs.

In regard to teachers' competencies in both primary and secondary schools, teachers should to have skills in:

- performing guitar, recorder and the usual classroom percussion instruments,
- arranging, singing, and conducting,
- organising ensemble work (whole class and/or a smaller groups),
- using technology,
- performing music from ear and on sight,
- conducting singing through the accompaniment,
- making up accompaniments,
- conducting with one hand and playing a melody with the other at the same time, and

the knowledge of:

- musical masterpieces and their specific characteristics,
- music history,
- music ethnography,
- music theory,
- musicology,
- music pedagogy,
- general pedagogy,
- aesthetics,
- modern teaching methods and pedagogical practice,
- age psychology and physiology, psychology of teaching and learning music to children, and methods of teaching classroom music,
- music syllabus and other supporting documentation,
- aesthetic theory, and
- psychological, pedagogical, and musical theories behind child's aesthetic development.

When implementing music programs, primary and secondary school teachers have to:

- take into consideration possible students' possible perceptions when approaching the content of musical repertoire,
- take into consideration musical abilities and previous experiences of individual students,
- achieve both musical and pedagogical objectives,
- stimulate students' creativity and imagination,
- form students' emotional keenness, aesthetic perspective and artistic sense/taste,

- form students' general musical development,
- evaluate music's aesthetic and educational value for music lessons,
- choose the right resources for music lessons,
- be creative in their pedagogical approaches,
- implement a variety of pedagogical methods,
- put a part of their heart and personality into teaching,
- be public speakers,
- communicate aesthetically with students through music,
- conduct music lessons emotionally, expressively, and adequately,
- be able to set good questions on time,
- be able to get emotional response from students,
- be able to set and achieve specific musical, pedagogical, and aesthetic aims of music lessons,
- be able to pass their knowledge and skills to students,
- stimulate students' creativity and imagination,
- be able to create an atmosphere of respect for cultural wealth, and
- be able to unite in emotional states with the students.

There are a number of competencies which were identified for teaching music in Russian schools because of the specific requirements of the program *Music*. For instance, music teachers must:

- direct students' perceptions to the cultural wealth enclosed in music,
- help students to understand musical imagery,
- be able to involve students in integrated analysis of music structure and content,
- know music as art, its specific characteristics, content, ideological functions, educational scope, and how these influence the thoughts, feelings, and emotions of different age students,
- interpret all musical masterpieces taking into account students' age, the level of the student's musical development, and the theme of the lesson,
- Strengthen moral and aesthetical principles by means of music,
- define what issues dealing with morals, virtues, and aesthetics may be raised when studying each specific musical example; define the order these issues should appear on lessons, and define a number of specific musical features which support these issues,

- be able penetrate to the musical character and emotional content of musical masterpieces,
- take into consideration individual creative interests with respect to students' active participation in performing on musical instruments, singing, dancing and writing lyrics for songs,
- direct discussions about music in the way that music relates to students' lives,
- lead students to make their own inferences and conclusions in discussions about music,
- lead children to an understanding of the essence of music, life and their personal inner world,
- help students to develop love and understanding of music, and
- be able to open different aspects of music and composers' lives to students, and help students to establish the links between masterpieces of different composers.

Appendix 5C

The National Review's Vision of Specialist Teachers Teaching Music

The *National Review'* site visit reports included a mixture of schools (public, catholic, and independent). The common factor of success in catholic and independent schools was the employment of music specialists. The *National Review* said about primary schools that:

> It was notable that, with two exceptions, all primary schools selected for site visits on the basis of musical excellence had music specialists at the centre of their music programmes. (p. xii)

During site visits,

> In nearly all instances these were specialist music teachers, though some generalist classroom teachers were involved in teaching music in collaboration with a specialist music teacher in primary schools. (p. 68)

Even though the *National Review* outlined the strategic direction in Part 5 "ensure all primary school students have access to music specialist teachers" (p.132) this, however, does not mean, that it is a movement or tendency towards replacement of generalist teachers at the primary level; the *National Review* highlights a collaboration between generalist and specialist teachers.

The need for staffing of music specialists in primary schools was also raised by the *National Review* in the summary of inhibiting factors for music education in selected school sites (p. 72). However, it was not given any support and was even omitted in the conclusion.

Appendix 5D

Generalist Teachers: Lack of Confidence in Teaching Classroom Music and Other Perceptions

Australia. A lack of confidence among generalist teachers is extensively documented in the historical and international literature. For example, Rushton (1968)[1685] showed that "a rather depressing picture" of primary music teaching was not local (see Table 5f for full citations). For the comparative study, Rushton contacted broadcasting and educational authorities in seventeen different countries and their replies, "clearly showed that the problems of diffidence and lethargy were the major problems they were facing in relation to the non-specialist music teacher in the primary schools" (p. 17). Rushton's (1968) study of generalist teachers' perceptions about teaching music in New South Wales revealed that around three quarters of participating class teachers did not enjoy teaching and lacked confidence in teaching a number of the components of the music curriculum (e.g., singing and appreciation). Jeanneret (1996a)[1686] wrote that since the 1970s there has always been a lack of confidence in teaching music among generalist teachers in Australian primary schools. Hoermann (1988)[1687] wrote that there was a general lack of confidence felt by classroom teachers across Australia in regard to teaching music, which meant that music programs were not implemented in many primary schools. Kartomi et al. (1988)[1688] showed that in New South Wales, teachers felt that they were not capable of implementing a new *Music K-6 Syllabus* even with curriculum support materials. Kartomi et al. (1988)[1689] pointed out that in the Northern Territory, many primary teachers lacked the "confidence to even attempt the activities and experiences outlined in the Core Curriculum because of inadequate training" (p. 56). According to Kartomi et al. (1988)[1690], Perrott (1985) and Nettle (1987) reported a lack of confidence expressed by teachers in New South Wales strengthened by a belief that music was a specialist subject. Jeanneret (2006)[1691] pointed out that that many generalist primary teachers and pre-service teachers lack the confidence to teach music.

There are also a number of negative perceptions held by primary school generalist teachers towards teaching music. For example, a perceived lack of musical competence in the

[1685] Table 5f, row 1.
[1686] Table 5f, row 6.
[1687] Table 5f, row 2.
[1688] Table 5f, row 3.
[1689] Table 5f, row 4.
[1690] Table 5f, row 3.
[1691] Table 5f, row 11.

ACT was pointed out by Caesar et al. (1996)[1692], a perceived lack of skills, knowledge or experience to teach music programs within their classrooms in the Northern Territory was reported by R. Smith (1998)[1693], and an absence of classroom music education because teachers did not feel qualified to attempt it was reported by A. Thomas (1999)[1694]. A lack of readiness and preparedness to make an attempt to teach music among many beginning teachers was reported by Temmerman (2001)[1695]. In contrast, Bartle (1974)[1696] wrote that only some secondary school teachers in their first year tended to lack a sense of direction because official courses of study were replaced with curriculum guides to stimulate teachers to work according to their own interest and interest shown by their students. Jeanneret (1996a)[1697] revealed that music supervisors felt that there was a lack of interest in teaching music among generalist teachers in Australian primary schools. According to Russell-Bowie (2002)[1698], Lepherd (1995), Mills (1989), Sanders and Browne (1998), and Jeanneret (1997) stated that "many non-specialist primary school student teachers across Australia lacked confidence in their musical ability, their ability to teach music" (Russell-Bowie, 2002, p. 35).

England. The absence of a strong musical background among primary school teachers also decreased their self-perception in regard to their ability to teach music. For example, the *Plowden Report*, *Children and their Primary Schools* (1967) from Great Britain, indicated that primary teachers' lack confidence and ability resulting from inadequate teaching in their secondary and tertiary education (Central Advisory Council for Education, p. 261). Dove (1980)[1699] stated that while some non-specialist primary school music teachers had some musical preparation and succeed in teaching classroom music, many others were "full of self-doubts and require generous helpings of encouragement and advice" (p. 17). Addison (1989)[1700] also believed that many teachers felt incompetent about teaching music. Shur (1991)[1701] pointed out that "too many primary teachers felt less than adequately prepared for classroom management" (p. 9). Naughton (1992)[1702] wrote that the lack of confidence amongst non-specialists teachers toward music was "already well documented" (pp. 20-21).

[1692] Table 5f, row 5.
[1693] Table 5f, row 7.
[1694] Table 5f, row 8.
[1695] Table 5f, row 9.
[1696] Table 5f, row 12.
[1697] Table 5f, row 6.
[1698] Table 5f, row 10.
[1699] Table 5f, row 14
[1700] Table 5f, row 15.
[1701] Table 5f, row 16.
[1702] Table 5f, row 17.

Jenkins (2000a)[1703] noted that teachers only "sometimes lack the confidence, experience and knowledge" to teach music to students (p. 5). However, Farmer (2002b)[1704] revealed that findings of a *Times Educational Supplement* poll which found that "very few primary school teachers feel assured teaching in all subject areas, possibly due to the lack of confidence in music specifically" (p. 10). According to Russell-Bowie (2002)[1705], Bresler (1991), Bell (2000), and Russell-Bowie (2001) provided the evidence that indicated that many primary school teachers felt that they lacked the confidence and competence to implement an effective music program. Dibb's study (2002)[1706] confirmed that because of a lack of experience and training, the majority of teachers regarded music as "a challenging if not threatening subject" (p. 24). However, Dibb (2003)[1707] showed that confidence and skills can be developed with the appropriate support and training. McNicol (2004)[1708] expressed a concern about a lack of confidence for teaching music and stated that "until the woeful lack of attention to music during the teacher training process in England is addressed this is unlikely to change" (p. 7). According to Elkin (2004a)[1709], Leonora Davies, Chairman of the Music Education Council and an Ofsted inspector stated that "non-specialist teachers can deliver music very well but still lack confidence" (as cited in Elkin, 2004a, p. 9). Elkin (2005)[1710] also cited Petrina Lodge, the head of early years in a Cambridgeshire primary school and an accomplished musician, conductor, and composer, who acknowledged that music was being taught by unconfident teachers. Quinn (2007)[1711] noted that more than half of the UK's primary school teachers have inadequate training or lack confidence to teach music in the classroom.

The situation in English secondary schools is better. There is a perceived lack of confidence by the beginning teachers only. For example, an unknown author pointed out that all colleges, head teachers, teachers' centres, music advisers and inspectors worked together to help the beginner teachers to strengthen their confidence ("Music in a secondary school (5)," 1971)[1712]. Sarah[1713] (1978)[1714] discussed two notions in regard to classroom music

[1703] Table 5f, row 18.
[1704] Table 5f, row 19.
[1705] Table 5f, row 10.
[1706] Table 5f, row 20.
[1707] Table 5f, row 21.
[1708] Table 5f, row 23.
[1709] Table 5f, row 22.
[1710] Table 5f, row 24.
[1711] Table 5f, row 25.
[1712] Table 5f, row 26.
[1713] Sarah's article is in *AJME* but its content is about Great Britain.
[1714] Table 5f, row 13.

education. The first notion - "music education"- is when music is taught by specialists. Therefore students are able to participate in "the art of music-making" (p. 11). The second notion refers to "music in education" when students are taught by non-specialists and therefore are provided with a more general form of music teaching (p. 11). Shur (1991)[1715] commented on a report about new teachers at schools which indicated that "too many secondary teachers felt under-prepared for teaching for public examinations" (p. 10).

Russia. In contrast to the lack of confidence in Australian and English schools among non-specialist teachers, evidence shows that positive attitudes towards teaching classroom exist among music specialist teachers in Russia. Specialist teachers also stressed that a well designed music syllabus, adequate pre-service training, and professional support by music advisers contributed to their confidence in teaching classroom music. With reference to primary and secondary schools, for example, Chernousova (1985a)[1716] provided an example of a music teacher commenting that she received pleasure from being involved in activities with children and music. Popova (1985)[1717] spoke from personal experience stating that she was proud of her profession as a music teacher because music greatly contributed to the development of cultural attitudes towards the arts. Chumakova (1986)[1718] expressed that she felt "indescribable and unspeakable joy" with students' learning outcomes in music. She stressed that school practicum helped to build up confidence in teaching primary classes, and the program *Music* provided adequate approaches to cope with the challenges of teaching music at the secondary level (p. 29). Similarly to Chumakova, Deulenko (1986)[1719] wrote about *Music* which contributed to her acquiring confidence, and fostered her willingness to help children to see their immediate environments through the prism of music and to understand the aesthetic values of music and life.

Pigareva (1990)[1720] pointed out that one of the positive outcomes of Kabalevsky's program was that music teachers were keen to raise the level of their skills in teaching school music in order to be able to pass their knowledge to students. Apracsina (1983)[1721] emphasised that the main objective of teacher education institutions was to prepare a teacher-

[1715] Table 5f, row 27.
[1716] Table 5f, row 29.
[1717] Table 5f, row 30.
[1718] Table 5f, row 31.
[1719] Table 5f, row 32.
[1720] Table 5f, row 34.
[1721] Table 5f, row 28.

musician. Esina and Sinovkina (1986)[1722] revealed that college graduates from a department of music education believed that the level of their preparation and readiness for teaching at school depended on their lecturers. When lecturers were knowledgeable in the school music program and were able to inspire the student teachers with their attitudes to teaching at school, student teachers developed confidence and positive attitudes to the profession. Chelyshova (1987)[1723] stated that music methodologists (music advisers) helped many teachers to become confident in teaching music, to feel the necessity of professional development and self education, and to establish the prestige of the music teacher profession at schools.

[1722] Table 5f, row 33.
[1723] Table 5f, row 35.

Appendix 5E

Support for Teachers by School Administration

Australia. A. Lierse (1998) provided empirical evidence in support of the premise that teachers' work at schools can be enhanced by effective organisation and leadership support. A. Lierse's study into the effectiveness of music programs in Victorian government schools concluded that, although the most influential factor in the effectiveness of a music program in a school was the principal, the qualities of the music teacher were fundamental to the success of the program. However, Hoermann (1988)[1724] provided the evidence that showed that the claim that "music can only flourish in the context of supportive administration" has little support. Hoermann revealed that 30 documents devoted to primary school education out of "a search of 32,260 documents in the Australian Education Index from 1978-88, which includes the bibliography of theses in Australia from 1978-85, indicates that there is little Australian research to support this claim" (p. 90). Jarvis et al. (1994)[1725] expressed a concern about principals' commitment to classroom music. McMillan referred to the decentralising of administrative power to schools and principals in Victoria which was beneficial for music education in the area of instrumental performance, but there was a possibility that school principals could sacrifice classroom music when promoting music performance (pp. 79-80).

England. Swanwick (1975)[1726] reported that teachers complained that music was a "difficult" subject and that the difficulties are not appreciated by headmasters (p. 12). M. Barton (1989)[1727] observed that "a general feeling of the conference was that much potentially good work was blocked by unco-operative heads with little or no understanding of the importance of music in the primary curriculum" (p. 14). In relation to primary and secondary levels, Ofsted (2003b) revealed that only "in a small number of the schools, teachers in their second or third year of teaching identified as having high potential had been supported well by their senior managers; their aspirations for subject leadership or other responsibility were recognised; they had been provided with relevant high-quality professional development opportunities; and they had been 'fast-tracked' to a post of responsibility" (p. 6). Ofsted (2003b) also showed that only "in a minority of schools, senior managers are clearly aware of this crucial time in teachers' development and are more active in encouraging and supporting

[1724] Table 5g, row 1.
[1725] Table 5g, row 2.
[1726] Table 5g, row 8.
[1727] Table 5g, row 7.

teachers to engage in relevant and comprehensive EPD [early professional development] that is linked closely to their individual needs" (p. 6).

Russia. Saruba (1989)[1728] indicated that there was no principal who showed commitment and interest in school music as an art. Trushin (1989)[1729] wrote that music teachers often pointed out that the school administrations considered music as a secondary sort subject and did not provide any support. According to an unknown author, the Department of Education RSFSR produced the evidence that showed that a number of school executives did not contribute enough to the successful implementation of the syllabus *Music* in their schools ("В Министерстве просвещения РСФСР [In the Department of Education RSFSR]," 1985)[1730]. Alexandrov (1986)[1731] stated that the attention and support for music teachers from school administrations varied from school to school.

[1728] Table 5g, row 31.
[1729] Table 5g, row 33.
[1730] Table 5g, row 21.
[1731] Table 5g, row 23.

Table 5a

Vicious Circle: A Perceived Lack of Quality (Citations)

Row number	School level	Year	Citation (across Australia and England) and summary of citation (Russia)	Journal and place	Reference
57.	Primary	1977	*Toorak State College has initiated a Graduate Diploma 4th year for the preparation of primary specialists and other colleges have similar plans. But the number who have graduated so far is still far below the need, taking into account the present shortage, registration, promotion out of the music area and gaps to be filled when contract teachers return to their homelands. A related problem is that without a strong school music program a 'vicious circle' exists where by there is not enough time to give 'music novices' a sufficient background in the compulsory training core for generalist primary teachers. It is certainly whistling in the wind to expect those non-specialists, no matter how dedicated, to carry out satisfying music programmes when they have not had adequate time to develop competency.*	*AJME*, across Australia and in VIC in particular	(Bonham et al., 1977b, pp. 65-66)
58.	Primary	1987	*The perceived lack of music background in students entering secondary schools is blamed on primary teachers; the perceived lack of musical background in students entering college is blamed on secondary music teachers; thus tertiary music educators state that they are unable, in the short time available, to remedy this lack of sequential, developmental music education which should have occurred during that years of primary and secondary schooling. Thus, according to music educators, graduating primary education students, many of whom are inadequate teachers of music, enter the schooling system to begin the "vicious circle" once more.*	*AJME*, NSW	(Taylor, 1987, p. 72).
59.	Primary	1988	*…many [music educators] feel that it is at the tertiary level that the problems of classroom primary music education ought to be resolved. In recent years tertiary institutions have also been endeavouring to respond to educational changes, in particular to the increased curriculum demands. As a result, pressures on the tertiary timetable have increase and have led, as Taylor (1987) points out, to a decrease in the time allocation for music, musicians seem to have had little success in convincing institutions and accreditation authorities that music is no 'the same' as maths and language simply because so many students have to start as 'beginners'…This 'vicious circle', as it has been called, will not be broken as long as the employing authorities fail to indicate to the training institutions the level of music teaching ability required from the primary teacher. Without the influence of market forces there is little reason for the tertiary institutions to alter current practice. As long as accrediting agencies fail to*	*AJME*, across Australia	(Hoermann, 1988, p. 88)

Row number	School level	Year	Citation (across Australia and England) and summary of citation (Russia)	Journal and place	Reference
			recognize that depth and rigour can apply to the acquisition of fundamental music skills and the methods of teaching them, then the vicious circle is bound to continue. A variety of confining education and post-graduate courses is needed.		
60.	Primary	1996	[Hogg (1978):] *The variation in ability to present the subject adequately is mainly the result of inadequate musical experience prior to entering Teacher Colleges.*	*AJME*, NSW	(as cited in Jeanneret, 1996a, pp. 5-6)
61.	Primary	1998	*Some teachers resent what they describe as their inadequate or inappropriate pre-servicing in music. Others believe all training teachers should be obliged to learn an accompanying instrument. Much as I incline to the notion that all teachers ought to be able to accompany their classes I am not convinced this expectation of pre-servicing is realistic. For most adults learning a new instrument form scratch is a difficult task, rarely achieved. The learning processes involved are developmental and ideally should happen in early or middle primary years.*	*AJME*, NT	(R. Smith, 1998, p. 39)
62.	Primary	2002	*…teacher training institutions in a variety of countries are faced with trainees who bring with them poor arts experiences and negative attitudes to arts education, built up over a lifetime of schooling.*	*AJME*, a variety of countries	(Russell-Bowie, 2002, p. 35)
63.	Secondary	1971	*It is difficult to believe that there is not a much larger number than at present appears to be the case, of young men and women who would be able to help the majority of children develop their musical potential, whether the schools they attend are to be called comprehensive, secondary, modern, junior high, middle or whatever it may be. The real problem seems to lie in the present muddled state of training for music teachers. The majority of teachers of this kind of children will need the same sort of preparation for teaching.* *… One cannot expect students to gain a wide knowledge of all types of literature during the year they are at college, as well as acquiring all the skills demanded of them.*	*Music Teacher*, England	("Music in a secondary school (5). By a former member of the profession," 1971, p. 11)
64.	Secondary	1983	Tertiary pedagogical institutions are not able to define their objectives because there are many new entrants who have no clear pedagogical goals, and no clear goals for their future occupations and talents for teaching. Research into the motives for choosing the pedagogical institution for tertiary study shows that many entrants have no interest in working at school. The major motive is to obtain a musical qualification and specialisation in one or musical instrument or vocal which they could obtain when	*Music in School*, Russia	(Yakonyuk, 1983, p. 26)

Row number	School level	Year	Citation (across Australia and England) and summary of citation (Russia)	Journal and place	Reference
			studying in the institutions which specialise in performing arts. The main reason for the lack of interest in teaching classroom music is hidden in their training before admission to tertiary institutions. It is known that to be accepted at musical and pedagogical degrees it is necessarily to complete the specialised music school or music college. These music schools and colleges train the students who choose to be professional musicians.		
65.	Secondary	1987	To improve the quality in teaching music at schools, it is necessary to improve the primary generalist teacher pre-service training in universities and teacher colleges.	*Music in School*, Russia	(Chelyshova, 1987, p. 39)

Table 5b

Who Has Been Teaching Classroom Music for the Last Four Decades? (Citations)

Row number	School level	Year	Citation (across Australia and England) and summary of citation (Russia)	Journal and place	Reference
1.	Primary	1967	*At the most primary schools throughout the world it is generally accepted that music should be taught by the class teacher; and this is so in Australia, though in some States a relatively very small amount of the teaching is in the hands of specialists who do nothing else but teach music as itinerants visiting on the average about four or five schools per week.*	*AJME*, across Australia	(Hunt & Epstein, 1967, p. 19)
2.	Primary	1975	*…music teaching in many parts of Australia has been carried out by the classroom teacher. A lot of good work has been achieved by such a teacher… However, the good classroom teacher is rare.*	*AJME*, across Australia	(Lepherd, 1975, p. 15)
3.	Primary	1975	[Bartle, G. Music in Australian Schools, A.C.E.R. Melbourne 1968, pp.9 and 34] *Music as today taught by non-specialist, untrained (musically) teachers is to be deplored. It is a skill and an art and should have no place in a school without specialists.*	*AJME*, across Australia	(as cited in Lepherd, 1975, p. 16)
4.	Primary	1977	[Classroom teachers – non-specialists, when musicians, no training in education] *The people who facilitate learning are not always skilled musicians or trained in education, but often persons with a love and enthusiasm for the art, willing to stimulate, organise, encourage and share their knowledge and expertise with those less fortunate.* [Classroom teachers – non-specialists, unqualified (in education) resource teachers] *Music education faced many problems because there were "unqualified music resource persons in primary schools."* *A survey conducted in 1974 disclosed that 92.1% of teachers in all schools in the ACT were untrained in music education.*	*AJME*, ACT	(Bonham et al., 1977b, p. 54) (Bonham et al., 1977b, p. 55)
5.	Primary	1977	*The work of teachers with special music skills or those especially trained in music and appointed to the larger primary practising schools.*	*AJME*, QLD	(Bonham et al., 1977b, p. 60)

Row number	School level	Year	Citation (across Australia and England) and summary of citation (Russia)	Journal and place	Reference
6.	Primary	1977	*The number of music specialists has grown but not enough to meet the needs of interested class teachers…*	*AJME*, VIC	(Bonham et al., 1977b, p. 65)
7.	Primary	1986	*In the ACT, as elsewhere, the use of music specialists in primary schools has strong proponents for and against. Although specialists are not employed as such, schools can timetable a music specialist to provide the release time for classroom teachers, as can be done in any other curriculum area.* *Apart from those primary schools where music specialists provide the release time (approximately 12 of 70 schools), some schools have, over the past five years, gained and extra staff position through the System Needs Pool. These positions (a limited number each year) can be applied for by schools each year, and are allocated to priority curriculum areas for a fixed term of one to two years.* *To date, five systems Needs Pool positions have been allocated between 13 schools. A specialist (or MRT – Music Resource Teacher) may work solely in one school, or else be shared between several schools which would have combine their applications. These groups are usually part of a LEN (Local Education Network) and the sharing is carried out on a daily or weekly basis.* *The main advantage of these positions is that the MRT works with the classroom teachers, developing their skills along with the children's. In a system of school-based curriculum development such as exists in the ACT, it is necessary that all primary teachers have sufficient knowledge and skills to be actively involved in the development and implementation of a school's music curriculum.*	*AJME*, ACT	(Rimmer et al. 1986, pp. 24-25)
8.	Primary	1986	*In most cases, the music education program in primary schools in Tasmania is taught by the music specialist.*	*AJME*, TAS	(Rimmer et al. 1986, p. 31)
9.	Primary	1987	*For many years the Queensland Education Department has employed music teachers in primary schools. Currently, approximately 63% of all State primary students attend schools that are serviced by such specialist teachers.*	*AJME*, QLD	(Layne, 1987, p. 49)
10.	Primary	1987	*Music education is in varying stages of development within pre-secondary schools. As a general rule, it is the expectation that classroom teachers will devise and implement the music programmes within their classrooms.*	*AJME*, SA	(May et al., 1987, p. 19)
11.	Primary	1988	*In a system as large and as cumbersome as the NSW Department of Education the possibility of specialist music teachers in primary schools was out of the question. The issue was how to encourage classroom primary teachers to implement a music program.*	*AJME*, NSW	(Kartomi et al. 1988, p. 64)

Row number	School level	Year	Citation (across Australia and England) and summary of citation (Russia)	Journal and place	Reference
12.	Primary	1988	*In the State primary schools there are approximately 280 full-time equivalent music teachers, ranging from full-time employment in schools of 18 classes or more, to 0.8 or less of a music teacher in schools with 17 or fewer classes. Primary schools have a choice of a physical education, art and craft, drama, or music specialist. The 280 music teachers cover approximately 390 out of a total of over 600 schools.*	*AJME*, WA	(Kartomi et al., 1988, p. 65)
13.	Primary	1988	*In **some**[1732] States music specialist services cover up to 60% of primary schools. Music specialists are used to provide the classroom teacher with release from face-to-face teaching, general support, or program continuity. Music educators believe that the practice of using specialists to release classroom teachers, particularly in the early primary years, isolates the music program form the students' other learning areas. In **other** States, specialist music teachers are not employed at all at the primary level.*	*AJME*, across Australia	(Hoermann, 1988, pp. 86-87)
14.	Primary	1992	*…there are two important developments in the long-standing battle to have the special needs of primary specialist teachers recognised within the Ministry. Approximately three quarters of WA primary schools are served by music specialist staff, teaching under a variety of conditions from splendid to appalling.*	*AJME*, WA	(B. Smith et al., 1992, p. 75)
15.	Primary	1994	*Many of government "primary schools have lost their specialist music teachers due to the Victorian Government spending cuts."*	*AJME*, VIC	(Jarvis et al., 1994, p. 79)
16.	Primary	1998	*The schools I visited are not very different from here (England). The schools I visited felt quite similar to our own: caring, lively places…class teachers responsible for all aspects of the curriculum including music; where the arts are strong, the head-teacher has a clear commitment to them.*	*Music Teacher,* but the article was about Perth and Sydney (Australia)	(Paterson, 1998, p. 62)
17.	Primary	1998	*The majority of all primary students attending state schools in Queensland (80%) are taught by music specialists who are itinerant (Johnson, 1997, p. 30).* *According to Carroll (1998), specialist primary music teachers have worked in some schools*	*AJME*, QLD	(Roulston, 1998, pp. 7-8)

[1732] Bolds in this statement are Hoermann's.

Row number	School level	Year	Citation (across Australia and England) and summary of citation (Russia)	Journal and place	Reference
			since last century, servicing 'practising' schools and schools in major cities. Records show that classroom teachers with qualifications in music were appointed as itinerant specialist music teachers (Orchard, 1952, p. 187). *The first 'Supervisor of Music' in Queensland was employed by the Department of Education (DOE) in 1970 (Lepherd, 1980), and in the late 1970s the Supervisor initiated a change in policy giving schools with and enrolment of 601 or more ("Class 1" schools) priority for the services of a music specialist (Carroll, 1998, p. 1). Since that time there has been a steady increase in the number of music specialists employed in primary schools. By May 1996, there were 388 teachers employed as primary music specialists – or 336.3 full-time position (83 teachers (21%) were employed in part-time capacities). A large number of these teachers were itinerant, i.e. servicing more than one school (personal communication, Val Layne, Education Officer, Visual and Performing Arts Unit, DOE, 29 May, 1996). The number of music specialists increased to 471 by March 1998, with 159 of this number working on a part-time basis (this number excludes a further 64 teachers listed as being on leave).* *The DOE's focus on providing schools with an enrolment of 601 or more with the services of a music specialist did not go unchallenged. The Queensland Council of Parents and Citizens Association (QCPCA) lobbied for the right of access to specialist teachers in Class 3, 4 and 5 schools (pp. 4, 12). The 'sharing' of teachers among a group of schools was recommended by the QCPCA as one option to solve the inequity of resourcing between different schools. It was this delivery mode which was eventually employed on a wider scale by the DOE. After trialling the sharing of music teachers among groups of schools in the early 1980s, the services of music specialists quickly increased "so that almost all accessible schools had primary music specialist teacher services (Carroll, 1998, p. 1).*		
18.	Primary	1998	*The results of the survey of itinerant music teachers indicate that on average, survey respondents are relatively inexperienced in music teaching – although the mean length of teaching experience of respondents was 10.5 years, the mean length of experience teaching classroom music was 6.5 years.* *It appears that the majority of respondents to the survey conducted in Queensland primary schools "have entered music teaching with education training in general classroom teaching."*	*AJME*, QLD	(Roulston, 1998, p. 17)
19.	Primary	2000	*The placement of specialist music teachers in primary schools is a well-established practice and there appears to be no diminution of this.*	*AJME*, TAS	(A. Thomas, 2000, p. 75)
20.	Primary	2001	*A survey of music education in Victoria in the late 1980s indicated that only 30% of state primary schools had access to a music teacher. The situation in many schools where there was no tagged music position or access to share music specialist – at that time,*	*AJME*, VIC	(R. Stevens, 2001, p. 26)

Row number	School level	Year	Citation (across Australia and England) and summary of citation (Russia)	Journal and place	Reference
			approximately 70% of all state primary schools – was that responsibility of teaching music lay with generalist class teachers who may or may not have implemented a music program. M. Ray, Report of the Music Education Committee of Review.		
21.	Primary	2006	*The idea of a specialist music teacher in every primary school was strongly endorsed by the participants at the National Music Workshop but what are the implications of placing a specialist music teacher in every primary school across this vast country? Queensland has had this system in place for many years and if one State can do it, why can't the others was the question?* *… There has always been a problem of providing high school music teachers and instrumental teachers in regional and isolated areas. How will this problem be addressed in the case of primary schools that are generally smaller and more isolated than high schools?*	*AJME*, QLD	(Jeanneret, 2006, p. 94)
22.	Secondary	1974	*It must not be assumed, however, that such busy activity [activities with creative elements] is in any way widespread in the secondary schools of Australia. It is limited to those schools where there are full-time, fully-trained music teachers, and then only to a relatively small number of these.*	*AJME*, across Australia	(Bartle, 1974, p. 21)
23.	Secondary	1977	*The people who facilitate learning are not always skilled musicians or trained in education, but often persons with a love and enthusiasm for the art, willing to stimulate , organise, encourage and share their knowledge and expertise with those less fortunate.* *The process of music education therefore does not only take place in classrooms, lecture theatres and private studios, but also in informal settings…*	*AJME*, ACT	(Bonham et al., 1977b, p. 54)
24.	Secondary	1987	*The majority of secondary schools have appointed at least one specialist music teacher.*	*AJME*, SA	(May et al., 1987, p. 19)
25.	Secondary	1988	[Qualified music teachers] *Secondary school students are "usually taught by qualified music teachers."* [Specialist music teachers are the norm but in the small-size schools there are generalists] *Specialist music teachers are the norm in most secondary schools, except where isolation or the small size of a school creates a difficulty and music classes may be taken by a general teacher.*	*AJME*, across Australia	(Carroll, 1988, p. 92) (Carroll, 1988, p. 100)
26.	Secondary	1988	*In the State Secondary School system there are approximately 75 full-time equivalent classroom teachers… In some schools there is no classroom teacher… In 1982 there were*	*AJME*, WA	(Kartomi et al., 1988, p.

Row number	School level	Year	Citation (across Australia and England) and summary of citation (Russia)	Journal and place	Reference
			37 full-time equivalent instrumental teachers at the Music Branch; in 1988 there are approximately 75 full-time equivalent instrumental staff… Of the 75 instrumental staff, 13 are in the country and 62 in the grater Perth area. Today, the majority of instrumental teachers are required to do some classroom teaching. In 1982 only 5% combined instrumental and classroom teaching.		65)
27.	Secondary	1999	*Most high schools in the NT have a full or part-music specialist on staff, although one large high school has had no full-time music teacher for this last year.*	*AJME*, NT	(A. Thomas, 1999, p. 75)
28.	Secondary	2005	*Most secondary schools in Darwin and other NT regional centres have a music specialist…*	*AJME*, NT	(Lewis, 2005, pp. 3-4)
29.	Primary	1980	*Most primary school music teachers are not specialists, but general class teachers who happen to have some musical facility, and who because of this have been given the responsibility of teaching the subject. Some succeed brilliantly, many more are full of self-doubts and require generous helpings of encouragement and advice. Specialists, where they exist, frequently have the added difficulty of overall responsibility of the teaching of one particular class. The effectiveness of their specialism is therefore considerably reduced.*	*Music Teacher*, England	(Dove, 1980, p. 17)
30.	Primary	2003	*When the DfES recently surveyed 600 head-teachers, 67 per cent of the respondents said that they already use specialist support staff to teach music…*	*Music Teacher*, England	(Elkin, 2003b, p. 9)
31.	Primary	2005	*David Hart, who retired as general secretary of the National Association of Head Teachers (NAHT) in September, has criticised the usual practice of older primary children being taught all subjects, often including music, by one "generalist" teacher.* *"The fact that this has existed since time immemorial is no excuse," writes Hart… "It is based on a rather quaint and snobbish, yet highly damaging belief that ten-year-olds need teachers that are all-rounders, but 11-year-olds require specialists."* *…Richards Rule, head of Pluckley CE Primary School in Kent, agrees. "Specialist foundation subjects like music can be far more effectively taught by specialist teachers," he told Music Teacher.*	*Music Teacher*, England	(Elkin, 2005, p. 10)
32.	Primary	2005	[Unprepared and unsupported generalist teachers] *But too often the music curriculum is delivered by class teachers who feel unprepared and unsupported.*	*Music Teacher*, England	(Dibb, 2005, p. 8)

Row number	School level	Year	Citation (across Australia and England) and summary of citation (Russia)	Journal and place	Reference
33.	Primary	2007	[Unprepared and unconfident generalist teachers] *Worrying new research suggests that more than half of the UK's primary school teachers have inadequate training or lack confidence to teach music in the classroom.*	*Music Teacher*, England	(Quinn, 2007, p. 11)
34.	Secondary	1970	*Recently an investigation discovered music to be most unpopular subject in the school curriculum in the opinion of children leaving school at 15+. It is any wonder when for years we have been pouring music teachers into these schools, many of them with no teacher training at all, the vast bulk of them returning to carry on the "traditional" methods of music teaching they experienced themselves only a few years earlier as pupils?*	*Music Teacher*, England	(Pfaff, 1970, p. 11)
35.	Secondary	1974	*Music, I have proposed, is generally the worst taught subject in the secondary school curriculum, whilst having no less skilled or talented teachers than other subjects.*	*Music Teacher*, England	(Odam, 1974, p. 15)
36.	Primary and secondary	2003	*England has approximately 3,000 ASTs [Advanced Skill Teachers] of whom 231 are music specialists. Ofsted inspectors found ASTs are 'generally skilled teachers who promote high standards in their home schools as well as in their outreach work'… ASTs, in particular, often provide very good support for newly-qualified and trainee teachers.*	*Music Teacher*, England	(Elkin, 2003a, p. 11)
37.	Years 1 - 8	1987	What should we do? Should we wait till there are music specialists in all the schools? How long should we wait? Where do we take loads for music specialists in small rural schools where music is mainly taught by primary generalist teachers, and in years four to seven by teachers of other subjects?	*Music in School*, Russia	(Chelyshova, 1987, p. 39)
38.	Years 1 - 8	1987	At present in schools of the city of Magnitogorsk, 25% of music teachers have bachelor degrees with music specialty and 29% - master degrees in music. We strongly believe that this is not enough. It is worth mentioning that 46% of music teachers are studying music at universities.	*Music in School*, Russia, the city of Magnitogorsk	("Общая забота музыкантов [The common care of all musicians]," 1987, p. 8)
39.	Years 1 - 8	1988	In RSFSR, there is a serious issue of music specialists at schools. Who is teaching music? There are graduates from music and pedagogical colleges, conservatoriums, pedagogical faculties of universities, music faculties of pedagogical institutions, a big number of primary	*Music in School*, Russia	(Duganova, 1988, p. 33)

Row number	School level	Year	Citation (across Australia and England) and summary of citation (Russia)	Journal and place	Reference
			generalists and teachers of other subjects. Evidently, preparation of many of those who teach music at schools does not reflect specific character of the profession. The specific character of the profession is the unity of music as the art and pedagogy (music and education) which is strongly oriented at the contents of the school music program.		
40.	Years 1 - 8	1989	Music is often taught by anybody but not music specialists. The specialists who respect themselves will not go to schools where there are no music classrooms, no instruments and other resources. And, most importantly, there is no principal who shows commitment and interest in music as an art. The music teacher at this kind of schools is also expected to be prepared to perform without any payment.	*Music in School*, Russia	(Saruba, 1989, p. 9)
41.	Years 1 - 8	1989	In 22,000 schools, music is taught by other subject teachers, outside musicians or music specialists from professionally orientated music schools; or there is no music. There is no statistics on this matter.	*Music in School*, Russia	(Trushin, 1989, pp. 7-8)
42.	Years 1 - 8	1990	At present, 72% of music teachers have music qualifications in Chuvash SR.	*Music in School*, Russia	(Nikitin, 1990, p. 9)
43.	Years 1 - 8	1993	In Moscow music is taught by a number of graduates from music colleges, pedagogical colleges, tertiary pedagogical institutions which combine music and education degrees and conservatoriums. There are a number of music specialists from specialised music schools who came teaching in general schools recently. All have different qualifications and levels of preparation as musicians and educators. They also differ in their experiences, conditions of work and came from different pedagogical and sociological environments. This picture is common not only for Moscow.	*The Arts in School*, Russia	(Sergeeva, 1993, p. 33)

Table 5c

What Teachers Should Know to Be Able to Teach Classroom Music? (Citations)

Row number	School level	Year	Citation (across Australia and England) and summary of citation (Russia)	Journal and place	Reference
1.	Primary	1967	*Music is undoubtedly the most difficult of all subjects to teach because of the insubstantial nature of this substance – sound – and because of the difficulty the non-specialist has in finding enough time to master sufficient skill in the reading and writing of music. The Primary teacher of music should have some skill in reading and writing. It is sad to thing to realise that the creative activity of composing music is not a normal thing in primary schools… The composing of melodies and songs (especially to words written by the children themselves) should be a common experience of primary pupils. However, pupils and their teachers cannot go very far with this unless they have both mastered some skill in reading and writing [music].*	*AJME,* Australia	(Hunt & Epstein, 1967, pp. 19-20)
2.	Primary	1975	[(Powell-Jones, 1972, p. 22)]: *…one of the aims of any school must be to serve the full potential of its pupils in both body and mind and that to achieve this aim, a place must be offered for all kinds of creative work. He further contends that in order to encourage creative effort in children, the teacher must become a fully functioning personality. He must himself participate in original thinking processes* [*(Powell-Jones, 1972, p. 24)]. How could a teacher assist and guide students in music if he is untrained or uninterested or only partially trained or partially interested?*	*AJME,* Australia	(Lepherd, 1975, p. 17)
3.	Primary	1979	*…other difficulties we share with music educators in other times; the need for a wide range of skills coupled with extreme sensitivity, the task of motivating the students…*	*AJME,* but the author is from London	(Swanwick, 1979, p. 3)
4.	Primary	1986	*In a system of school-based curriculum development such as exists in the ACT, it is necessary that all primary teachers have sufficient knowledge and skills to be actively involved in the development and implementation of a school's music curriculum.*	*AJME,* ACT	(Rimmer et al. 1986, pp. 24-25)
5.	Primary	1988	*The common assumption made in all States document is that every teacher is able to sing, has access to and is able to use musical instruments as resource tools, and is able to move with music and understand musical symbols and terminology.*	*AJME,* Australia	(Hoermann, 1988, p. 86)

Row number	School level	Year	Citation (across Australia and England) and summary of citation (Russia)	Journal and place	Reference
			Music teaching in Australian primary schools is still uneven and equality of opportunity is not enjoyed by all primary students. *The situation remains largely unchanged because the gap between curriculum requirement and teacher abilities has not been narrowed. Pundits, of course, will say that the gap will continue until the long-standing conflict over the use of specialist or generalist teachers in primary schools is resolved in the interest of music for all children.*		
6.	Primary	1991	*The Development of Aesthetic Intelligence and the Life of Civilization* *If we value the induction of our young into this – or any other - universe of discourse, then we must have instruction and demonstration in it. And, given that art is essentially concerned with skills and activities, it will gave to be taught and shown in two processes that are distinct: doing or making, or demonstrating or performing; and teaching about and in such activities.*	*AJME,* but the author is from the UK	(Aspin, 1991, p. 70)
7.	Primary	1996	[Proficiency in playing an instrument, Ability to arrange a melody for instruments and voices suggests the acquisition of composition and orchestration skills] *Music competencies identified as important by Stegall et al.(1978)* [Basic Musicianship] *Teachers should be able to:* • *Sing at sight* • *Take down melodic dictation* • *Sing accurately while others sing at least three other parts* • *Identify incorrect pitches or rhythms in performed music* • *Compose melodies* • *Harmonise melodies* • *Write contrapuntal compositions* • *Analyse harmonic function* • *Identify written harmonies* • *Take down dictated harmonies* • *Define terms* • *Analyse form* • *Identify styles and stylistic characteristics of music* [Basic Learning] *Teachers should be able to:* • *Describe the purpose of music within public education*	*AJME,* Australia	(Jeanneret, 1996a, p. 3)

Row number	School level	Year	Citation (across Australia and England) and summary of citation (Russia)	Journal and place	Reference
			• *Describe the role of music in contemporary society* • *Describe procedures to motivate and discipline students* • *Write musical goals which justify music on the basis of intrinsic values* • *Discuss professional responsibility* [Elementary General Music] *Teachers should be able to:* • *Accompany class singing* • *Sing in tune* • *Improvise on various sound sources* • *Identify changing voices* • *Establish criteria for evaluating elementary music texts* • *Write lesson plans* • *Arrange a melody for instruments and voices* • *Use electronic media* • *Develop a list of appropriate songs* • *Compile a list of materials needed for a school program* • *Outline a teaching unit which correlates music with some other subject area* • *Teach lessons using discovery-learning techniques.* *A number of competencies listed under "Elementary General Music" would again require several semesters of musical tuition. For example, to accompany class singing implies a proficiency in playing and instrument and proficiency implies confidence and fluency on the chosen instrument that is difficult to develop in one or two semesters. Similarly, the ability to arrange a melody for instruments and voices suggests the acquisition of composition and orchestration skills. In order to develop these skills alone takes considerable time and practice.* *…music literacy seems to be universally deemed essential by music educators…* [Musical competencies] *Throughout the literature there runs the assumption by many music educators that musical competencies are the most important factor in deciding whether primary generalists will teach music in their classrooms. This is highlighted in Hogg's [(1978)] discussion of a 1975 District Inspectors of Schools' report on music education in Victorian primary schools. The report paints a rather dismal picture of music education at the primary level and the low status of music is attributed to the lack of music skills of classroom teachers and their lack of confidence, "If teachers lack competence, then they lack confidence…" (cited in Hogg,*		(Jeanneret, 1996a, p. 5)

Row number	School level	Year	Citation (across Australia and England) and summary of citation (Russia)	Journal and place	Reference
			1978, p. 42). [However] *…It would seem that the concerns about the teaching of music in the primary schools and the competency of the generalist primary teacher expressed in the early seventies continue to be debated in the nineties. It is imperative that pre-service music curricula for these teachers be reconsidered and examined in the light of research findings. The assumption that musical competence will automatically lead these future teachers to the implementation of music programs in their classrooms is clearly an oversimplification of the needs of the students and disregards the findings related to teacher attributes, the effect of the quality of tertiary musical experiences in the development of the ability to teach music.*		
8.	Primary	1998	[Teachers] *believe all training teachers should be obliged to learn an accompanying instrument.*	*AJME,* NT	(R. Smith, 1998, p. 38)
9.	Secondary	1988	*…most Secondary music teachers were educated themselves almost exclusively in the field of Western art music, and choose to be involved as audiences and practitioners mainly in this area. Where this is so they have to study the new fields of music for themselves, and in contemporary styles often with only the actual music and no sage to guide them. Teachers are also required to explore new computer technology, learn to use new computerized musical instruments and keep up to date on the new learning and musical technologies. Then there is the fresh energy required to devise exciting and challenging learning situations with this material through which students can involve themselves at their own level yet be engaged in meaningful experiences.*	*AJME,* Australia	(Carroll, 1988, p. 99)
10.	Secondary	1998	[Administration skills, skills in attracting support, attracting money, and actively attracting students to their program. Skills needed to run an effective instrumental and vocal program extra-curriculum program. Administrative and management skills along with very high-level communication skills] *…dissatisfaction with the work of the music teacher [by Principals] was more likely to be connected with the teacher's lack of administration skills, and lack of skills in attracting support, attracting money, and actively attracting students to their program, rather than their ability to teach music in the classroom. The findings show that generally more diverse skills are expected from the music teacher than from staff in other faculty areas. These diverse skills are in addition to music teaching skills and include administrative and management skills along with very high-level communication skills… This is in addition to skills needed to run an effective instrumental and vocal program extra-curriculum program.*	*AJME,* VIC	(A. Lierse, 1998, p. 73)

Row number	School level	Year	Citation (across Australia and England) and summary of citation (Russia)	Journal and place	Reference
			Principals and music coordinators/teachers were invited to present their profile of and effective music teacher in a secondary school. The resultant profiles are most notable for the imbalance of inter-personal skills with subject specific (musical) skills. ***Profile of and effective music teacher (from Principals' survey)*** *Need to be outstanding.* ***Teaching skills*** *Like children and have the patience and ability to transfer skills the children. Be able to motivate children and have high expectations of their students and achieve it through their desire and belief that all children can achieve a high standard with sufficient work. Have a commitments of excellence and convey to kinds that music is a life long learning.* ***Music Skills*** *Performing skills. Challenge kids at the appropriate level and adapt the music to interest the kids. Have a broad music focus. Convey a love of music.*		(A. Lierse, 1998, pp. 74-75)
			The following points summarise the duties and responsibilities reported to be performed by music teachers in Victorian government secondary schools: *As around 62 per cent of schools with classroom music programs did not employ more than one music teacher, the music teacher usually takes on the responsibility of coordination of the program, promoting the program, and providing musical performances in addition to providing curriculum and classes from students form Years 7 to 12.* *As music is considered in many schools to be basically extra-curricular, the music teacher is given the added role of selling the subject to students, parents and staff.* *The resource-hungry nature of the subject also puts pressure on the music teacher to attract funding, both from the school budget, and from parent organisations.* *The duties and workload of the music teacher revealed that an effective music teacher must have the teaching, musical, and organisational talents to perform most of the following tasks:* *1. Teach the history, appreciation, and analysis of all musical styles from Medieval to 20th century including Jazz Rock and Pop to students form Years 7 to12* *2. Prepare the requirements of VCE music subjects including the written and aural requirements of the Common Assessment Tasks (CATs)* *3. Teach music composition and improvisation, singing, keyboard laboratory, guitar, drums etc* *4. Use, and teach students to use music technology* *5. Prepare lessons and correct work* *6. Conduct assessments, write reports, and consult and interview parents*		(A. Lierse, 1998, pp. 76-77)

Row number	School level	Year	Citation (across Australia and England) and summary of citation (Russia)	Journal and place	Reference
			7. Accompany choirs and soloists in rehearsals and performances *8. Direct and conduct musical ensembles including choral, band and orchestra* *9. Produce, rehearse and conduct a musical* *10. Plan and prepare musical performances for school and community occasions* *11. Supervise student teachers.* *Administering the music program requires the music teacher to:* *1. Attend extra school and parent meetings* *2. Develop courses of study* *3. Prepare submissions* *4. Prepare a budget and monitor spending* *5. Keep equipment in good order, hire out instruments to students, collect music levies and hire fees* *6. Organise concerts, camps, tours and excursions* *7. Organise sound and lighting and set up the venue for musical performances* *8. Consult with students, parents, teachers and the administration* *9. Coordinate the timetable, room allocation, and work of the instrumental music teachers.*		
11.	Primary and secondary	1988	[Be a fine musician and able to perform, conduct, analyse, describe, discuss music knowledgeably. Be familiar with a broad repertoire of music of diverse periods, styles, and genres, and including the music of Australia] *At the core of a music teacher's self image, involvement in the performance of music is an essential component. Paul Lehman declared to group of Australian music educations in 1986:* *Our Beginning teachers should be the finest performers and conductors we can develop. They should be able to analyse, describe, and discuss music knowledgeably. They should be familiar with a broad repertoire of music of diverse periods, styles, and genres, and including the music of Australia… Above all, our prospective teachers must be fine musicians (Bourne, 1986, p. 34).* [A performer on musical instrument] *It is necessary that a specialist music teacher should be a performer, in at least the sense of being an active participant, as there is no other way to develop familiarity and confidence with music… (Schools Commission and the Australia Council (1977). Education and the Arts: National Report. Canberra, Commonwealth of Australia).*	*AJME,* Australia	(Bourne, 1988, p. 67) (Bourne, 1988, p. 68)

Row number	School level	Year	Citation (across Australia and England) and summary of citation (Russia)	Journal and place	Reference
12.	Primary	1989	*Where singing is poor, the reason, supremely, is likeliest to be that the teacher does not know at first hand what it feels like to sing well.* *That knowledge is the vital element. You may not know much technically about music; you may not have studied voice production; but, if you know what it feels like to sing tunefully in time; of you know what such singing sounds like; your pupils will be a pleasure to listen to.*	*Music Teacher*, England	(Cleall, 1989, p. 17)
13.	Primary	1972	*… [to the teacher], If you are going to expect your children to develop fluency and inventiveness in improvisation, you must be prepared to demonstrate these qualities yourself and provide them with examples of the sort of thing you want them to do.*	*Music Teacher*, England	(Thackray, 1972, p. 12)
14.	Primary	1991	*Knowing a subject is one thing, but knowing how best to teach it is another.* *…Before you can teacher, you must first learn how to control and discipline a class.*	*Music Teacher*, England	(Shur, 1991, p. 10)
15.	Primary	2002	*According to recent research from a Times Educational Supplement poll, only one in five teachers is confident about teaching music as opposed to 85 per cent who are comfortable teaching core subjects such as math and English. This statistic is the same across all age groups.* *Very few primary school teachers (only 20 out of the 500 questioned) feel assured teaching in all subject areas, possibly due to the lack of confidence in music specifically.* *Eric Spear, president of the National Association of Head Teachers, said: 'Music teaching requires particular skills which have to be learned by teachers before they can teach music effectively. Many teachers are aware that they do not have those skills and unlike other areas of the curriculum, rarely feel able to improvise convincingly, outside their usual areas of expertise.'*	*Music Teacher*, England	(Farmer, 2002b, p. 10)
16.	Secondary	1972	*Steering the middle course is not easy. A teacher must be able to show the way forward out of fist-hand experience based on creative work of his own, backed up by a knowledge of what is happening in the world of music today… The teacher must help the groups to see the potential in the sounds they are making… Part of a teacher's job is to help children to experience things in depth, to look closely and searchingly at everyday things.*	*Music Teacher*, England	(Paynter, 1972c, p. 12)
17.	Secondary	1974	*I would suggest that the fundamental weakness of class music lies in the failure of some teachers to bring about any sense of achievement or aesthetic enjoyment or even to notice that they are fundamental to the situation.*	*Music Teacher*, England	(Swanwick, 1975, p. 13)

Row number	School level	Year	Citation (across Australia and England) and summary of citation (Russia)	Journal and place	Reference
18.	Primary and Secondary	1974	*It is obvious that teaching groups of people requires more advanced planning than, say, the individual piano lesson.*	*Music Teacher*, England	(Swanwick, 1974a, p. 20)
19.	Primary and Secondary	1971	*The skilful teacher presents knowledge not as a body of "inert" facts to be memorised but in such a way as to awaken the pupils' inventive powers. He shows how knowledge has been acquired as a result of man's exploring his environment and draws attention to the revolutionary nature, not only of major scientific discoveries, but also of the great world of art. The skilful teacher moreover draws upon the creative potential in all subject matter; he does not regard creativity as a separate branch of the musical curriculum but as a way of thinking, present in all musical activities, of exploiting effectively the variety of relationships between music and other subjects and of achieving continuous growth in musical understanding, skills, discrimination and aesthetic sensitivity.*	*Music Teacher*, England	(Brocklehurst, 1971, p. 12)
20.	Primary and Secondary	1971	*On the musical side they need to be all-round musicians, rather than outstanding performers; that do not mean that they cannot play one instrument, preferably the piano, competently and musically. They should also have a least an elementary knowledge of the guitar and the recorder and the usual classroom percussion instruments, such matters as using two hands for the barred instruments or the correct way to hold the triangle. They should also have some practical knowledge of vocal technique, developed through their own singing, so that they can set the best possible example and are also sensitive to the children's singing, however much the emphasis may now be switching to instrumental music. They will also need as wide a knowledge as possible of the literature of music of all kinds, so that they can seize on any particular interest shown by a child or a group of children and relate that to music, where appropriate music exists. A wide knowledge of the material available for practical instrumental and vocal work is also essential, particularly and awareness of the difficulty of the arrangements, and an ability to simplify existing arrangements or to make simple arrangements for themselves. They will also need and elementary knowledge of conducting and organizing ensemble work, either with a whole class or in a smaller group, both from the point of view of playing other people's arrangements or stimulating the children to make up their own. They need also to know how to look after the instruments and how to use a tape recorder in the classroom.* *An ability to play another instrument is not essential for this type of teacher, except in so far as it helps him to extend his own musicianship and his own enjoyment of music. An ability to teach something other than music is essential, for at least two reasons. First because contact with some children or even with some classes may not be through music; until a class is able to listen, no musical experience or musical learning is possible, and in this*	*Music Teacher*, England	("Music in a secondary school (5)," 1971, p. 10)

Row number	School level	Year	Citation (across Australia and England) and summary of citation (Russia)	Journal and place	Reference
			situation music will have to be introduced gradually, in the context of something else. Secondly, the teacher's relationship with the less musical children will be helped if they know him as someone who is interested in and able to teach something other than the subject at which they do not excel.		
21.	Primary and Secondary	1972	*The training we provide in school - vocal, instrumental, theoretical – ought to provide guidelines so that our young musicians can begin to seek out and comprehend for themselves the craftsmanship of the composer, the skills of the instrumentalist and vocalist. Herein lays one of the attributes of an effective teacher, to lead a learner to a point where he can make connections for himself, where early training can "slot in" and enrich musical experiences.*	*Music Teacher*, England	(R. Hall, 1972, p. 10)
22.	Primary and Secondary	1972	*Now, I would be the last person to want to dampen anyone's enthusiasm. I am very heartened by the evidence that I see in the schools of valuable work in imaginative music-making. Children really are creating their own music and this wouldn't happen without the skill and inspiration of the teachers. But where do we go after the first experimental babblings? Teachers are hard-pressed and there doesn't seem to be much time for "immersion of comprehensive resources."* *This whole movement concerned with "creativity" in education is about teachers as well as children drawing upon their inner resources of inventiveness and artistry.*	*Music Teacher*, England	(Paynter, 1972b, p. 12)
23.	Primary and Secondary	1975	*By "middle school" I do not mean a designated school as such, but rather the age range from the middle of the junior school to the first two or three years of the secondary school. Experience will give the teacher the firm conviction that this age range thrives on activity, particularly of a physical nature. It is not an age range where one can reasonable expect to get much serious intellectual response to aesthetic problems such as those posed by examining the difference in style between music of the Balinese gamelan orchestra and the 18th century court orchestras of Europe. Educational psychologists confirm that this is a very 'physical' time of life and the experienced teacher will know very well the boys or girls who just cannot sit still and listen, not because of naughtiness, but because their physical energy needs an outlet.* *It follows that music must be a practical subject for the majority of children in this age group. The problems for the teacher are contained in the matter of choosing and preparing suitable activity.*	*Music Teacher*, England	(B. Walker, 1975a, p. 12)
24.	Primary and	1976	*The teachers' role… is that of co-originator and organiser of sound patterns and he or she should know and see how these can be best combined… There is fine balance between*	*Music Teacher*,	(Tillman, 1976, p. 13)

Row number	School level	Year	Citation (across Australia and England) and summary of citation (Russia)	Journal and place	Reference
	Secondary		*offering so many ideas so that there is no room for imagination and not offering sufficient to get the children's imagination working at all.*	England	
25.	Primary and Secondary	1989	*…each teacher should be expected to provide musical experiences of some depth and continuity, based upon his/her own musical interests, for the duration of her contact time with a class.*	*Music Teacher*, England	(Addison, 1989, p. 13)
26.	Primary and Secondary	1999	[The National Advisory Committee on Creative and Cultural Education] *…teachers should be allowed the time and space to explore and develop their own creativity.*	*Music Teacher*, England	(Joubert, 1999, p. 51)
27.	Years 1 - 8	1983	The teachers should be able to define their own and students' abilities when setting the objectives to the choir. The class-choir should be a result of all work in class. Teachers should follow the program and the time allocated for classroom music lessons.	*Music in School*, Russia	(Kabalevsky, 1983b, p. 16)
28.	Years 1 - 8	1983	The music teacher has to be able to get emotional responses from students. The main challenge of the profession of music teacher is that the music teacher cannot teach formally but has to show his or her personal character.	*Music in School*, Russia	(Anisimov, 1983, p. 23)
29.	Years 1 - 8	1983	The content of what music teachers should know and be able to do is known from 1926. Asaf'ev (1926, 1973) wrote that a music teacher is a theorist and regent and at the same time a music historian, a music ethnographer, a performer of a musical instrument so that he or she directs students' attention to the most important things. The most important thing for the music teacher is to know a vast amount of musical masterpieces.	*Music in School*, Russia	(Apracsina, 1983, p. 30)
			Kabalevsky also laid down conditions for music teachers. He wrote that together with educational preparation, music teacher must play the piano, the bayan or accordion, be able to conduct well and sing; the teacher also has to know history and theory of music, be able to transpose from ear and score and be able to make up an accompaniment. The music teacher has to know and be able to do more than he or she has to teach.		(Apracsina, 1983, p. 30)
30.	Years 1 - 8	1983	The main objective of teacher education institutions is to prepare a teacher-musician. The "model graduate" must be able to understand the particular qualities and theme of every musical masterpiece in the new program *Music* together with music education in general. Music education is a creative process which involves musical and pedagogical objectives tightly bound together.	*Music in School*, Russia	(Apracsina, 1983, p. 32)

Row number	School level	Year	Citation (across Australia and England) and summary of citation (Russia)	Journal and place	Reference
			The music teacher at school does not have to be a specialist in one area of music. The main thing is that he or she has to know musical literature (musicology) and many masterpieces so well that he or she does not feel “holes” in music evolution from one composer to another; or “empty spaces” in works of one composer. This active music teacher is not a dream or ideal. All we need is to make changes in the college and university programs. These programs have to stop being intended for virtuosos who know only one thing. This is exactly the problem in general schools where we have music teachers who are able to teach students only one of the following: sing in choir, or play the piano, or play the violin. There are even some qualified music theorists who teach in schools. However, we need a musical educational specialist-instructor who is a psychologist and is able to direct students’ attention. Music teacher has to be also a person with artistic sense. We have to realise that focusing on professional boundaries digs a bigger hole between people who perceive (listen to) music and music professionals. Our focus on professionalism slows down the development of a wide musical audience and dripping good music into people’s private lives. The focus on professionalism and the absence of teachers who understand the difference between professional and general education will hold general music education at schools back for many years ahead.		(Apracsina, 1983, p. 35)
31.	Years 1 - 8	1983	The content of a music teacher’s job is music and children. Together with knowledge, the most modern teaching methods and pedagogical experience, teachers have to love both music and children. This is fundamental. However, I do not say that love for music and children together with enthusiasm for teaching music compensate the absence or the lack of knowledge. I am talking about harmony between the essential parts of a teacher’s personality. The lack of harmonious unity adversely affects students. This harmony is difficult to achieve especially at the time of changes when the new program Music requires rethinking of all aspects of teaching.	*Music in School*, Russia	(Kabalevsky, 1983b, p. 13)
32.	Years 1 - 8	1983	A music teacher has to know the psychological characteristics of music leaning in young schoolers and how to influence this learning. Music teachers have to communicate aesthetically with students through music. Music teachers have to understand their students. Music teachers have to rely on students’ life and musical experiences when planning and teaching, and stimulate the strengthening of moral and aesthetical principles in the students by the means of music. Students have to become genuine connoisseurs of music.	*Music in School*, Russia	(Tarasov, 1983, p. 14)
			Music teachers have to be able to set and achieve specific musical - pedagogical aims.		(Tarasov, 1983, p. 18)

Row number	School level	Year	Citation (across Australia and England) and summary of citation (Russia)	Journal and place	Reference
			These aims derive from teacher's understanding of the psychology of music learning in primary school children.		
33.	Years 1 - 8	1985	Music teachers have to direct discussions about music in the way that music relates to the students' lives. Music teachers have to look at music from students' perspectives. Discussions about music have to be interesting and comprehensible for students. Music teachers do not impose on students their views and opinions about music.	*Music in School*, Russia	(Anisimov, 1985, p. 23)
34.	Years 1 - 8	1985	The principles of the new music program are based on regularities/patterns/rules of the music itself and require close attention to traditional folk music. The traditional folk music has to be introduced as a part of people's life. Teachers are expected to know and understand the specifics and nature of traditional folk music which differs from music composed by professional composers.	*Music in School*, Russia	(Balashova, 1985, p. 13)
35.	Years 1 - 8	1985	Attitude [aptitude to love music teacher's work] The general school music teacher is a person who loves his or her work. He or she is a musician, literary man or woman, producer and manager.	*Music in School*, Russia	(Popova, 1985, p. 28)
36.	Years 1 - 8	1985	Our goal is to create an atmosphere of positive and exciting engagement in music, emotional responsiveness to aesthetic qualities of music, to help the students' understanding of the harmony between music and life.	*Music in School*, Russia	(Strezchelinskaya, 1985, p. 22)
37.	Years 1 - 8	1985	The Music teacher's pedagogical aim is the students' musical development whereas music plays aesthetic, cognitive and educational roles. Outcomes of music teacher's work depend on how he or she understands essence of music as art, its specific characteristics, content, ideological functions, educational scope, and how these influence the thoughts, feelings and emotion of students of different ages. The new program *Music* requires music teachers to have a deep knowledge of aesthetic theory and musicology. For example, will music teachers be able to lead students to understanding of the following complex questions if the teachers lack understanding of aesthetic and musicology: unity of expressiveness and description in music (school term 2, Year 2), correspondence of content and form (term 4, Year 2), national and folk character in music (terms 1, 2 and 3, Year 3), realism in music (Year 5). Music is a subject which is connected to the child's aesthetic development. Music teachers are expected to form emotional keenness/dedication, an aesthetic perspective and sense/taste and general musical development.	*Music in School*, Russia	(Tel'charova, 1985, p. 19)

Row number	School level	Year	Citation (across Australia and England) and summary of citation (Russia)	Journal and place	Reference
			Music teachers have to know psychological, pedagogical and musical theories behind these concepts (aesthetic development including aesthetic sense and general musical development) to be able to focus on 'music and life' as a major theme of music program. Music reflects and transforms life.		(Tel'charova, 1985, p. 20)
38.	Years 1 - 8	1985	Teachers should be able to see if students perceived music so well that they felt the emotions. When introducing, for example, Beethoven's, Chopin's, Tchaikovsky's music teachers should be able to trust the students' perceptions. This is more important than imposing teachers' thoughts and understandings on students in discussions about music.	*Music in School*, Russia	(Trushin, 1985, p. 29)
			Children understand and feel connected to music only if this music reflects some aspects of their lives, emotions and feelings. To be able to establish these connections and reflections, the music teacher has to know the children's lives. It is useful to meet with children in other activities, spend some time with them, then the music teacher may help the children to realise that music is part of everybody's lives.		(Trushin, 1985, p. 30)
39.	Years 1 - 8	1985	Participation in the ongoing music teacher's professional development and aspiration to improve his or her own level of music education and proficiency in music and music education are fundamental personal qualities for music teachers. It is not enough to know the program well. It is also necessary to be able to implement it. We are firmly convicted that the new program *Music* gives the music teachers real, scientifically proved and strong stimuli to self-improvement in their profession. The program is comprehensible and accessible for all, from student-teachers to music methodologists [advisers]. At the same time the program requires a deep and serious re-thinking of music teaching methods and attitudes to life in general. It is impossible to impose or transfer somebody's life experiences to students. Teachers are only able to pass to students their thoughts that are based on and derived from teachers' life experiences. In other words, it is impossible to copy the excellent work of other teachers but it is necessarily to reflect on the music program aim, objectives, content and musical repertoire through the moral principals, virtues and values which determine the teacher's attitudes to life, children and creativity.	*Music in School*, Russia	(Vendrova & Kritskaya, 1985, p. 10)
			Kabalevsky wrote that the music teacher has to love music and children. This formula seemed to be very simple. However, we can see the lessons of a variety of music teachers and realise the depth of this thought. Above all, the music teacher has to be a musician. Teaching strategies do not bring the "fruit" – aesthetic and morals (virtue) development in		(Vendrova & Kritskaya, 1985, p. 11)

Row number	School level	Year	Citation (across Australia and England) and summary of citation (Russia)	Journal and place	Reference
			children – if music teacher does not put a part of their heart and personality into teaching.		
40.	Years 1 - 8	1986	The teachers' live performances on musical instrument cannot be substituted by recordings. This is a main condition to set a creative mood in the classrooms. A music teacher who plays musical instrument sets a good example for students. Performance is also helps the teachers to achieve the program objectives more successfully. It also contributes to the strategies of 'contrast', 'looking forward and repetition/reinforcement' and helps to structure the emotional composition of the lesson. When working with a class choir, the music teacher has to be a good accompanist. The repetition of the known songs or listening to the learnt music is not just repetition. Every repetition has to enrich the students' perception of this music. Therefore, the music teacher has to have a broad knowledge about music to be able to open for the students the different aspects of music and composers' lives and help students to establish the links between masterpieces of different composers. The teacher is like an iceberg, you only can see the smallest part above the water. A music teacher has to be able to set good questions on time. A music teacher has to know his or her students and give them tasks taking into consideration their musical experience and their levels of development. A music teacher has to be able include in repertoire the folk music of the region where his or her students live.	*Music in School*, Russia	(Anisko, 1986, p. 15)
41.	Years 1 - 8	1986	Since the most of the music repertoire which is studied in schools were not written for purposely for children, teachers are expected to define what issues of morals, virtues and aesthetics may be raised when studying each specific musical example, to define the order these issue should appear on lessons, and to define the musical features which support these issues. Teachers have to open to children music's content and create the atmosphere and environment for emotional development. In accordance to the requirements of the new program Music, student teachers have to learn how to play musical instruments. Instrumental students at the musical-pedagogical faculty of Bel'skii institute are not only taught how to play instruments but also learn how to use instruments to set the atmosphere of keenness on and interest in music, and how to raise the emotional tone of music lessons.	*Music in School*, Russia	(Gazchim, 1986, pp. 18-19)
			Music teachers have to be able to penetrate into the musical character and the emotional content of musical masterpieces. They have to accompany students' singing by performing a musical instrument. Their performances have to captivate and fascinate students' attention with emotional expressiveness. Music teachers have to be able to involve students		(Gazchim, 1986, p. 20)

Row number	School level	Year	Citation (across Australia and England) and summary of citation (Russia)	Journal and place	Reference
			into integrated analysis of music structure and content. Music teachers do not have any helpers during music lessons. They have to be choir directors and accompanists at the same time. They have to be able to conduct singing through the accompaniment. When teaching songs or studying musical masterpieces, music teachers have to approach their contents from students' perceptions. Performances which do not take into considerations the students' perceptions are not educational. A music teacher has to be able to interpret all musical masterpieces taking into account the students' age, the level of student's musical development and the theme of the lesson. Thus, the music teachers have to know music theory, child psychology and the psychology of teaching and learning music, and musical methods of teaching. Kabalevsky wrote that in teachers' speeches to students there have to be no generalisations, edifications, and statements without emotions. Every music teacher has to know music program and the recommendations on how to implement it well.		
42.	Years 1 - 8	1986	To be a music teacher is not an easy task. It is especially true in the first year of teaching at school. Teachers often ask themselves if their teaching reflects the principles of the music program. There is an insistent need for methodological help in the first year of teaching. Obviously, it is not enough for successful teaching to know, for example, the methods of choir conducting, teaching music grammar and analysis of musical forms and the knowledge of school music repertoire. Teachers have to be the followers of the new program.	*Music in School*, Russia	(Rubashkina, 1986, p. 18)
43.	Years 1 - 8	1986	Music teachers have to be able to create an atmosphere of trust so students wish to share their thoughts and feelings. There are always some students whom it is difficult to find contact with. They may be shy to express their feelings and they may be afraid to look silly in the eyes of their classmates. The music teacher has to have a lot of patience, tact and encouragement to make an effort to talk about music.	*Music in School*, Russia	(Voloshanin, 1986, p. 26)
44.	Years 1 - 8	1987	At any point of lesson time, music teacher has to be a musician. For example, he or she is a musician when listening to and reflecting on music. His or her models of behaviour should show that music is very good company which prompts reflection. When the music teacher performs, it seems that he or she becomes one with the music aspiring to open the composer's idea to students. In other words, the teacher creates the context for communication of the composer, the performer and the listener.	*Music in School*, Russia	(L. Gorunova, 1987, p. 36)
45.	Years 1 - 8	1987	Music and children are the subjects of music education. Music teachers have to be able to direct their thoughts and feelings to the achieving the musical, pedagogical, moral and aesthetic objectives of music lessons. They have to be able to define concretely the	*Music in School*, Russia	(Kritskaya, 1987, p. 10)

Row number	School level	Year	Citation (across Australia and England) and summary of citation (Russia)	Journal and place	Reference
			pedagogical direction of themes in the new program. It is impossible to instil morals and attitudes towards music and life without the involvement of the teachers' personal attitudes to music.		
46.	Years 1 - 8	1987	We strongly believe that a teacher should strive for and aim that direct the students' perception to the cultural wealth enclosed in music. Music teachers have to take into consideration the students' ages and individual physical and psychological characteristics and abilities for development of a variety musical skills.	*Music in School*, Russia	(L. Gorunova, 1987, p. 36)
47.	Years 1 - 8	1986	Students are exposed to the complex musical forms from the yearly years of schooling. Music perception has to be prepared by the teacher's explanations which help to understand musical imagery. Teachers organise and direct music observation. There is a connection between music perception and performance. While developing perception the quality of performance is growing. Hence quality performance presumes a deeper perception which is underplaying foundation of performance.	*Music in School*, Russia	(Tolstaya, 1986, pp. 22-23)
48.	Years 1 - 8	1987	There should be no dogma and scholasticism in music lessons but rather a truly creative communication between the teacher and students. The teacher must know a lot. However, first of all the music teacher has to be a musician, that is he or she must know music well. If and only if this is fulfilled the music teacher will not have any hesitations and difficulties when making choices about the music repertoire for lessons. Music teachers are musicians. However, music teachers still need pedagogy to be able to pass their knowledge and skills on to students.	*Music in School*, Russia	(Kabalevsky, 1987, pp. 7-8)
49.	Years 1 - 8	1987	In teaching music at school the emotional and personal connection between teacher and students during the collaborative process of musical experiences is invisible but very important. This notion is not new in music pedagogy. The focus of the musical and pedagogical concepts is on the development of music perception. This puts teachers at a psychological standpoint during each lesson.	*Music in School*, Russia	(Malinovskiy, 1987, p. 43)
			The teachers' knowledge and skills make sense only if these open the students' keenness, need and the sense of necessity for music as a source for cultural and aesthetic development.		(Malinovskiy, 1987, p. 45).
			Teachers have to be able to unite in the emotional state with the students.		(Malinovskiy, 1987, p. 47).

Row number	School level	Year	Citation (across Australia and England) and summary of citation (Russia)	Journal and place	Reference
50.	Years 1 - 8	1988	Music teachers have to have solid knowledge of general pedagogy and psychology, the psychology of music teaching and learning and the methods of music learning for students of different age groups. They have to have solid knowledge of the music program and specific music repertoire. A creative approach to teaching music is an essential part of quality teaching practice for general school music teachers. Music teachers have to be able to conduct with one hand and play a melody with the other.	*Music in School, Russia*	(Kostonyan, 1988, p. 11)
51.	Years 1 - 8	1988	Music teachers are musicians who do not separate work and leisure time. Teachers take into consideration all the students' inner world, cultural wealth and moral principles and virtues. These constitute the core of analysis of musical masterpieces. Teachers have to be able to display creativity themselves in order to teach students. In order to expect creativity from students, it is necessarily to give the opportunity to witness an example of creative interpretation.	*Music in School*, Russia	(Kudryavtsev, 1988, p. 28)
52.	Years 1 - 8	1988	Music teachers are expected to sight-read music, play music by ear and improvise.	*Music in School*, Russia	(Kudryavtsev, 1988, p. 30)
53.	Years 1 - 8	1989	When teaching music in classrooms, music teachers have to: 1. take into consideration the students' age and individual characteristics and abilities for development of a variety musical skills; 2. take into consideration the individual creative interests for students' active participation in performing on musical instruments, singing, dancing, writing lyrics for songs and so on; 3. be able to use the method of "unity and contrast," be able to compare, contrast musical masterpieces and enrich the students' music perception by expanding discussions about music to nature, life, the arts, literature, and films; 4. create the atmosphere of respect of cultural wealth and children; 5. be able to lead children to understanding the essence of music, life and personal inner world; 6. know methodological literature; 7. be able to choose the right resources for music lessons; and, 8. be able to see their professional strength and use it to improve the students' outcomes.	*Music in School*, Russia	(L. Gorunova, Dorosinskaya, A., Machil'skii, V., & Stepanova, T, 1989, p. 26)
54.	Years 1 - 8	1989	Music teachers have to be able communicate with the students well, have to be good public speakers, have to know music well and have to be creative in his or her pedagogical	*Music in School*,	(Pecherskii, 1989, p. 30)

Row number	School level	Year	Citation (across Australia and England) and summary of citation (Russia)	Journal and place	Reference
			approaches.	Russia	
55.	Years 1 - 8	1990	Music teachers are musicians. In other words, they are specialists who know music as a school subject with its social functions and wealth of educational potential.	*Music in School*, Russia	(Efimov, 1990, p. 10)
56.	Years 1 - 8	1990	It is impossible to teach music at school without a solid knowledge of pedagogy.	*Music in School*, Russia	(Efimov, 1990, p. 12)
57.	Years 1 - 8	1991	The school music teachers' music repertoires have to be broader when compared to the repertoires of musicians. Music teachers have to be able to perform all kinds and styles of music because it is observed that the teachers' performances on musical instruments as opposed to recordings create a greater impression upon the students.	*Music in School*, Russia	(Mutsmaher, 1991, pp. 48-50)
58.	Years 1 - 8	1991	Music teachers have to be creative, be able to implement variety of pedagogical methods and be music specialists with dynamic pedagogical styles.	*The Arts in School*, Russia	(Terent'eva, 1991, p. 39)
59.	Years 1 - 8	1995	Music teachers have to see the objectives of a lesson and to set a series of questions to the stimulate students' creativity and imagination.	*The Arts in School*, Russia	(Voronova, 1995, pp. 46-47)
60.	Years 1 - 8	2003	There are a number of personal characteristics that are essential for music teachers. These are: creativity, communication skills, managerial abilities, talent for music. Music teachers have to be artistic performers.	*The Arts in School*, Russia	(Starobinskii, 2003, pp. 23-24)
61.	Years 1 - 8	2003	Practice of music teaching at school shows that music lessons require not only psychological, technical performance of musical instrument, intellectual and professional preparation but also emotional. Music teachers have to be able to conduct music lessons emotionally expressively and adequately.	*The Arts in School*, Russia	(Starobinskii, 2003, p. 27)
62.	Years 1 - 8	2006	Nowadays, people are under pressure of a consumer society. Commercialisation leads to significant decrease of the levels of professionalism in music. Social and cultural norms tell that everything is acceptable. From this point of view, music is not divided into elite (characterised by intellectual and cultural wealth) and mass culture. Music teachers are expected to be able to evaluate the music's aesthetic and educational	*Music in School*, Russia	(Oleinik, 2006, p. 52)

Row number	School level	Year	Citation (across Australia and England) and summary of citation (Russia)	Journal and place	Reference
			values for music lessons.		
63.	Years 1 - 8	2006	The profession of music teacher is highly demanded and necessary at schools. Music plays a very important role in child education. Music teachers teach children to sing, improvise, listen to and appreciate, love and understand music. However, besides music lessons, music teachers are involved in a variety of extracurricular work. These include: numerous celebrations with musical support, concerts, meetings with famous and important people, festivals, competitions, choir and instrumental ensembles (establishment, maintenance and conducting). Music teachers have to be able to cope with this wide spectrum of duties and responsibilities.	*Music in School*, Russia	(Trofimova, 2006, p. 51)
64.	Years 1 - 8	2008	There are invariable and idealistic parameters of a teacher's personality and professional practice. There are three interrelated aspects: common civil, psychological-pedagogical and subject specialised aspects. The subject specialised aspects which are required and expected from music teachers include: musicality, creativity, the skill of improvisation, the knowledge of musicology, musicianship and music theory, professional thought and thinking, intuition in pedagogy and music, artistic qualities, personal professional principles of a music teacher, flexibility and competence, the abilities to learn (life-time learning) and research. However, a teacher's solid knowledge and proficiency in skills may not match with his or her efficiency and effectiveness in teaching. These may be unmatched with the relationship with students. The length of teaching experience and teaching proficiency also may not match the high level of professionalism and does not influence or fundamentally change pedagogical practice. The level of proficiency does not always depend on personal characteristics/qualities but certain personal characteristics/qualities contribute to proficiency.	*Music in School*, Russia	(Karamzina, 2008, p. 40)

Table 5d

Who Should Teach Classroom Music in Primary Schools? (Citations)

Row number	School level	Year	Citation (across Australia and England) and summary of citation (Russia)	Journal and place	Reference
1.	Primary	1967	*The first thought that comes to mind about the teaching of music in the primary school concerns the teacher. Who is to teach music to primary pupils, the class teacher or a specialist? The most primary schools throughout the world it is generally accepted that music should be taught by the class teacher; and this is so in Australia, though in some States a relatively very small amount of the teaching is in the hands of specialists who do nothing else but teach music as itinerants visiting on the average about four or five schools per week.*	*AJME*, Australia	(Hunt & Epstein, 1967, p. 19)
			With primary school teaching it is generally accepted that the one teacher should be responsible for integrating all the learning experiences for a given group of children. Children of the primary age-range respond best to this kind of situation. It is logical, therefore, that music should not be made an exception to any other subject unless there were very special reasons for doing so. *There are probably many people who would like to encourage education authorities to plan for a progressive handing over of the responsibilities of primary music teaching to specialists despite the strong education arguments against doing so. Such people might be discouraged if they consider the cost of developing such a scheme. Even if sufficient staff could be recruited and trained for specialist music teaching in primary schools, it is most unlikely undertake the cost of the additional salaries except on a small scale. Moreover, if subject teaching were introduced for music, there would inevitable be a demand for such teaching in other subjects.*		(Hunt & Epstein, 1967, pp. 19-20)
2.	Primary	1973	[Professional musicians] *Traditional music. Professionals. No compromises here. Professionals only. Music as a complex discipline embracing theory and performance must be taught only by those qualified to do so. No compromises. We would not allow a man who had audited a summer-school course in physics to teach it in our schools. Why should we tolerate this with music? ...* *Only the student with high musical qualifications and aptitudes should be encouraged to undertake the extensive training programme necessary for the teaching of music in the traditional sense. No compromises. We reject the current notion that the public school teacher should be some sort of Renaissance hero, only proficient at fifteen skills…* [Definition of a qualified music teacher]	*AJME,* but the author from Canada	(Schafer, 1973, p. 7)

Row number	School level	Year	Citation (across Australia and England) and summary of citation (Russia)	Journal and place	Reference
			By qualified music teacher I mean not only someone who has attended a university or music school specializing in the subject, but also the professional musician who has earned himself a living and a reputation through his proficiency in a keenly competitive profession… the professional musician would bring a devotion and a competence to music education that even a university education has no guarantee of producing.		
			It may be possible, therefore, or even desirable, when searching for recruits for the teaching of music in the 'present tense' to accept precisely those [musicians] who, possessing the love for the subject, do not possess the qualifications demanded of the traditional teacher. Their unprejudiced innocence may be useful in making discoveries of new techniques and approaches.		(Schafer, 1973, p. 9)
3.	Primary	1974	*Those* [primary grades] *are the years for which we need music specialists of the highest order… the effect of beginning music education with the right staff in the right school years would be to create pressures for the betterment of every aspect of music in our society.*	*AJME*, Australia	(Covell, 1974, p. 82)
4.	Primary	1975	[The Primary School Music Specialist] *The Primary School Music Specialist – A Necessity…* *Music must be taught; in the absence of fully qualified music teachers a substitute must be found; but is this the kind of education which we are prepared to give children? Must they be given a substitute, the 'nest best'? It is every child's right to receive the best possible education that he can receive. Having to put up with a poor substitute is not good enough. The only means of overcoming such deficiencies as this is to have in schools teachers who are specialists in their fields, teachers who are competent and able to develop fully the potential of each child. Few people deny that music is a specialist field. Whilst there are many teachers who know a little music and enjoy it, the development and training of children's musical ability requires professional, specialist teaching.*	*AJME*, Australia	(Lepherd, 1975, pp. 15-16)
			[Definition of a qualified music teacher] *In theory, the music specialist teacher is one who is trained to have the maximum amount of musical acumen. In practice, he must be able to impart the benefit of this training under the best possible circumstances.*		(Lepherd, 1975, pp. 16-17)
			[Generalists] *Some [(Bingham, 1973)] feel that a specialist given a time slot would serve to divorce music from its place in integrated education. It is also suggested that it would be difficult for such a teacher to establish the personal relationships necessary in the classroom situation because of*		(Lepherd, 1975, p. 17) (Lepherd,

Row number	School level	Year	Citation (across Australia and England) and summary of citation (Russia)	Journal and place	Reference
			the limited amount of time he would spend with his pupils (loc. cit). Furthermore, it is suggested that a regular class teacher is more likely to elicit a response because he knows his children better than the teacher who does not see his pupils so often, and that the classroom teacher can more naturally and spontaneously introduce music into classroom activities [(Brocklehurst, 1971a, p. 92)].		1975, p. 18)
5.	Primary	1986	*And if I was asked what I should realistically like to see in place by 1990, my shopping list, in no particular order of importance would look like this:* *… All primary schools staffed with at least one full-time specialist teaching grades 4-7 and resourcing/teaching class teachers in grades 1-3.*	*AJME*, WA	(Rimmer et al., 1986, p. 23)
6.	Primary	1987	[Generalists] *Briefly, the major concerns of those who oppose the employment of specialist music teachers in primary schools seem to be:* *1. That children of primary school age need the 'pastoral' care of just one adult with whom they can identify in a stable relationship;* *2. That the generalist classroom teacher is in the best position to exercise such 'pastoral' care as well as tend to the education of the whole child;* *3. That the generalist classroom teacher is able to integrate music education with all other learning areas throughout the entire school day instead of compartmentalizing it into a set time schedule which would be necessary were a specialist to do all the music teaching; and* *4. That the employment of specialist primary music teachers would open the door for the employment of specialist teachers in all other subject areas. This would result in tightly scheduled periods of learning which would suffer from a lack of integration and would lead to the loss of identification of a class of children with their 'home' teacher.* [Specialists] *…those protagonists who support the employment of specialist primary music teachers raise the following major concerns:* *1. Every recent report points to the fact that, in general, music is not being taught to a satisfactory standard in primary schools if, indeed, it is being taught at all;* *2. No one teacher is able to maintain current awareness in all subject areas of the primary school curriculum…* *3. Specialist music teachers, because of their training and understanding, are more capable than generalist teachers of developing a school-based, sequential music program which caters for the needs of the school community.*	*AJME*, NSW	(Taylor, 1987, p. 74)

Row number	School level	Year	Citation (across Australia and England) and summary of citation (Russia)	Journal and place	Reference
			No one teacher is able to maintain current awareness in all subject areas of the primary school curriculum… *Although advocating the use of specialist teachers in a supportive role during the first three or four years of schooling, she (Hoermann, 1986, p. 41) concludes that "beyond this point a specialist used in a replacement role may be the only way of fully realizing the potential of the child."* *This, indeed, would appear to offer a viable solution to the question of who should teach music in primary schools by offering some concessions to both sides of the generalist versus specialist debate. Specialists could be used in a supportive role with the teachers of K-3 children. This would facilitate the "pastoral" care and integration of music so necessary in early childhood education. Specialists could then be used in a replacement role for the teaching of music to Years 4, 5 and 6, which would seem to be entirely appropriate for children in the 9-12 year age group.*		(Taylor, 1987, pp. 74-75)
7.	Primary	1988	*Ronald Smart declared: "although some state education departments have addressed themselves to specialist requirements of early music education, a national awareness and urgency of action is imperative" (Smart, 1984, p. 94).*	*AJME*, SA	(Bourne, 1988, p. 63)
			[Specialists] *[There are] some remarks made by primary school teachers and principals in a survey of music in primary schools completed in South Australia in 1987. It was reported that several principals felt that their schools required "a specialist teacher to achieve a quality music education program" (South Australian Department of Education (SADE), 1987, p. 5). One teacher summed up the comments of several colleagues in writing:* *I would like to see it as accepted, important, to have a music specialist in every school.* ***Nobody***[1733] *can teach like a trained music specialist whose life and love it is and who is constantly solving teaching problems, finding new ways with regard to music content and the parameters for its teaching… (South Australian Department of Education (SADE), 1987, p. 24).*		(Bourne, 1988, p. 64)
			[Role of the specialist teacher] *A conference of senior Departmental music officers recommends that: personnel with special skills be trained and employed to assist primary classroom teachers in the implementation of music programs.*		(Bourne, 1988, p. 65)

[1733] Bold is Bourne's

Row number	School level	Year	Citation (across Australia and England) and summary of citation (Russia)	Journal and place	Reference
			[The concept of teacher-musician] *…a tendency in Australia to exclude the professional performer from effective contact with the teaching profession, or the music teacher in the classroom and studio from the highest possible levels of involvement and achievement in performance. As John Deverall has suggested:* *'Many artists cannot or will not acknowledge the educational function associated with their social roles as artists within the wider community. The concept of artist/teacher so respected in other cultural traditions is devalued in the white Australian context' (Deverall, 1987, p. 6).*		(Bourne, 1988, p. 67)
8.	Primary	1988	[Teachers are not capable of teaching music] *The situation remains largely unchanged because the gap between curriculum requirements and teacher abilities has not been narrowed. Pundits, of course, will say that the gap will continue until the long-standing conflict over the use of specialist or generalist teachers in primary schools is resolved in the interest of music for all children.*	*AJME*, Australia	(Hoermann, 1988, p. 86)
			[Generalist teachers and child's musical potential] *The generalist teacher cannot match and develop the potential of primary children who have had three or four years of sequential music education…*		(Hoermann, 1988, p. 87)
9.	Primary	1988	*…we in the N.T. share with other music educators around the country the age-old question of the desirability of primary music specialists over the general classroom teacher. It is our experience that schools with a music specialist on staff (an appointment determinable by the principal) have a greater chance of ensuring that all children in the school experience regular and systematic music education in the classrooms.*	*AJME*, NT	(Kartomi et al., 1988, p. 59)
10.	Primary	1998	[Generalists] *While acknowledging the skill and effectiveness of music specialists employed in schools, I remain convinced that music happens just as effectively when it is taken by a class's own generalist teacher. Of course this is dependent on getting teachers 'up to task' musically. The creative personal 'feeling' of music as a discipline must profit from the familiarity most teachers have with their own students.*	*AJME*, NT	(R. Smith, 1998, p. 36)
11.	Primary	2001	[Generalists versus specialists] *Provision of Music Teachers in Government Schools: 'The more things change, the more they stay the same'.* *This is the long-standing problem of supplying specialist teachers for teaching music in government schools. The policy regarding the provision of music teachers in primary schools has, over the past one hundred and fifty years, vacillated between two extremes – on the one*	*AJME*, VIC	(R. Stevens, 2001, pp. 24-25)

Row number	School level	Year	Citation (across Australia and England) and summary of citation (Russia)	Journal and place	Reference
			hand, that music should be taught by either on-staff or visiting specialist teachers, and on the other, that music teaching should be the sole responsibility of generalist class teachers.		
12.	Primary	2002	*In Australia, Britain and the USA, as well as other westernized countries, primary school music specialist teachers (either itinerant or school-based) were trained, resourced and funded specifically to implement developmental and sequential music programs in many primary schools.*	*AJME*, Australia and Great Britain	(Russell-Bowie, 2002, p. 33)
13.	Secondary	1975	*The Commission stated that nobody denies that specialist education is necessary in secondary schools…*	*AJME*, Australia	(Lepherd, 1975, p. 16)
14.	Primary	1974	*The music specialist has sufficient expertise at his command to cope with changing conditions, but what of the many teachers who become involved in music because they have a personal interest in it or simply because it is there and there is no one else to teach it? Is enthusiasm enough? If not, then where can the teacher look for assistance?* *A college of education lecturer commented recently:* *"Amidst all the study of education theory and methodology … it is often overlooked that the one thing that any teacher needs is a sense of excitement."* *No one would deny that expertise can help, if only as a foundation for confidence! Music is not a subject which can be "read up" as a body of information, even at fairly long notice. In this, at least, the writings of century ago ring true today: "A clever teacher may, and often does, give a clever and useful lesson on something with which yesterday he was comparatively unacquainted… But the most elementary singing lesson involves, on the part of him who gives it, a sympathy of eye and ear that can be attained only by long cultivation…"*	*Music Teacher*, England	(Mann, 1974, p. 12)
15.	Primary	2005	*David Hart, who retired as general secretary of the National Association of Head Teachers (NAHT) in September, has criticised the usual practice of older primary children being taught all subjects, often including music, by "generalist" teacher.* *"The fact that this has existed since time immemorial is no excuse," writes Hart… "It is based on a rather quaint and snobbish, yet highly damaging belief that ten-year-olds need teachers that are all-rounders, but 11-year-olds require specialists."* *…Richards Rule, head of Pluckley CE Primary School in Kent, agrees. "Specialist foundation subjects like music can be far more effectively taught by specialist teachers," he told to Music Teacher.*	*Music Teacher*, England	(Elkin, 2005, p. 10)
16.	Primary	2007	*While acknowledging some improvement in recent years, the report of critical of the long-held assumption that music is best taught by a generalist teacher rather than a specialist, it calls for*	*Music Teacher*,	(Quinn, 2007, p. 11)

Row number	School level	Year	Citation (across Australia and England) and summary of citation (Russia)	Journal and place	Reference
			more training and development opportunities and recommends the appointment of specialist music teachers in the primary school environment.	England	
17.	Years 1 - 8	1985	I am a school principal. I have been working at school for 25 years so I am able to compare the old program for school music with the new program *Music*. The major advantage of the new program is that it targets a holistic approach to education. This includes both the students' intellectual development and the strengthening of moral principles and virtues. This program can be implemented only by a specialist music teacher.	*Music in School*, Russia	(Chernousova, 1985a, p. 24)
18.	Years 1 - 8	1987	The teacher is the creator of the lesson when the educational potential of music lessons is strengthened by the teacher's artistic personality. The potential of music lesson is strengthened even more if the teacher is a musician. The levels of "contact" with music may be different. For example, this may be at the level of imagery-mood and imagery-idea. It is important that teachers have a deeper insight into musical content in order to be able to expand students' perception further and strengthen the influence of music on the students' souls.	*Music in School*, Russia	(Gorunova, 1987, p. 36)
19.	Years 1 - 8	1987	A "pure" musician who is interested only in scores and music may not like the new program *Music*. However, the program highlights the links from music to history, from music to literature, from music to the Arts, and from music to humanity. It is known that it is very difficult to free oneself from the common practices and attitudes that "I am a musician so I only play my instrument or I only sing. The rest is not for me." Music has to be taught by teacher-musicians.	*Music in School*, Russia	(Solntsev, 1987, p. 30)
20.	Years 1 - 8	1988	Music teachers are musicians who do not separate work and leisure time. Teachers take into consideration all the students' inner worlds, cultural wealth and moral principles and virtues. These constitute the core of analysis of musical masterpieces. The teachers have to be display creativity themselves in order to teach students. In order to expect creativity from the students, it is necessarily to give the opportunity to witness an example of creative interpretation.	*Music in School*, Russia	(Kudryavtsev, 1988, p. 28)
21.	Years 1 - 8	1990	It must be admitted that we have created a great deal of issues by allowing random people to teach music at school. That is why there is still a perception in pedagogical community that music lessons are merely for entertainment. Meanwhile, music lessons are a complex pedagogical and artistic process.	*Music in School*, Russia	(Efimov, 1990, p. 11)
22.	Years 1 - 8	2007	The federal compulsory minimum requirement for school curriculum content [Базисный учебный план] 2007-2008 reads that the most appropriate timing for music lessons is one	*Music in School*,	(Fominova & Kocherova,

Row number	School level	Year	Citation (across Australia and England) and summary of citation (Russia)	Journal and place	Reference
			hour a week taught by a specialist music teacher. This teacher plans music lessons implementing the program *Music*.	Russia	2007, pp. 19-20)

Table 5e

Generalist Teachers Are Not Capable of Adequately Teaching Music (Citations)

Row number	School level	Year	Citation (across Australia and England) and summary of citation (Russia)	Journal and place	Reference
1.	Primary	1967	*It is unfortunate that although the vast majority of primary teachers are endowed by nature with a capacity to teach music (at any rate at the primary level) they vary considerably in their acquired musical experience and in their knowledge of how to present the subject in the classroom. The variation in ability to present the subject adequately is mainly the result of inadequate musical experience prior to entering Teachers' Colleges.* *The reason for this may be traced back to home environment in the first place. We are all familiar with the many children who begin their primary schooling and cannot sing in tune – a state of affairs which is mainly the result of mothers who do not stimulate in their children a natural interest in musical expression because they do not sing to and with their children during pre-school years.* *Probably the nest most important reason for a Primary teacher' inadequacy in musical experience is the fact that, until recent times, education authorities have not regarded music as a subject for serious consideration as an essential element in a sound pattern of general education for all secondary pupils.* *…Music is undoubtedly the most difficult of all subjects to teach because of the insubstantial nature of its substance – sound – and because of the difficulty the non-specialist has in finding enough time to master sufficient skill in the reading and writing of music.*	*AJME*, across Australia	(Epstein, 1967, p. 19)
2.	Primary	1975	[Teachers are not capable of teaching] *…one of the aims of any school must be to serve the full potential of its pupils in both body and mind and that to achieve this aim, a place must be offered for all kinds of creative work* [(Powell-Jones, 1972, p. 22)]. *He further contends that in order to encourage creative effort in children, the teacher must become a fully functioning personality. He must himself participate in original thinking processes [(Powell-Jones, 1972, p. 24)]. How could a teacher assist and guide students in music if he is untrained or uninterested or only partially trained or partially interested?* *Whilst there is any school which does not have teachers capable of fulfilling a child's potential in specialised areas, the system which allows this occurrence must be inadequate.*	*AJME*, across Australia	(Lepherd, 1975, p. 17)

Row number	School level	Year	Citation (across Australia and England) and summary of citation (Russia)	Journal and place	Reference
			[Music specialists] *"No teacher can be expected to be master of all teaching roles to be performed in any school. In particular, what is expected of the primary school teacher, required to teach all subjects to all his pupils, is palpably absurd. The expectation that the teacher is omni-capable leads to frustration and mediocrity of performance in some activities.* *It is unrealistic to believe that all primary teachers are equally capable of teaching all subjects with a high level of proficiency.* *Teachers have varying interests and capabilities. Whilst their general qualities and training enable them to deal capably with many basic subject areas in primary schools it does not necessarily follow that they can be capable in areas which require more specialised talents, of which music is certainly one.*		(Lepherd, 1975, p. 15)
3.	Primary	1977	[Untrained to teach music ill-equipped to teach the subject] *Both the W.A. Chapter of ASME and the W.A. Music Teachers' Association have been active in the city and the country in projects to improve the quality of music teaching in private studio and classroom…* *Despite all this activity there still appears to be a great need for a more comprehensive and better articulated general school music programme for the vast majority of students in the schools; but growth in the teachers' colleges is likely to improve this situation soon. W. A. now has four primary and one secondary teachers' colleges which until fairly recently, when three-year courses were introduced, had barely the time to expose their students to even a smattering of the rudiments of music in what was then considered to be an already grossly over-crowded timetable. Thus, trained teachers went apprehensively into schools, ill-equipped to teach the subject. There have been dramatic changes in the music programmes of these colleges with a considerable widening of their music curricula aimed to produce more teachers able to cope with the modern concept of school music.*	*AJME*, WA	(Bonham et al., 1977b, pp. 67-68)
4.	Primary	1977	[Lack of pre-service training] *…the preparation of primary specialists… is still far below the needs, taking into account the present shortage, resignations, promotion to of the music area and gaps to be filled when contract teachers return to their homelands…* *It is certainly whistling in the wind to expect these non-specialists, no matter how dedicated, to carry out satisfying music programmes when they have not had adequate time to develop competency.*	*AJME*, VIC	(Bonham et al., 1977b, pp. 65-66)

Row number	School level	Year	Citation (across Australia and England) and summary of citation (Russia)	Journal and place	Reference
5.	Primary	1984	[There is] *the nation-wide poverty of music teaching at the earliest levels* [pre-school and primary]…	*AJME*, across Australia	Constable (1984) as cited in (Bourne, 1988, p. 63)
6.	Primary	1986	*What passes for music education in Victoria, as in many other parts of Australia, often consists merely of a series of unrelated activities, involving little more than sporadic exposure to music which is often of dubious quality.*	*AJME*, VIC	(Rimmer et al., 1986, p. 25)
7.	Primary	1987	[Teaching is not adequate] *Music educators have, for some years, expressed general concerns about the standard of primary school music teaching. These concerns were given substance by the NSW Report Education and the Arts (1977:44) which asserts that "many arts experiences in the primary school are minimal, spasmodic, fragmented and little related to the stated aims and objectives originally conceived."*	*AJME*, NSW	(Taylor, 1987, p. 64)
			[Poor quality of teaching] *Every recent report points to the fact that, in general, music is not being taught to a satisfactory standard in primary schools if, indeed, it is being taught at all.*		(Taylor, 1987, p. 74)
8.	Primary	1988	[Teaching is not adequate] [There is] *the lack of proper music teaching in our infants' and primary schools.*	*AJME*, across Australia	(Bourne, 1988, p. 63)
			[Poor quality of teaching] *…"the general quality of primary teaching in the arts has been described to us as unsatisfactory" (Boomer, 1985, p. 7).*		(Bourne, 1988, p. 66)
9.	Primary	1988	*The situation remains largely unchanged because the gap between curriculum requirements and teacher abilities has not been narrowed. Pundits, of course, will say that the gap will continue until the long-standing conflict over the use of specialist or generalist teachers in primary schools is resolved in the interest of music for all children.*	*AJME*, across Australia	(Hoermann, 1988, p. 86)
10.	Primary	1996	*Picerno's studies (1970a), (1970b)…reveal some interesting perceptual differences between the attitudes of primary teacher and music supervisors specialists. Of the 229 generalist teachers he surveyed, 83% supported the idea of the generalist teaching music and 63% saw*	*AJME*, across Australia	(Jeanneret, 1996a, p. 5)

Row number	School level	Year	Citation (across Australia and England) and summary of citation (Russia)	Journal and place	Reference
			themselves as "moderately" to "very successful" practitioners. These teachers also felt their training had been adequate for the task with 70% nominating "well prepared" or "adequately prepared" when asked about their pre-service preparation. On the other hand, 90% of the 264 music supervisors surveyed felt that these generalists had either "limited preparation" or were "unprepared" to teach music. *The report [of 1975 District Inspectors of Schools] paints a rather dismal picture of music education at the primary level and the low status of music is attributed to the lack of music skills of classroom teachers and their lack of confidence.* *The concerns about the teaching of music in the primary schools and the competency of the generalist primary teacher expressed in the early 1970s continue to be debated in the 1990s.*		
11.	Primary	2001	*[The 1890s] …The onus for teaching music effectively passed to generalist teachers who were still largely untrained and therefore ill-equipped to teach this nominally required area of the curriculum. As a result, the teaching of music all but ceased in Victorian schools and indeed the situation by the 1920s had become so stagnant that, under the first Supervisor of Music, Alfred B. Lane, itinerant music teachers were again appointed in Victoria.*	*AJME*, VIC	(R. Stevens, 2001, p. 26)
12.	Primary	1969	*He [generalist teacher] may be lacking in knowledge and expertise in a subject such as music, and should welcome specialist help in planning and carrying out a syllabus which will form part of and overall scheme within the school. Lack of planning and failure to consult colleagues can subject children to repetition of the same material for several years of their schooling. A handful of dreary song still turns up at intervals to be "learned" by the same unhappy children! Such haphazard procedure is much to blame for the low standards and lack of interest in music encountered in some schools. Progressive development of skills is essential; so is the presentation and assimilation of new material chosen for its suitability at each stage.*	*Music Teacher*, England	(D. M. Smith, 1969b, pp. 16-17)
13.	Primary	1976	[It is] *harmful in school teaching, since it means that the non-specialist teacher in the primary school does not attempt to teach it* [creativity in music] *and "non-musical" children of any age feel justified in not trying in a "specialist" class.* *Are we not depriving some children of their natural medium for expression by not giving them the opportunity to explore sound imaginatively? The opportunity should be offered not only to classes who will not take traditional methods of music* *teaching, but to everyone – the intelligent as well as the less intelligent, the good and easy-to manage as well as the more problem classes.*	*Music Teacher*, England	(Tillman, 1976, p. 12)

Row number	School level	Year	Citation (across Australia and England) and summary of citation (Russia)	Journal and place	Reference
14.	Primary	1978	*Music in schools has become a "special" sort of subject, tending to be regarded as a rather esoteric activity and consequently many teachers are unhappy about teaching it… Provided that teacher have some support and guidance they should be able to teach music successfully… However, in certain subjects, which for their understanding require particular skills that may not be learned during the course of a general education, the teacher is likely to find himself in a very different sort of situation… in other words teaching is as much a process of steering as it is informing. In order to be in a position to do just this, the teacher himself must know the proper principles of procedure in a given discipline.* *…to suggest that pupils and teachers can learn alongside each other is to misrepresent the teacher's role. It is logically impossible to teach something if you do not know it sufficiently yourself… Much of the teaching of music, in this context, is concerned with helping pupils to become musically literate, the idea that this can be done by people who themselves are musically illiterate is certainly appalling, but it does not stand up to closer scrutiny.*	*Music Teacher*, England	(Plummeridge, 1978, p. 15)
15.	Primary	1989	*…non-specialist teachers in primary schools who would like to help their pupils sing, but are not sure how.* *Where singing is poor, the reason, supremely, is likeliest to be that the teacher does not know at first hand what it feels like to sing well.*	*Music Teacher*, England	(Cleall, 1989, p. 17)
16.	Primary	1991	[Junior teachers] *"lack basic skills."*	*Music Teacher*, England	(Shur, 1991, p. 10)
17.	Primary	1994	*The Voices Foundation was set up last year to address the serous decline in music teaching in Britain's classrooms, particularly in primary schools where non-specialist teachers are often ill-equipped for the job of introducing young children to music.*	*Music Teacher*, England	(Khandekar, 1994, p. 8)
18.	Primary	2001	*Other concerns – focusing on classroom music –… the perceived impassibility of leaving music teaching to generalist classroom teachers.*	*Music Teacher*, England	(Elkin, 2001, p. 7)
19.	Primary	2002	*Ofsted believes that on the whole primary music teaching is improving and, according to the latest information on the Ofsted website, five out of ten class music lessons observed by Ofsted in primary schools were good. This still needs to improve but it is not perhaps the crisis that some would have us believe. Yet there is compelling evidence that despite the Ofsted results, teachers in primary schools have little if any training in the delivery of music and therefore little confidence in their ability to teach the subject.*	*Music Teacher*, England	(Dibb, 2002, p. 24)

Row number	School level	Year	Citation (across Australia and England) and summary of citation (Russia)	Journal and place	Reference
20.	Primary	2005	*In teacher training institutions students generally receive minimal preparation for the teaching of non-specialist subject such as music, so it is not surprising that teachers have little knowledge or understanding of the subject.* *… the majority of teachers in schools lack experience, subject knowledge…*	*Music Teacher*, England	(Dibb, 2005, p. 8)
21.	Primary	2007	[Quality of teaching] *There seems to be a problem with music education in this country which is not going away, despite all the conferences and worthy efforts of many music educationalists. Primary NQTs [Newly Qualified Teachers] are not being adequately trained to deliver the music curriculum, and unless we do something about it music in education is always going to be and afterthought.* *[Susan Hallam told Music Teacher:] "…As an ex-professional musician, I've always had doubts about to what extent somebody who has had even several hours of training at primary level would have sufficient musical skills to teach children at the level they should be taught." Hallam says that fault lies with the emphasis placed within the National Curriculum on the three SATS-tested subjects (math, English and science) and the failure of the criteria defined by the Training Development Agency to make music training for teachers obligatory.* *"Colleges are so pressured to get through everything in a year that music is often an optional item. If you opt in, you might get eight hours of training, if you don't, you might get none at all."* [Inadequate training or lack confidence to teach music in the classroom] *Worrying new research suggests that more than half of the UK's primary school teachers have inadequate training or lack confidence to teach music in the classroom.* *The findings, published by the University of London's Institute of Education, show a markedly uneven provision of music training at postgraduate degree level and point to severe shortcomings in the ability of some primary school teachers to deliver key National Curriculum components such as music.*	*Music Teacher*, England	(Quinn, 2007, p. 11)
22.	Years 1 - 8	1986	The implementation of the new music program by Kabalevsky in small village schools was one of the most difficult issues for music teachers and musician-methodologists. Many teachers, methodologists and academic staff members of the Institute of Scientific Research for Schools of the Department of Education of Russian Federation (НИИ школ МП РСФСР) were involved from the late 70s to resolve this problem. Nowadays, teaching music in small village schools is not easy for teachers. However, despite	*Music in School*, Russia	(Godovanets, 1986, p. 4)

Row number	School level	Year	Citation (across Australia and England) and summary of citation (Russia)	Journal and place	Reference
			the small size of these schools, students have to receive the same music lessons as in cities. We believe that the generalist teachers in small village schools have to integrate all subjects and extracurricular activities when teaching music. The students of these schools should be able to master the skills, understanding and knowledge which are outlined in the new program. This may be accomplished because the teachers teach all subjects to the same students during the whole year. Our experience shows that music lesson planning, especially for first three years of schooling is the most difficult issue in small village schools.		
23.	Years 1 - 8	1989	A compulsory component of primary school program is to instill in children morals (virtues) and values through music. Generalist teachers are not adequately trained in this area of curriculum. There are a number of reasons for the lack of teacher training. The universities' faculties and departments of colleges are not much orientated on the specifics of primary school generalist teachers but rather duplicate the programs for training music specialists. This occurs in the focus on the program's content rather than the focus on teaching methods. They know program but cannot teach it. As a result, generalist teachers are not able to organise and conduct, for example, percussion orchestra and choir and to rehearse students dancing. The generalist teachers are also hopeless to organise musical games on the lessons and as extracurricular activities. They are not able to organize musical festivals and other celebrations that involve recorded music. This approach to child education at universities and colleges passes a clear message to student teachers that children have to be taught rather than fostered as harmonious and creative individuals. No wonder that generalist teachers approach music as a school subject in the way they were taught. The other problem of generalist teacher training is that they have limited musical background. This goes from bad to worse in universities and teacher colleges because the number of musical subjects for teacher training reduces from year to year.	*Music in School*, Russia	(Yudina, 1989, pp. 32-33)

Table 5f

Teachers' Confidence in Teaching Classroom Music (Citations)

Row number	School level	Year	Citation (across Australia and England) and summary of citation (Russia)	Journal and place	Reference
1.	Primary	1968	*Teachers [generalist teachers] were asked to what extent they delegated their music responsibilities to other teachers. I anticipated a higher percentage of unofficial delegation but the 82% negative response did not, unfortunately, reveal the teachers who would be prepared to delegate their music teaching if a specialist music teacher were available in the primary schools.* *In reply to the question "How much do you enjoy teaching the following aspects of primary school music – Singing?" it was found that 62% of the respondents were not fully enjoying their teaching of this aspect of music…* *As far as the "appreciation" aspect of the syllabus is concerned it was found that 77% of the respondents were not fully enjoying their teaching…* *…25% would have no confidence to present a singing lesson to their classes…* *…for "appreciation" these teachers showed that 33% of them completely lacked confidence…*	*AJME*, NSW	(Rushton, 1968, p. 16)
			[A comparative study by Rushton indicated that in 17 different countries there was]… *a rather depressing picture* [of primary school music teaching, and that]… *the problems of diffidence and lethargy were the major problems they were facing in relation to the non-specialist music teacher in the primary schools*.		(Rushton, 1968, p. 17)
2.	Primary	1988	*…a general lack of confidence felt by classroom teachers about teaching music, have meant… that music programs are still beyond the reach of many primary schools.*	*AJME*, Australia	(Hoermann, 1988, p. 87)
3.	Primary	1988	*It become very clear that written materials need an introduction or demonstration for full effectiveness, no matter how straightforward they seem, and that whilst a resource might be excellent, its use depends upon personal learning experience with good leadership. Many teachers had indicated that they would need additional help beyond the Support Statements to teach the Syllabus [Music (K-6) Syllabus]: this was by no means a revelation.*	*AJME*, NSW	(Kartomi et al. 1988, p. 62)
			Both Perrott [(1985)] and Nettle [(1987)] mentioned lack of confidence expressed by teachers.		(Kartomi et al. 1988, p. 63)

Row number	School level	Year	Citation (across Australia and England) and summary of citation (Russia)	Journal and place	Reference
			…"the most mentioned concern by interviewees was lack of confidence and perceived ability. In some cases this concern was combined with an entrenched belief that music was a specialist domain and/or should have low priority in the timetable" (Perrott, 1985, p. 20).		
4.	Primary	1988	*It is still a reality that many primary teachers, being inadequately trained or prepared for music to be a natural component of their teaching program, lack of confidence to even attempt the activities and experiences outlined in the Core Curriculum…*	*AJME*, NT	(Kartomi et al., 1988, p. 56)
5.	Primary	1994	*Many non-specialist primary teachers have expressed concerns about their lack of musical competence when it comes to implementing the music profiles. They would rather develop the Arts strand that they feel comfortable with.*	*AJME*, ACT	(Caesar et al., 1996, pp. 69-70)
6.	Primary	1996	*Picerno's studies (1970a), (1970b)…reveal some interesting perceptual differences between the attitudes of primary teacher and music supervisors specialists. Of the 229 generalist teachers he surveyed, 83% supported the idea of the generalist teaching music and 63% saw themselves as "moderately" to "very successful" practitioners. These teachers also felt their training had been adequate fore the task with 70% nominating "well prepared" or "adequately prepared" when asked about their pre-service preparation. On the other hand, 90% of the 264 music supervisors surveyed felt that these generalists had either "limited preparation" or were "unprepared" to teach music. Added to this perception, 93% were of the opinion that classroom teachers were not interested in teaching music; 67% nevertheless acknowledging that these teachers had some responsibility for the music program.* *Throughout the literature there runs the assumption by many music educators that musical competencies are the most important factor in deciding whether primary generalists will teach music in their classrooms. This is highlighted in Hogg's [(1978)] discussion of a 1975 District Inspectors of Schools' report on music education in Victorian primary schools. The report paints a rather dismal picture of music education at the primary level and the low status of music is attributed to the lack of music skills of classroom teachers and their lack of confidence, "If teachers lack competence, then they lack confidence…" (cited in Hogg, 1978, p. 42).*	*AJME*, Australia	(Jeanneret, 1996a, pp. 4-5)
7.	Primary	1998	*From my work as music adviser I have found plenty of evidence that there are decisive gains from these PD [Professional Development courses]. Nonetheless, for every teacher whose practice has improved through their participation, numerous others continue to feel unqualified by their skills, knowledge or experience to run music programs within their own*	*AJME*, NT	(R. Smith, 1998, p. 36)

Row number	School level	Year	Citation (across Australia and England) and summary of citation (Russia)	Journal and place	Reference
			classrooms.		
8.	Primary	1999	*There are still many classes which receive no music education, because their teachers do not feel qualified to attempt it and there is little importance placed on it by the school organisation.*	*AJME*, Australia	(A. Thomas, 1999, p. 75)
9.	Primary	2001	*There is anecdotal and documented evidence about the uncertainty many beginning teachers feel about their preparedness for the reality of school and classroom life. This lack of readiness is even more pronounced for certain key learning areas such as the creative arts, especially as it relates to the teaching of classroom music.*	*AJME*, Australia	(Temmerman, 2001, p. 44)
10.	Primary	2002	*Many of these teachers [non-specialist primary school student teachers] have little confidence in their own musical ability and their ability to teach children music (Lepherd (No date), Lepherd (1995), Mills (1989), Sanders and Browne (1998), Jeanneret (1997).*	*Music Teacher*, England	(Russell-Bowie, 2002, p. 33)
			…many primary schools have less than adequate music education programs as teachers perceive that they do not have the confidence competence, resources, time or priority to implement an effective music program (Bresler (1991), Lepherd (No date),Bell (2000),Russell-Bowie (2001).		(Russell-Bowie, 2002, p. 34)
			[Generalist teachers lack confidence music and often omit music from their program] *Because generalist teachers lack confidence in teaching this subject often end up omitting it from their program (Russell-Bowie, 1993). In Australia, the seriousness of the situation* has *been reflected repeatedly in numerous reports into Arts Education over the past 35 years. Confirming findings in these previous reports, the report of the Senate Environment, Recreation, Communications and the Arts References Committee (1995) reiterated that "Generalist primary classroom teachers, because of their own poor arts experience at school, and because of inadequate teacher training, lack confidence to teach the arts. As a result… there is a strong impulse to marginalise the arts in their teaching" (p. 49).*		
			[Perceived lack of abilities in music] *[Generalist teachers] are anxious about their own ability within the area of music and not at all confident about teaching music lessons to children.*		(Russell-Bowie, 2002, p. 35)
			[Lack of confidence] *Within the school context… the majority of teachers in schools lack… confidence in teaching the arts.*		

Row number	School level	Year	Citation (across Australia and England) and summary of citation (Russia)	Journal and place	Reference
			[Negative attitudes] *…teacher training institutions in a variety of countries are faced with trainees who bring with them poor arts experiences and negative attitudes to arts education, built up over a lifetime of schooling.*		
11.	Primary	2006	*Much has been made of the very real issue that many generalist primary teachers and pre-service teachers lack the confidence to teach music…* *The mine focus of my pre-service classes is the development of enough confidence in students so they at least consider teaching music in their classrooms.*	*AJME*, Australia	(Jeanneret, 2006, p. 94)
12.	Secondary	1974	*As in many subjects of the curriculum in secondary schools their is a tendency to do away with official courses a of study and to replace these with curriculum guides to stimulate teachers to work along their own lines of interest and along lines of interest displayed by their pupils. Experienced teachers seem to welcome this freedom from a restrictive course of study and are able to move into what have proved to be particularly interesting branches of music education. On the other hand, some teachers in their first year in the field tend to lack a sense of direction and to lack the experience to know what it is possible to do with their groups of youngsters.*	*AJME*, Australia	(Bartle, 1974, p. 21)
13.	Secondary	1978	*There is the need for a specialist form of music teaching necessary if a student desires to "practice" the art of music-making. This we could label "music education" and use the term to make a distinction between the more general form of music teaching – non-specialist teaching which need not necessarily be a reduced version of the specialist programme. This general form could be termed "music in education."*	*AJME,* but the article is about Great Britain	(Sarah, 1978, pp. 11-12)
14.	Primary	1980	*Most primary school music teachers are not specialists, but general class teachers who happen to have some musical facility, and who because of this have been given the responsibility of teaching the subject. Some succeed brilliantly, many more are full of self-doubts and require generous helpings of encouragement and advice.*	*Music Teacher*, England	(Dove, 1980, p. 17)
15.	Primary	1989	*At present I believe many teachers feel incompetent about music teaching because they have an image of what is should be, probably based on their own experience…* *It is heartening and refreshing to find teachers sharing not only their long standing enthusiasms but also their blossoming skills…But no one could pretend that this resource alone would fill all the gaps in the Primary Schools.*	*Music Teacher*, England	(Addison, 1989, p. 14)

Row number	School level	Year	Citation (across Australia and England) and summary of citation (Russia)	Journal and place	Reference
16.	Primary	1991	*"Too many primary teachers felt less than adequately prepared for classroom management…"* *These quotes came form the report The New Teachers in School, compiled by HMI after visits to 300 new teachers in primary, middle and secondary schools in England and Wales last year.*	*Music Teacher*, England	(Shur, 1991, p. 9)
17.	Primary	1992	*I felt that ITT had to be considered in the light of the findings by the National Curriculum Working Party and the lack of confidence, already well documented, amongst non-specialists teacher towards music, if this pattern is repeated nationally there will be severe problems in music provision.*	*Music Teacher*, England	(Naughton, 1992, pp. 20-21)
18.	Primary	2000	*A recent conference on curriculum-music issues held by the Qualifications and Curriculum authority produced what was only the most recent crop of comments on primary music. "Children can do incredible things but (particularly Key Stage 2) teachers sometimes lack the confidence, experience and knowledge to support them" was one indicative view that day.*	*Music Teacher*, England	(Jenkins, 2000a, p. 5)
19.	Primary	2002	*According to recent research form a Times Educational Supplement poll, only one in five teachers is confident about teaching music as opposed to 85 per cent who are comfortable teaching core subjects such as math and English. This statistic is the same across all age groups.* *Very few primary school teachers (only 20 out of the 500 questioned) feel assured teaching in all subject areas, possibly due to the lack of confidence in music specifically.*	*Music Teacher*, England	(Farmer, 2002b, p. 10)
20.	Primary	2002	*So how do the primary teachers who are expected to deliver music to their class actually feel about the subject? Do they want to teach music, do they value it and do they believe there is a role for music teaching in an already overcrowded and pressured curriculum? A major questionnaire involving 104 primary teachers confirmed that for the majority of teachers music was seen as a challenging if not threatening subject due to their lack of experience and training…* *It is undoubtedly true that primary teachers can feel lacking in training, experience, confidence and teaching skills in the delivery of music.*	*Music Teacher*, England	(Dibb, 2002, pp. 24-25)
21.	Primary	2003	*Questionnaires on a range of issues were completed by over 100 Key Stage 1 and Key Stage 2 teachers. The overwhelming response was that music is a subject that causes considerable concern for many primary teachers but that with appropriate support and training confidence and skills can be developed.*	*Music Teacher*, England	(Dibb, 2003, p. 23)

Row number	School level	Year	Citation (across Australia and England) and summary of citation (Russia)	Journal and place	Reference
22.	Primary	2004	*Leonora Davies, chairman of the Music Education Council and an Ofsted inspector herself, agrees… "Sadly there are still some schools, especially primaries, where very little music is being taught. Non-specialist teachers can deliver music very well but still lack confidence."*	*Music Teacher*, England	(Elkin, 2004a, p. 9)
23.	Primary	2004	*Until the woeful lack of attention to music during the teacher training process in England is addressed this is [lack of confidence] unlikely to change.*	*Music Teacher*, England	(McNicol, 2004, p. 7)
24.	Primary	2005	*"We have music being taught by teachers who do not feel confident," says Petrina Lodge, head of early years in a Cambridgeshire primary school and an accomplished musician, conductor and composer.*	*Music Teacher*, England	(Elkin, 2005, p. 10)
25.	Primary	2007	*Worrying new research suggests that more than half of the UK's primary school teachers have inadequate training or lack confidence to teach music in the classroom…* *The findings, published by the University of London's Institute of Education, show a markedly uneven provision of music training at postgraduate degree level and point to severe shortcomings in the ability of some primary school teachers to deliver key National Curriculum components such as music.* *341 would-be primary school teachers on one-year-long PGCE courses drawn from four higher education institutions were surveyed by a team led by Professor Susan Hallam. Fewer than half (47%) said they were confident about teaching music. Their responses echoed concerns about the quality of music training first voiced in the early 1990s.*	*Music Teacher*, England	(Quinn, 2007, p. 11)
26.	Secondary	1971	*Colleges, head teachers, teachers' centers, music advisers and inspectors could work together to see that the beginner neither antagonised the children, nor was lacking in confidence himself.*	*Music Teacher*, England	("Music in a secondary school (5)," 1971, p. 12)
27.	Secondary	1991	*"…too many secondary teachers felt under-prepared for teaching for public examinations." These quotes came form the report The New Teachers in School, compiled by HMI after visits to 300 new teachers in primary, middle and secondary schools in England and Wales last year.*	*Music Teacher*, England	(Shur, 1991, p. 10)
28.	Years 1 - 8	1983	That the main objective of teacher education institutions is to prepare a teacher-musician.	*Music in*	(Apracsina,

Row number	School level	Year	Citation (across Australia and England) and summary of citation (Russia)	Journal and place	Reference
				School, Russia	1983, p. 31)
29.	Years 1 - 8	1985	A music teacher comments that she also enjoys being involved in activities with children and beautiful music.	*Music in School*, Russia	(Chernousova, 1985a, p. 28)
30.	Years 1 - 8	1985	I am proud of my profession of a music teacher. One of the major characteristics of a Russian person is the urge towards or aspiration for culture and the arts. Music teachers greatly contributed to the development of these. The general school music teacher is a person who loves his or her work. He or she is a musician, literary man or woman, producer and manager.	*Music in School*, Russia	(Popova, 1985, p. 28)
31.	Years 1 - 8	1986	I understood all of the challenges of the music teaching at my school practicum. I was not afraid but very confident of teaching primary classes. My major concern was middle and higher classes. I based my work on the program's saying that teacher's should foster and direct students' musical tastes. I followed the program thoroughly in its themed approach and progression. I included all types, genres and styles of music in listening activities. Together with students, we reflected what music was better and what was worse and why. Students responded in writing and speaking. I felt and indescribable and unspeakable joy reading the students' responses at the end of my first teaching year.	*Music in School*, Russia	(Chumakova, 1986, p. 29)
32.	Years 1 - 8	1986	I have been working with the new program *Music* for seven years. My attitudes towards music have been changed as a result of this. Now, I understand and feel music better. Every single year of teaching open some new horizon about music and music teaching. I have obtained confidence and willingness to help children to see their immediate environments through the prism of music and to understand the aesthetic values of music and life.	*Music in School*, Russia	(Deulenko, 1986, p. 32)
33.	Years 1 - 8	1986	College graduates (department of music education) believe that the level of their preparation and readiness for teaching at school depends on their lecturers. If lectures are knowledgeable about the school music program and are able to inspire student teachers through the subject they teach and their attitudes to teaching at school, student teachers develop confidence and positive attitudes to the profession.	*Music in School*, Russia	(Esina & Sinovkina, 1986, p. 20)
34.	Years 1 - 8	1990	Music teachers are keen to raise the level of their skills in teaching school music in order to be able to pass their knowledge to students. This is one of the outcomes of	*Music in School*,	(Pigareva, 1990, p. 26)

Row number	School level	Year	Citation (across Australia and England) and summary of citation (Russia)	Journal and place	Reference
			Kabalevsky's music program.	Russia	
35.	Years 1 - 8	1987	Music methodologists (music advisors) helped many teachers to become confident in teaching music, to feel the necessity for professional development and self-education and to establish the prestige of the music teacher profession at schools.	*Music in School*, Russia	(Chelyshova, 1987, p. 38)

Table 5g

Quality Teaching (Citations)

Row number	School level	Year	Citation (across Australia and England) and summary of citation (Russia)	Journal and place	Reference
1.	Primary	1988	*Experience has shown that music can only flourish in context of supportive administration and that where music is operating successfully the whole climate of a school is affected a search of 32,260 documents in the Australian Education Index form 1978-88, which includes the bibliography of theses in Australia form 1978-85, indicates that there is little Australian research to support this claim. Indeed, the number of citations relating to primary music education for this period does not exceed 30. It is to be questioned whether this situation is brought about by the fact that there is not one Professorial Chair in music education in Australia.*	*AJME*, across Australia	(Hoermann, 1988, p. 90)
2.	Primary	1994	*Indeed, the situation was such that in the final term of 1994 there was a shortage of teachers in Melbourne, particularly of stringed and brass instruments, while in country areas of Victoria there was a demand for both classroom and instrumental teachers. For teacher trainees graduating at the end of 1994 the likelihood of employment is extremely high. However, it is of concern that, in their quest to promote music performance, principals do not sacrifice classroom music. While music educators know that the basis of a strong performance program is an equally strong classroom program it is important that this is well understood by school communities.*	*AJME*, VIC	(Jarvis et al., 1994, pp. 79-80)
3.	Primary and secondary	1975	*[Stoddard (1961, p. 113)] found that "teacher specialisation improves the quality of teaching almost immediately…"*	*AJME*, Australia	(Lepherd, 1975, p. 16)
4.	Primary and secondary	1977	*On a footing of equal importance with such concepts of expansion is the spirit with which the Education Department, for example, faces the issue of qualitative teaching. In this respect much energy has already been devoted to systematic curriculum design, techniques of measurement of teaching effectiveness, the building of a rich stockpile of teaching resources and the organization of staff development programmes.*	*AJME*, SA	(Bonham et al., 1977b, p. 61)
5.	Primary and secondary	1977	*Both the W.A. Chapter of ASME and the W.A. Music Teachers' Association have been active in the city and the country in projects to improve the quality of music teaching in private studio and classroom…*	*AJME*, WA	(Bonham et al., 1977b, pp. 67-68)

Row number	School level	Year	Citation (across Australia and England) and summary of citation (Russia)	Journal and place	Reference
			Despite all this activity there still appears to be a great need for a more comprehensive and better articulated general school music programme for the vast majority of students in the schools; but growth in the teachers' colleges is likely to improve this situation soon. W. A. now has four primary and one secondary teachers' colleges which until fairly recently, when three-year courses were introduced, had barely the time to expose their students to even a smattering of the rudiments of music in what was then considered to be an already grossly over-crowded timetable. Thus, trained teachers went apprehensively into schools, ill-equipped to teach the subject. There have been dramatic changes in the music programmes of these colleges with a considerable widening of their music curricula aimed to produce more teachers able to cope with the modern concept of school music.		
6.	Primary	1978	*Music in schools has become a "special" sort of subject, tending to be regarded as a rather esoteric activity and consequently many teachers are unhappy about teaching it… Provided that teacher have some support and guidance they should be able to teach music successfully… However, in certain subjects, which for their understanding require particular skills that may not be learned during the course of a general education, the teacher is likely to find himself in a very different sort of situation… in other words teaching is as much a process of steering as it is informing. In order to be in a position to do just this, the teacher himself must know the proper principles of procedure in a given discipline.* *…to suggest that pupils and teachers can learn alongside each other is to misrepresent the teacher's role. It is logically impossible to teach something if you do not know it sufficiently yourself… Much of the teaching of music, in this context, is concerned with helping pupils to become musically literate, the idea that this can be done by people who themselves are musically illiterate is certainly appealing, but it does not stand up to closer scrutiny.*	*Music Teacher*, England	(Plummeridge, 1978, p. 15)
7.	Primary	1989	*The term "consultant"… was already being wrongly applied to music teachers who were doing no more than fulfilling the traditional role of the specialist. Such misunderstandings only served to distort the true function of the consultant.* *… (A general feeling of the conference was that much potentially good work was blocked by unco-operative heads with little or no understanding of the importance of music in the primary curriculum).*	*Music Teacher*, England	(M. Barton, 1989, p. 14)
8.	Secondary	1974	*Teachers complain that music is a "difficult" subject and that the difficulties are not appreciated by headmasters and others who fail to provide proper facilities.*	*Music in School*, England	(Swanwick, 1975, p. 12)

Row number	School level	Year	Citation (across Australia and England) and summary of citation (Russia)	Journal and place	Reference
9.	Primary and secondary	1972	*The training we provide in school - vocal, instrumental, theoretical – ought to provide guidelines so that our young musicians can begin to seek out and comprehend for themselves the craftsmanship of the composer, the skills of the instrumentalist and vocalist. Herein lays one of the attributes of an effective teacher, to lead a learner to a point where he can make connections for himself, where early training can slot in and enrich musical experiences.*	*Music Teacher*, England	(R. Hall, 1972, p. 10)
10.	Primary and secondary	1989	*Those of us who are fortunate enough to be able to visit a number or schools in the course of our work are aware of the many good practices which are to be found in very different approaches to music teaching. Consideration of exactly what count as 'good' practice is beyond the scope of this article but many would agree that there is an important sense in which it can be recognised. When one observes a music lesson one is looking for the quality of the educational encounter rather than the 'philosophy' that supports it (although this is not to suggest that the underlying philosophy is unimportant). Of course, there may be those who hold entrenched positions and will only endorse practice which is in line with their own views. But prt of the 'world view' of teachers who are accustomed to working in a decentralized system is a tolerance of alternative approaches and an acceptance that there is no one 'right' way of doing things… effective music education does not depend on conformity. Bearing in mind the many forms of musical activity which constitute the 'world of music' and the variety of way in which people demonstrate an interest in and commitment to that 'form of life' which we call music… [and] whatever it is that children are doing in their music lessons it is surely the quality of their experiences that is the first priority. And if diversity ensures quality this can be no bad thing.*	*Music Teacher*, England	(Plummeridge, 1989, p. 17)
11.	Primary and secondary	1992	*The publication of the National Curriculum Council Consultation Report on Music has caused fury among many music teachers and educationists.* *The report reduces the number of Attainment Targets recommended by the music Working Group in Music for ages 5 to 14 from three to two alters its balance away from performing and in favour of factual knowledge and suggests that Western classical music is given prominence over music of other cultures.* *"Generalist teachers, particularly, need as much guidance as possible and there is a risk that two attainment targets would only serve to confuse or limit teachers, by providing too vague a notion of the scope of the subject."* *There are also fears that the emphasis on historical and stylistic knowledge will soak up available lesson time, leaving little scope for practical activity, thus both making the proposed Curriculum unworkable and going directly against what is commonly considered good practice in music teaching.*	*Music Teacher*, England	("News," 1992, p. 5)

Row number	School level	Year	Citation (across Australia and England) and summary of citation (Russia)	Journal and place	Reference
12.	Primary and secondary	2000	*…a supportive and imaginative response to the individual. Perhaps that's what you call best practice.*	*Music Teacher*, England	(Jenkins, 2000b, p. 5)
13.	Primary and secondary	2000	*One of the report's main conclusions says there is an "urgent need" to tackle the quality of music teaching, for example by mounting a programme of continuing professional development of music teachers, in which those teachers achieving high outcomes should play a role as models of effective practice.*	*Music Teacher*, England	(Morgan, 2000, p. 11)
14.	Primary and secondary	2003	*Ofsted has found that Advanced Skill Teachers (ASTs) in primary, secondary and special schools, inspected in 1992/3, helped to significantly improve teaching and learning in most schools.* *ASTs were introduced in 1988. Their function is to assist the recruitment and retention of good classroom teachers, increase staff motivation, raise pupils' achievement levels, and broaden the skill and knowledge base of schools be advising and training other teachers.*	*Music Teacher*, England	(Elkin, 2003a, p. 11)
15.	Primary and secondary	2004	*Music teaching has improved in 52 per cent of secondary schools according to the annual report of Her Majesty's Chief Inspector of Schools, David Bell…* *Key Stage 3 music has also been found wanting. The music curriculum is unsatisfactory in the early secondary years at almost one school in six and is good or better in less than half the schools inspected. Homework is generally not used well at this level. The report suggests that better use of ICT and music technologies at KS3 can add to the curriculum and raise standards.* *The situation is generally better at KS4. Two thirds of GCSE [General Certificate of Secondary Education] music students now achieve grades A*-C and more than one third of candidates pass both AS and A2 with grades A or B.*	*Music Teacher*, England	(Elkin, 2004a, p. 7)
16.	Primary and secondary	2006	[Quality of teaching measured by students' learning outcomes] *Music teaching is improving in primary and secondary schools, according to the latest annual report of the chief inspector of schools – but progress is slower than desired in many instances.* *David Bell's 2004/2005 report, published recently, says that many primary schools have been slow in improving their music provision, mainly "because of other priorities"…* *The quality of teaching was good or better in nearly three quarters of schools, while the achievement of pupils was good or better in around three fifths of schools, maintaining recent trends.*	*Music Teacher*, England	(Mason, 2006, p. 9)

Row number	School level	Year	Citation (across Australia and England) and summary of citation (Russia)	Journal and place	Reference
			[Unsatisfactory teaching measured by students' achievements] *Music teaching is improving in primary and secondary schools, according to the latest annual report of the chief inspector of schools – but progress is slower than desired in many instances.* *David Bell's 2004/2005 report, published recently, says that … too many secondary pupils fail to "reach the standards expected of them by the end of Key Stage 3 and make too little progress across the three years."* *Music was found to be one of the worst-taught secondary subjects, along with citizenship and PE, with on in 12 secondaries (cit) providing unsatisfactory teaching. However, teaching in Key Stage 3 was good in nearly three quarters of schools, while pupils' achievement was good in almost two thirds at Key Stage 3. These figures improve in both Key Stage 4 and in post-16 courses…*		
17.	Years 1 - 8	1983	The educational aspect of music education is at the core of musical content. There is a direct relationship between the degree of how much students are influenced by music lessons in their preferences, taste and ability to evaluate the wealth of music and the level of their aesthetic taste and ability to make aesthetic choices. The aim of school music education is the development of an alloy between knowledge and convictions.	*Music in School*, Russia	(Kabalevsky, 1983b, p. 11)
			Quality teaching includes the ability to capture the moments of "revelations" in musical perceptions of students and the moments of the students' greater involvement into reflections on music.		(Kabalevsky, 1983b, p. 14)
18.	Years 1 - 8	1983	Quality teaching is characterised by the teachers' knowledge of their students' lives and musical experiences and the teachers' ability to stimulate the children's aspirations and attitudes to music similar to the high moral principles, virtues and artistic content which may be found in the best examples of musical masterpieces.	*Music in School*, Russia	(Tarasov, 1983, p. 15)
19.	Years 1 - 8	1985	Teachers' role is to display their enraptured attitude to musical examples, to define the extent of musical analysis so the proportion of "formal" analysis does not destroy the music's soul. In quality teaching, every question about music has to be correlated with the musical imagery. Every question about music should help the students see the presence of composer's personality and his or her attitude to life. The associations and other artistic arts are the means to open the music's soul. The true art of teaching is to organize communication with music so that the essence of music is not covered by the formal analysis and is to achieve educational and fostering	*Music in School*, Russia	(Vendrova & Kritskaya, 1985, p. 10)

Row number	School level	Year	Citation (across Australia and England) and summary of citation (Russia)	Journal and place	Reference
			goals in the unified process of music perception. These examples are characterized by trust to students' aural abilities, senses and thinking. The examples were the attempts to communicate with composers through music despite the age and time differences. There was strong conviction/assertion that in general school, students are able and have to understand symphonies, fugues and so on. They are able and have to do it without any knowledge of musical intervals, scales and other concepts and terminology because we are not studying and analysing symphonies and fugues but rather perceiving them as aesthetic concepts. Behind these concepts, there is the emotional and intellectual work of the teacher and the students. There is another field in teaching classroom music creatively – a holistic approach to lesson organisation. However, this is not "the unity of different types of musical activities" as many music educators understood under "holistic" organisation. This common mistake is from the list of "imaginary" difficulties. This mistake will last until teachers believe that understanding music perception is separate from performing, discussion etc. Music is the object for observation at school. During music lesson all forms of communication with music should flow smoothly from one to another. For example, warming up singing is connected to listening and participating in ensemble performance is connected to improvisation. This is the major criteria of determining whether or not a teacher works in accordance with the program requirements. It is not anarchy or chaos but an organic development of musical perception in all its forms (when listening attentively, performing musical instruments, singing and discussion about music). The idea is simple – children practice music. Teachers have to extend their musical culture and knowledge by self-development in the areas of music and music education. The new program Music is incumbent on music teachers to grow professionally and to achieve the highest level of quality in teaching. It is not enough to know the program. It is necessarily to be able to implement and how to implement it.		
20.	Years 1 - 8	1987	The teacher is a creator of the lesson when educational potential of music lessons is strengthen by the teacher's artistic personality. The potential of a music lesson is strengthen even more if the teacher is a musician. The levels of "contact" with music may be different. For example, this may be at the level of imagery-mood and imagery-idea. It is important that teachers have a deeper insight into musical content in order to be able to the expand students' perception further and strengthen the influence of music on students' souls. The best teaching practice – quality teaching, is when during music lessons or fragments of	*Music in School*, Russia	(Gorunova, 1987, p. 36)

Row number	School level	Year	Citation (across Australia and England) and summary of citation (Russia)	Journal and place	Reference
			lessons, the teacher is an intermediary between the students and music. It is worth referring to an analogy between a teacher and an accomplished orchestra conductor. The conductor is a part of orchestra because he or she has a common aim with the orchestra. This aim is to open the inner sense or the content of performed music.		
21.	Years 1 - 8	1985	The Department of Education RSFSR pointed out that the quality of teaching music has improved. The new program inspired teachers to rethink their subject, significance and aims of their work at school and the role of music in the aesthetic development of students. However, there are some deficiencies in the implementation of the program *Music*. These are: a number of school executives do not contribute enough to the successful implementation of the program in their schools; the educational inspectors do not expose the shortcomings of the program when monitoring the implementation of the program; music advisers often are not able to provide any professional support for teachers; there are no choirs at some schools; there are no extracurricular music activities in after school care centres; the successful teachers work is not encouraged at many schools; there are still some universities and colleges that did not change their teaching programs in accordance with the content and principals of the new school program *Music*; there are a number of regions where the implementation of the program *Music* is very slow (Daghestan, Kabardino-Balkaria, Karachai and so on).	*Music in School*, Russia	("В Министерстве просвещения РСФСР [In the Department of Education RSFSR]," 1985, p. 72)
22.	Years 1 - 8	1985	There is another example of an excellent result in music education in general schools. The teacher's name is Kameneva Svetlana Petrovna. During her lessons, almost every musical example brings food for thought about immortal themes. These include: war and peace, love and hate, life and death, good and evil. Svetlana Petrovna often plans the lessons with the references to literature and fine arts. When observing her lessons, you feel that she loves music and lightens up the students' hearts with her love. There is an atmosphere of respect and trust on her lessons. She is kind and friendly to the students. She is an erudite in music, literature and fine arts. She is an accomplished musician. Teaching Years 1 to 8 is not only load she has at school. She also conducts extracurricular activities after her normal work hours and after school. These include administration and conducting choir, concerts and festivals as well as evenings for senior students.	*Music in School*, Russia	(Tsyganova, 1985, pp. 20-21)
23.	Years 1 -8	1986	The attention and support for music teachers from school administrations varies from school to school. There are still some schools which do not have music classrooms so music teacher has to move from one classroom to another with a cassette tape or record player and other teaching aids. How are we supposed to teach music without a piano?	*Music in School*, Russia	(Alexandrov, 1986, p. 34)

Row number	School level	Year	Citation (across Australia and England) and summary of citation (Russia)	Journal and place	Reference
24.	Years 1 - 8	1986	Teachers do not need to tell students how to perform but rather to look for possible solutions together with students. The teachers' creative work results in the students offering of their suggestions about the improvement of singing performance. There should be a cooperative decision about performance of all a whole song, a phrase and a short warming up tune. Teachers teach students to understand that there may be a variety of performing interpretations. However, teachers lead students to choose the best from the musical imagery and emotion points of view.	*Music in School*, Russia	(Golovina, 1986, p. 10)
25.	Years 1 - 8	1987	How to spark interest in classroom music lessons among primary school students? How to keep this interest among secondary school students? Creativity in teaching appears when there is a close link of music to other Arts and primarily, to literature.	*Music in School*, Russia	(Domrina, 1987, p. 43)
26.	Years 1 - 8	1987	Music and children are the subjects of music education. Music teachers have to be able to direct their thoughts and feelings to the achieving the musical, pedagogical, moral and aesthetic objectives of music lessons. They have to be able to define concretely the pedagogical direction of themes in the new program. It is impossible to instil morals and attitudes towards music and life without the involvement of teachers' personal attitudes to music. All these help teachers to avoid formalism in teaching. Formalism reveals itself when the objectives (pedagogical, aesthetic and musical) are separated. Often these objectives are too broad and repetitive. That is why there was a necessity to establish themes. These themes are the same for all teachers. However, quality teaching is when lessons take a form of free improvisation based on common and exciting problems when the teachers' attitude toward musical masterpiece has become apparent. True creativity in teaching is when the depth of the program theme is connected to aesthetic and moral core of musical masterpiece.	*Music in School*, Russia	(Kritskaya, 1987, p. 10)
27.	Years 1 - 8	1987	It is impermissible to let the program *Music* become dogmatic and music lessons look identical. The program is a direction. It is necessary for teachers to understand the core of a new program and interpret all its recommendations creatively. This will enable teachers to give fascinating and productive lessons so that the lessons will find their continuation in extracurricular music activities. The classroom has to transform into a small concert hall where the students take part as performers, audience and participants in discussions about the essence/core of masterpieces. There are some comments from a number of teachers who observed some unsuccessful	*Music in School*, Russia	(Chelyshova, 1987, p. 38)

Row number	School level	Year	Citation (across Australia and England) and summary of citation (Russia)	Journal and place	Reference
			lessons. They say that the program *Music* is bad because students cannot appreciate the art of music and also forgot how to sing well. However, there is the need for clarification. Practice shows that teachers either teach the contents of the new program using the old methods claiming that they work using the new program, or change the core and principles of the program. This becomes apparent in the over-indulgence in discussions about music at the expense of listening to music and performing musical instruments, in misunderstanding of the program's thematic development, in reducing performance on musical instruments and rhythmic movements to music to the chain of technical exercises as an end in itself.		
28.	Years 1 - 8	1988	Nowadays, it is impossible to expect teachers to deliver the program *Music* by employing a creative approach to teaching unless the conditions that prompt creativity are created. This includes ongoing professional development.	*Music in School*, Russia	(Duganova, 1988, p. 36)
29.	Years 1 - 8	1988	Gorunova (1988) agrees with Apraksina that the choir singing skills require time to develop. It must be clarified and stressed that only amateurs/smatterers seriously believe that it is possible to develop professional singing skills in children teaching them one lesson a week. If a teacher sets the objective for the students to sing in tune, clearly and so on when learning songs, this objective does not help to achieve the goal of Kabalevsky's concept of reflection on life and self through music. There has to be a personal connection and understanding to what is sung. Therefore, musical masterpiece is not the centre of teacher's attention and students' learning outcome. The centre is the emotion, the state of mind and the deeply instilled moral principles that have been created in the process of learning the masterpiece.	*Music in School*, Russia	(Gorunova, 1988, pp. 13-14)
30.	Years 1 - 8	1988	Music teachers have to have a solid knowledge of general pedagogy and psychology, the psychology of music teaching and learning and the methods of music learning for students of different age groups. They have to have a solid knowledge of music program and specific music repertoire. A creative approach to teaching music is an essential part of quality teaching practice for the general school music teachers. Music teachers have to be able to conduct with one hand and play a melody with the other.	*Music in School*, Russia	(Kostonyan, 1988, p. 11)
31.	Years 1 -8	1989	Music is often taught by anybody but not music specialists. The specialists who respect themselves will not go to schools where there are no music classrooms, no instruments and other resources. And, most importantly, there is no principal who shows commitment and interest in music as an art.	*Music in School*, Russia	(Saruba, 1989, p. 9)

Row number	School level	Year	Citation (across Australia and England) and summary of citation (Russia)	Journal and place	Reference
32.	Years 1 - 8	1989	The most typical disadvantage of teaching choir singing at schools is the mechanical development of skills. This will lead to the boredom on music lessons and the children's unwillingness to sing. The quality teaching is to create an image and then search for the means of achieving it. Every element of performance is mastered by making the imagery more specific. The inflection is the heart of thematic approach to teaching, the key to the composer's idea. The segmentation of the inflection into melody, rhythm and key is merely a formality. In the general school, a fugue may be taught without the knowledge of intervals and other musical concepts.	*Music in School*, Russia	(Maslova, 1989, p. 64)
33.	Years 1 - 8	1989	I would like to take the music teachers' attention and refer to the commentary letter by the Department of Education and Training RSFSR N 19-M, 16 March 1989. The letter stressed that the program *Music* is a standard program for classroom music at schools. This program consists of two parts. The first part has the main principles and methods which are about organising music lessons. The second part consists of the lesson plans which provide examples of how to implement the music program. While copying the second part of the program leads to formalism, reflecting on the first part leads to creativity and therefore to high quality in teaching. Music teachers often point out that the school administrations consider music as a secondary sort subject and do not provide any support.	*Music in School*, Russia	(Trushin, 1989, p. 5)
34.	Years 1 - 8	1990	Kabalevsky wrote that there should be no place for boredom during lessons and boredom is completely intolerable during music lessons. If students are bored, there is a lack of teacher's creativity and consequently there is no creative atmosphere during the lesson. During the music lessons students have to have an opportunity to show their worth, express their opinions and the communication between the teacher and students must be on par. The teacher's creativity is apparent when the teacher creates a lesson together with the students during the lesson. The students' responses to the questions or activities define the teaching methods and strategies.	*Music in School*, Russia	(Voronov, 1990, p. 40)
35.	Years 1 - 8	1990	There are a number of prerequisites which are required for creativity in teaching to begin. These are: music specific professional skills and qualifications, love of children and music, the strong desire to understand the depth of the new approach to teaching music at school and the support of school administration.	*Music in School*, Russia	(Shyshlyannikova, 1990, p. 38)
36.	Years 1 - 8	2003	The pedagogical creativity of music teachers includes: the aspiration to further professional development, the aspiration in the development of new pedagogical methods and	*The Arts in School*,	(Starobinskii, 2003, p. 24)

Row number	School level	Year	Citation (across Australia and England) and summary of citation (Russia)	Journal and place	Reference
			strategies, artistic qualities, interpretational skills, the ability to establish a creative atmosphere during music lessons and imagination. Quality teaching is a mastery of teaching. Quality teaching includes the unity of psychological, pedagogic and artistic characteristics. Quality teaching may only be developed by teaching practice which does not tolerate any routines, formulae and stereotypes. The criteria for evaluating the quality of classroom music teaching should include the ability to: • set and achieve the unity of artistic and educational goals; • create a respectful and trustful relationships with the students; • capture the students attention by participation in musical activities; • develop an individual approach to teaching music taking into consideration the students age and psychological characteristics, musical abilities and levels of their musical development; • ask educational questions; • answer questions knowledgeably; • implement the contemporary developments in music educational theory and practice; and • design music lessons creatively.	Russia	
37.	Years 1 - 8	2005	Quality teaching is the ability to create the atmosphere of creative thinking during music lessons.	*Music in School*, Russia	(Kabilova, 2005, p. 53)
38.	Years 1 - 8	2008	Quality teaching is characterised by proficiency and effectiveness in teaching. The proficiency includes the theoretical knowledge in music and music education (subject knowledge and skills and an ability to pass it to students) and an aspiration for self development in the fields of music and music education. The effectiveness of teaching practice is defined by the students' learning outcomes (e.g., the evidence of development of the students' interest in and love for music, the students' aspiration to be involved in classroom musical activities and in the extra-curricular activities).	*Music in School, Russia*	(Karamzina, 2008, p. 40)

Appendix 6A

The State of Pre-service Teacher Training According to the National Review's Data

The *National Review* generalised the following respondent's observation about teacher education to a larger population in Australia.

> Maybe teachers need to have more music in their training, so they can incorporate some music during each day of lessons. Without teachers valuing music, it is hard for the students to do the same (No. 1067, parent, QLD). (p. 59)

The *National Review* commented that:

> The poor quality of teachers in music education and hence music education programmes expressed by the respondent's comment above is linked to a large perception that teacher training in music education is inadequate at present. (p. 59)

What this statement seems to be demonstrating is that the quality of teachers in music education at all levels, secondary and primary, is poor in Australia. Furthermore, the *National Review* has broadened the need for review and improvement to all primary, secondary, instrumental, and vocal teachers.

> Pre-service teacher education **for specialist primary, secondary, instrumental and vocal teachers**[1734] needs to be reviewed and improved. (p. 6)

There is only one respondent to the *National Review's* statements, who specifies the level of school education:

> It is too late for better value from classroom music teachers. The place to begin is in the teacher training institutions for it is here that **music education for early childhood and primary teachers**[1735] has been forced into an untenable position. The training institutions must be made accountable for the dissolution of music in Government schools in this state (No. 1090, tertiary music educator, WA). (p. 59)

Analysis of the *National Review* shows that the "large" perception that teacher training at the tertiary level in music education is inadequate appears in only one comment. This comment stresses that teachers who graduated from tertiary institutions, ineffectively teach music at all levels.

> Tertiary music courses have fallen victim to economic rationalisation such that the available course time for training specialists in classroom methodology, instrumental pedagogy, comprehensive musicianship and aural skills has been steadily eroded.

[1734] Bold is mine.
[1735] Bold is mine.

> Consequently, teachers are graduating from tertiary institutions without the skills necessary to teach music effectively **at all levels**[1736]. The most effective educators are those who have voluntarily sacrificed their time and finances to learn a great deal more (No. 1109, member of a professional music association, VIC). (p. 59)

Consequently, it seems better to investigate the *National Review* and find out what their assumption about the need for improvement of teacher education at all levels is based on. Where did the data that suggests the need for improvement of teacher education at all levels come from? What data does the *National Review* provide to demonstrate the existing situation of secondary school music teacher education? And, how did the *National Review* ascertain that secondary school music teacher education is one of the key issues of a review?

In the search for information about the secondary school teacher education it is worth scrutinising all parts of the *National Review*. A combination of qualitative and quantitative methodologies was involved in the emergence of interferences in relation to inferences that could be drawn on the state of secondary school teacher education. The data that provided the direct or indirect information about secondary school music education were found in the *National Review*'s literature review, submissions from music education experts and other interested informants, and field visits to selected sites. The literature review shaped the following issue about music teacher education:

> Role of music teachers and **the effectiveness of teacher preparation through pre-service courses**[1737] and their ongoing professional development. (p. 35)

In this way the theme regarding music teacher education for all levels of schooling is pinpointed. In the literature review, the primary and secondary schools are compared in the following statement:

> Music teachers are key stakeholders in the provision and delivery of quality music education. At secondary levels, music is usually taught by teachers trained as music specialists while at the primary levels, music is taught either by the generalist classroom teachers or by music specialists. (p.12)

The most direct and outspoken expression made of secondary school music teacher education comes from the literature review. The *National Review* states that "unlike primary school counterparts, Australian secondary school music teachers are usually music specialists" (p. 19). Therefore, "they are expected to design and implement school music education programmes that cater for the particular school and student needs based on state-based syllabi

[1736] Bold is mine.
[1737] Bold is mine.

or curriculum guidelines" (p. 19). The *National Review* then quotes Carroll's (1993) study who wrote that secondary school teachers usually undertake "four years of professional training" (as cited in *National Review*, p. 12).

Further distinction between primary and secondary school music teacher education is made in Leong's (1996) study who found that:

> Nearly one in four secondary music teachers and 11% of primary music teachers surveyed indicated that their pre-service teacher education prepared them to use music confidently. (p. 25)

The findings of a study by A. Lierse (1998)[1738] were also taken by the *National Review* to demonstrate that there were some claims made in relation to the deficient training of secondary school music teachers. A. Lierse showed that these claims often arose from the expectations of the government school principals in regard to teacher skills and competencies. These expectations "were often out of line with the musical training the teacher received" (p. 73). A. Lierse concluded that "the preparation of our teachers to work effectively in these schools, needs urgent attention" (p. 78). However, A. Lierse's study was conducted in Victoria and as a result the findings cannot be applied to all states and territories across Australia.

Another source for casting light on the existing situation of secondary school music teacher education arose out of the respondents who were "music education experts, and other interested informants" (p. 37). The summary of the open and structured submissions provides demographics for those who responded to the call for submissions. It also represents the respondents' educational focus. Open submissions were given two options for educational focus. Theses options were K-12 and primary education K-6/7. The percentages were: 52.8% to K-12 and 19.4% to primary education K-6/7. The option "the secondary education" was not given. Structured submissions were given three options for indication of their educational focus. These are: primary education K-6/7, K-12 and secondary education 7/8-12. The percentages for structured submissions were: 48.6% to primary education K-6/7; 25.7% to K-12; and 25.0% to secondary education 7/8-12 (p. 53). As a result the only data about secondary schools were gathered from 25.0% of the structured submissions, which is almost half the amount of data than that relating specifically to primary schools. The authors' comments to this do not dissipate the confusion because they also combine primary and

[1738] Table 6a, row 38.

secondary levels; it is written that "The majority of structured submissions were received from music teachers in primary or secondary schools" (p. 54).

Evidently, the majority of submissions to the *National Review* were concerned with a number of issues about teachers. For example:

> The Sample Schools reported that the quality of music was affected by a variety of factors. These included teachers in the school (56%), difficulty finding suitable teachers (33%), teachers brought in (31%), external providers (14%) and difficulty retaining teachers (12%). A greater proportion of Music Schools reported quality being affected by teachers in the school (80%) and teachers brought in (62%). (p. 64)

And:

> Almost half (47%) of the open submissions and two third of structured submissions received felt that general teacher and teaching issues were significant in the provision of a quality music education programme. (p. 58)

It is not quite clear why the authors did not separate the questions about secondary schools for open submissions. As a result the interpretation of the responses to the submissions cannot be read without confusion. The data are not only opaque but are also mixed.

The next source of information about the state of secondary school music is found in Part 3 of the *National Review*. It is claimed that "site visits provide rich detail to underpin the snapshot of music in Australian schools captured during this Review" (p. 163). For example, the *National Review* shows success factors observed in site visits. There are only two factors connected to teacher music education or background. These are: specialist staff who was employed in 16 out of 22 site visits, and teachers with musical expertise who were employed in 14 out of 22 site visits. However, it is not easily known when secondary school is being addressed because there is no distinction made between primary and secondary schools. Nor is it stated whether these teachers teach classroom music or not. Reflecting on what was said about secondary school music and secondary school music teacher education in the *National Review*, it would appear reasonable to conclude that the *National Review*'s concern about the state of initial secondary school music teacher education arose from unreliable data. Moreover, while there are data about the poor initial training of primary school generalist teachers in music, there are no historical data about the poor quality of secondary school music teacher training.

When addressing pre-service teacher education for primary and secondary specialist music teachers, the *National Review* establishes a strategic direction "To improve the quality,

and expand the provision, of pre-service music education courses for specialist classroom teachers" (p. vii). However, what about improvement and expansion of pre-service music education courses for the generalist classroom teachers who are meant to teach music in the majority of Australian states and territories? In this case, the *National Review* advises that "music-specific professional development is urgently required for generalist classroom teachers currently in schools" (p. vi).

Table 6a

Pre-service Teacher Training (Citations)

Row number	School level	Year	Citation (across Australia and England) and summary of citation (Russia)	Journal and place	Reference
1.	Primary	1967	**[Lack of time to develop competences in music]** *…present trends indicate that courses of training for primary teacher will be extended to three years instead of the customary two. It is hoped that Teachers' College Lecturers in Music will be given more adequate time for the training of their students than they are at present allowed.* **[State of pre-service teacher training courses]** *Vacation courses [in the subject of music for primary teachers] are not sufficient.*	*AJME*, NSW	(Hunt & Epstein, 1967, p. 19) (Hunt & Epstein, 1967, p. 20)
2.	Primary	1968	*The colleges of music are the main source of supply for specialist teachers of music for secondary schools. They provide three-year courses leading to their own "graduate diplomas" which under present arrangements confer qualified teacher status, as does a university degree in music. Some holders of graduate qualifications in music follow a one-year course of professional training before taking up teaching…* *The colleges of music also provide, as do certain other establishments, diploma courses normally lasting two years which nowadays give qualified teacher status only if a one-year course of teacher training in a college of education has been added…* *All but six of the general colleges of education provide main courses in music and such courses were taken by 1,335 of the students embarking in 1966-67 on courses of initial teacher training, about 4 per cent of the total intake to the colleges. Nearly 60 per cent of these students were training purely for primary teaching and about 10 per cent for secondary…*	*AJME*, Australia, but the article is about Great Britain	("Music and the young (A report from Great Britain)," 1968, pp. 51-52)
3.	Primary	1973	*The faculty of education or the teachers' college without a full-programme in music education will have no opportunity to give the student teacher enough skill and information in the subject to make him a confident and inspiring music teacher in the traditional sense.*	*AJME,* but the author is from Canada	(Schafer, 1973, p. 9)
4.	Primary	1974	*At least training courses must examine and explore the possibilities of integration in the arts. Teacher training programmes must involve students in seeing and moving as well as*	*AJME*, across	(Purcell, 1974, p. 25)

Row number	School level	Year	Citation (across Australia and England) and summary of citation (Russia)	Journal and place	Reference
			hearing.	Australia	
5.	Primary	1975	**[The state of teacher training]** *The fact that there is a move towards greater specialisation in teacher education institutions indicates recognition of the desirability of specialised knowledge in certain areas. In these cases teacher trainees major in certain subjects. Theoretically this is a move to the right direction. Practically, the move must be viewed with reservations. It has been reported that in Britain only 4% of teacher trainees' major in music [Brocklehurst, B. Response to Music to music. Routledge and Kegan Paul, London 1971, p. 92]. If this trend is followed in Australia (it appears this way in Canberra where there are only 11 teacher trainees majoring in music out of 525 students), then with music training not a significant requirement and few students majoring in music, a critical shortage of teachers capable to teaching music will develop.*	*AJME*, across Australia, ACT in particular, and in Great Britain	(Lepherd, 1975, p. 16)
			[Teachers are not adequately trained] *The situation should no longer be tolerated where any child receives music education from poorly trained although well intentioned teachers.*		(Lepherd, 1975, p. 17)
6.	Primary	1976	*And what about teaching the teachers – a subject of crucial importance on which surprisingly little emphasis is placed.*	*AJME*, across Australia	(Smalley, 1976, p. 53)
7.	Primary	1977	*Primary courses during the past 10 years have reflected modern developments in teaching of primary school music… Those attracted to music education must receive training more related to the age of electronics and the multi-arts.*	*AJME*, QLD	(Bonham et al., 1977b, p. 61)
8.	Primary	1977	*The Guild Teachers' College reports a growing interest in music among its 370 students preparing for careers as primary school teachers.*	*AJME*, NSW	(Bonham et al., 1977b, 58)
9.	Primary	1977	*Toorak State College has initiated a Graduate Diploma 4th year for the preparation of primary specialists and other colleges have similar plans. But the number who have graduate so far is still far below the needs, taking into account the present shortage, registration, promotion out of the music area and gaps to be filled when contract teachers return to their homelands. A related problem is that without a strong school music program a "vicious circle" exists where by there is not enough time to hive "music novices" a sufficient background in the compulsory training core for generalist primary teachers. It is certainly whistling in the wind to expect those non-specialists, no matter how dedicated, to*	*AJME*, across Australia, VIC in particular	(Bonham et al., 1977b, pp. 65-66)

Row number	School level	Year	Citation (across Australia and England) and summary of citation (Russia)	Journal and place	Reference
			carry out satisfying music programmes when they have not had adequate time to develop competency. *…the preparation of primary specialists… is still far below the needs, taking into account the present shortage, resignations, promotion to of the music area and gaps to be filled when contract teachers return to their homelands…*		
10.	Primary	1980	*There are challenges for those who manage the pre-service education of music teachers. In the undergraduate programme, there must be opportunity for prospective music teachers to become competent and versatile performers, to gain familiarity with a broad range of musical repertory, to encounter the "new sounds" in music – taped sound tracks combined with live performances, aleatory music, synthesizers. I would suggest that prospective teachers have opportunities to include, along with the curriculum in music and education, experiences in dance, the visual arts, and theatre.*	*AJME*, across Australia	(Fletcher, 1980, pp. 10-11)
11.	Primary	1987	*Details of Music Units in Existing Programs* *All courses surveyed were of the B.ED. (3+E+1) format. Such format is described in the Correy Report (1980, p. 185):* *The equivalent of four years of full-time study comprising three years of full-time study at degree level (for which a Diploma of Teaching is to be awarded) followed by an approved period of teaching experience, followed by a further year of study (probably 2 years part-time).* [Below is]… *the number of face-to-face hours devoted to compulsory music education units in each institution surveyed. No compulsory music education units are required of students in the third phase of the B.Ed. course at any institution.*	*AJME*, NSW	(Taylor, 1987, p. 71)

Compulsory Music Education Hours

INSTITUTION	*Yr1 Hrs*	*Yr2 Hrs*	*Yr3 Hrs*	*TOTAL*
Newcastle CAE (Early Childhood)	*78*	*52*	*26*	*156.0*
Newcastle CAE (Primary)	*78*	*52*	*0*	*130.0*
Catholic College of Education	*60*	*48*	*0*	*108.0*
Armidale CAE	*52*	*39*	*13*	*104.0*
Wollongong University	*26*	*26*	*39*	*91.0*
Riverina CAE	*45*	*0*	*22.5*	*67.5*
Northern Rivers CAE	*32*	*32*	*0*	*64.0*
Kuring-gai CAE	*24*	*36*	*0*	*60.0*

Row number	School level	Year	Citation (across Australia and England) and summary of citation (Russia)	Journal and place	Reference
			Institute of Early Childhood Studies 36 24 0 60.0 *Macarthur Institute of Higher Education* 36 24 0 60.0 *St George Institute of Education* 26 26 0 52.0 *Sydney CAE* 24 24 0 48.0 *Mitchell CAE* 39 0 0 39.0 *It is clear… that a very wide range exists in the number of hours devoted to compulsory music units, the greatest being four time that of the least (from 156 to 39 hours). It is interesting to note that:* *Overall mean number of hours =80.0* *Country colleges: mean number of hours =93.0* *City colleges: mean number of hours =67.0*		
12.	Primary	1987	**[The content of music courses – what should be taught to future teachers]** *Future Directions for Teacher Training Courses* *[The survey showed that 72% of respondents supported the following scheme:]* *All students must, as part of an under graduate degree, pass compulsory music units which are aimed at giving them the knowledge and skills necessary to teach music successfully to Years K-3. These music units should also include a study of the underlying philosophy structure, and content of the new music syllabus.* *Teacher training institutions should then be encouraged to mount continuing teacher education courses aimed at the teaching of music to Years 4. 5 and 6 together with intensive work on school-based curriculum development.* **[Who is responsible for pre-service primary teacher music education]** *CAEs have the major responsibility for pre-service primary teacher music education.* **[Who is teaching teachers – about music educators in tertiary institutions]** *The number of experienced music educators in tertiary institutions is likely to decrease by 50% within the next decade which will have a concomitant effect on the maintenance of depth and diversity in the fields of professed musical expertise.* **[Type or format of pre-service primary teacher education courses]** *All pre-service primary teacher education courses in NSW are of the B.Ed. (3+E+1) format.*	*AJME*, NSW	(Taylor, 1987, p. 73) (Taylor, 1987, p. 76)

Row number	School level	Year	Citation (across Australia and England) and summary of citation (Russia)	Journal and place	Reference
13.	Primary	1987	**[Perceived lack of musical skill and inadequate pre-service training]** *A recent survey of music in primary schools conducted by Music Curriculum Committee, in conjunction with the Primary Education Review, showed that while teachers acknowledge the value of music in a balanced education for their students, their day-to-day practice does not always reflect this belief. It is considered that the main reason for this is a lack of musical skill and a perceived inadequacy in pre-service training courses undertaken by intending primary school teachers.*	*AJME*, SA	(May et al., 1987, p. 19)
14.	Primary	1988	**[Types of courses (existing and desirable)]** *For too long faith has been placed in low level short-term courses in such peripheral matters as Kodaly and Orff, rather than carefully crafting undergraduate degrees in exclusively music studies for intending preschool and primary school teachers.* *The first priority facing the profession is to develop a network of four and five year (either Bachelor of Music-Teaching Diploma, or Bachelor of Music Education) courses in each State that will enable students to enter the teaching profession trained and identified as specialists in music teaching for young children.*	*AJME*, across Australia	(Bourne, 1988, p. 63)
			This is a long term development that needs to start immediately, but which would be unlikely to produce significant number of graduates before 1996. In the meantime, some energy need to be directed to the provision of Graduate Diplomas in Primary Music Education for teachers already possessing the necessary qualification in either music or education, with the aim of preparing them to become effective specialists.		(Bourne, 1988, p. 64)
			[A lack of time devoted to teacher training in music and their inadequate musical background] *It appears likely that the single biggest waste of time in tertiary teacher education courses may be found in the short units, whether compulsory or elective, offered to general primary school teacher trainees, under the name of music.* **[Content of courses]** *…some energies need to be directed to the provision of Graduate Diplomas in Primary Music Education for teachers already possessing the necessary qualifications in either music or education, with the aim of preparing them to become effective specialists. In an article that surveys recent developments in New South Wales it is recommended that: Tertiary institutions should develop continuing teacher education courses for the training of specialist primary music teachers. Such courses should:*		(Bourne, 1988, pp. 64-65)

Row number	School level	Year	Citation (across Australia and England) and summary of citation (Russia)	Journal and place	Reference
			(a) Initially be offered in the Graduate Diploma in Educational Studies mode; *(b) Build on existing music education skills of currently practising primary school teachers;* *(c) Train specialists in the supportive and/or replacement roles; (Taylor, 1987, p. 77).* *That there is good will towards such a redirection of resources may be observed in the words of this recommendation of a conference of senior Departmental music officers:* *This conference recommends that: personnel with special skills be trained and employed to assist primary classroom teachers in the implementation of music program (Colwin, 1984, p. 2).*		
			[The state of tertiary education] *No… variety of carefully structured tertiary education is available to those who may become responsible for the musical life of children up to the age of eleven or twelve.*		Bourne, 1988, p. 66)
			[Types and content of courses] *In Melbourne, Victoria College offers a Graduate Diploma in Music Education. It is designed as a part-time course to the equivalent of one year's full-time study "for suitably qualified teachers to provide leadership in music education in primary schools (Faculty of teacher education: School of primary teacher education: 1988-89 handbook, 1987, p. 245). Units in Composition and Arranging, Movement, Sight Singing, Aural Perception, Contemporary Music, Choral music education and curriculum materials, encourage the development of philosophies and skills for planning music programs in primary schools and assist the student to learn administrative skills. A few similar courses are offered at other Australian tertiary institutions, although the title of the award varies.*		Bourne, 1988, p. 66)
			[Types of courses] *The University of Tasmania Conservatorium of Music in Hobart offers a four-year Bachelor of Music with and identified stream of music education (Tasmania conservatorium of music handbook 1988, p. 17). The various units available for intending students encourage the exploration of "all levels of school music," with pre-secondary levels being the particular focus of first, second and (by student choice) final year. In each year of the course students are expected to complete a significant program of schools teaching experience.* *…an interesting compromise between an under graduate Bachelor of Education and some kind of Bachelor of Music-grounded course was reported in 1984 (see M. Russell (1984, p. 110)) in relation to a four-year Bachelor of Education – Special Music Studies taught by the Tasmanian State Institute of Technology in Launceston. Students "may apply to take additional music studies during their B.Ed. in lieu of a second major study from a different*		Bourne, 1988, p. 66)

Row number	School level	Year	Citation (across Australia and England) and summary of citation (Russia)	Journal and place	Reference
			discipline" (Tasmanian State Institute of Technology, 1987, p. 139) within the context of four year degrees in early childhood or primary teacher education.		
			[Content of teacher training program] *The problem is not unfamiliar in other countries. In a provocative discussion on relationships between training performers and music teachers, a Norwegian writer declared of a music teacher training program that "the musical part must give the student general insight into music as an art form. It must give the student an opportunity to concentrate on accomplishing something on a high level, for instance as a performer, and it must give him a change to learn many things he needs to know and to handle in practical life as a music teacher" (Solbu, 1985, p. 59).*		(Bourne, 1988, p. 67)
			[Recruitment to training: Who is entering the tertiary institutions] *…most students enter our tertiary institutions with limited understanding of career options open to them and how they may vest choose the major focus of their lifetime involvement in music. What is more, a greater recognition that hardly any graduate in music or music education will have a narrowly based career exactly matched to undergraduate training is essential. Flexibility in course content and course design would seem an imperative condition facing teacher education for music now.*		(Bourne, 1988, p. 72)
15.	Primary	1988	**[Decrease of time for music in the tertiary timetable]** *…many [music educators] feel that it is at the tertiary level that the problems of classroom primary music education ought to be resolved. In recent years tertiary institutions have also been endeavouring to respond to educational changes, in particular to the increased curriculum demands. As a result, pressures on the tertiary timetable have increased and have led, as Taylor (1987) points out, to a decrease in the time allocation for music.*	*AJME*, across Australia	(Hoermann, 1988, p. 88)
			[Recruitment to training: Who comes to teacher training institutions] *Musicians seem to have had little success in convincing institutions and accreditation authorities that music is not "the same" as maths and language simply because so many students have to start as "beginners"…*		
			[Need for a variety of courses] *This "vicious circle," as it has been called, will not be broken as long as the employing authorities fail to indicate to the training institutions the level of music teaching ability required from the primary teacher. Without the influence of market forces there is little reason for the tertiary institutions to alter current practice. As long as accrediting agencies*		

Row number	School level	Year	Citation (across Australia and England) and summary of citation (Russia)	Journal and place	Reference
			fail to recognize that depth and rigour can apply to the acquisition of fundamental music skills and the methods of teaching them, then the vicious circle is bound to continue. A variety of confining education and post-graduate courses is needed.		
16.	Primary	1989	**[Amalgamation issue]** *The "stop-go" amalgamation issue stirred up considerable resentment between ANU and CCAE. With CCAE linking with Monash University and ANU combining with Canberra Institute of The Arts (which includes the School of Music), rather unwieldy compromise has emerged. The School of Music and the School of Education at CCAE share the training of school music teachers, and this will no doubt continue despite the separate institutions.* **[Types of courses and "recognition" by education systems]** *Canberra School of Music has introduced a new degree course – Bachelor of Music (Pedagogy: Primary Music). The aim of this course is to provide a study of the methods and music used to develop music literacy in children. However, these qualifications will not enable graduates to obtain registration in education systems. The course is four years full-time.*	*AJME*, ACT	(McMillan & Livermore, 1989, p. 54)
17.	Primary	1990	**[The state of teacher training]** *Arts educators can identify burning issues – exclusion form recent national curriculum initiatives, inadequate teacher training, inequitable allocation of funds, and declining advisory and consultancy support to name a few. Enormous amounts of time and energy have been devoted to addressing these issues as they arise, and despite the most sustained efforts, there is an overwhelming sense of frustration at the apparent lack of progress.*	*AJME*, across Australia	(Livermore, 1990, p. 3)
			[Content] *Arts education that espouses equal opportunity for all students demands a style of teaching that is flexible enough to cater for a wide range of student involvement. Not only does it need the services of trained teachers with arts specialisations, but it should also respect and value the contributions of all teachers on the staff. Pre-service training must support the idea that all teachers incorporate knowledge of the arts into their daily interactions with their students.*		(Livermore, 1990, pp. 6-7)
18.	Primary	1992	**[Overcrowded content of primary teaching courses]** *At the beginning of 1992 the University of Melbourne Institution of Education introduced a new course for Primary Music specialists. The course has a high practical component*	*AJME*, VIC	(B. Smith et al., 1992, p. 73)

Row number	School level	Year	Citation (across Australia and England) and summary of citation (Russia)	Journal and place	Reference
			including Principal Study and Second instrument studies as well as participation in a large ensemble. There is a problem in that the work load for students is rather heavy due to the comprehensive nature of the general primary studies, however, in 1994, a trial program will be offered consisting of a three-year discipline course with two years of education training. **[Everlasting issues]** *Eight working parties were formed to investigate a range of issues including a primary developmental music program, the instrumental teachers program, technology in music education, share music and arts specialists, qualifications and training for music teachers, music encouragement awards, music education support services and facilities, and district provision and music education.*		
19.	Primary	1992	*The universities of Western Sydney and Charles Sturt, which both have strong music servicing into their undergraduate primary programs, are more settled and there is the possibility that each will expand its arts programs in the near future.*	*AJME*, NSW	(B. Smith et al., 1992, p. 67)
20.	Primary	1992	*Like most other States, the Tertiary amalgamations in Queensland have resulted in reduced hours for the musical training of primary school teachers. This situation has been exacerbated by the introduction of non-contact time for general primary teachers with the proposal that this time be provided, in part, be the music resource teachers.*	*AJME*, QLD	(B. Smith et al., 1992, p. 69)
21.	Primary	1994	*Teacher education pre-service courses are being expanded to a standard 4 years for all. Will this open up any opportunities for an increase in time for arts (particularly music) education?*	*AJME*, WA	(Jarvis et al., 1994, p. 76)
22.	Primary	1994	*There was an increased music focus this year at Bachelor College, the Aboriginal Teachers' training institution, with the appointment of a primary school music specialist as lecturer there.*	*AJME*, NT	(Jarvis et al., 1994, p. 72)
23.	Primary	1996	**[Generalist teachers have limited preparation or unprepared to teach music]** *Picerno's studies (1970a), (1970b)…reveal some interesting perceptual differences between the attitudes of primary teacher and music supervisors specialists. Of the 229 generalist teachers he surveyed, 83% supported the idea of the generalist teaching music and 63% saw themselves as "moderately" to "very successful" practitioners. These teachers also felt their training had been adequate fore the task with 70% nominating "well prepared" or "adequately prepared" when asked about their pre-service preparation. On the other hand, 90% of the 264 music supervisors surveyed felt that these generalists had*	*AJME*, across Australia	(Jeanneret, 1996a, pp. 4-5)

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			either "limited preparation" or were "unprepared" to teach music.		
			[The content of pre-service teacher training courses] *Gerber [(1992)] states, "Of paramount importance in the music methods course is the development of positive attitudes about music education" (p. 26). She asserts that the development of confidence and a knowledge in these future classroom teachers that they are able to make music, initiate musical activities and that they have musical skills that can be passed onto their children, could enable the generalist teacher to become a powerful advocate for music in the primary school (p. 26).* *In contrast to the focussing on music competencies, their researchers are more concerned with the quality of the pre-service teachers' musical experiences rather than their musical achievement. The general feelings expressed have their roots in the notion that if these students do not experience and come to value the intrinsic and aesthetic values of music through their own participation, they are unlikely to engage children in music activities.*		(Jeanneret, 1996a, p. 6)
			[The content of pre-service teacher training courses] *The literature presents little in the way of research that describes the content and implementation of tertiary music curricula for the pre-service generalist teacher.* *Atsalis (1987)* [no reference] *found…that extensive differences existed in the content of the music curricula and teaching personnel servicing the music component for elementary teacher certification between the colleges and universities in south-western Ohio. In addition, the majority of administrators and instructors interviewed felt that the music component of the primary education curriculum was less than satisfactory at their respective institutions.* *It would appear that while tertiary music staff may have identified what they saw as essential music competencies for the primary teacher, there is little evidence to support that these were being developed in tertiary music curricula.* *One can glean from the literature, although perhaps not directly addressing the issue of curriculum content, observations as to what might be in the content of tertiary music education courses for the generalist teacher. In contrast to Hogg's (1978) observations that teachers were not using instruments in the classroom, Price and Burnsed's (1989) survey of classroom teachers' assessments of primary music methods found that teachers rated singing and playing instruments as the most important skills of the fundamentals of music*		(Jeanneret, 1996a, p. 7)

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			taught in undergraduate methods courses, followed by aural skills, reading music, and theory. It is not clear, however, whether these teachers were actually using the instruments in their classrooms. **[The state of pre-service teacher training]** *…Bennett (1992) is quite specific in her recommendations, suggesting that the curriculum for a combined fundamentals/methods course in music for pre-service generalist primary teacher should be completely rethought.* **[The content of pre-service teacher training courses]** *Gifford (1991) and (1993) conclusions support Bennett's suggestions. He examined the effects of pre-service music education courses on students' attitudes to teaching music to the literature. His study of pre- and in-service primary teachers showed that pre-service music courses did little to improve the confidence and competence of the students to teach music and that over the course of their degree, they perceived their music courses to be less valuable and less enjoyable. Gifford notes that although the students saw the acquisition of music competencies as an essential process in their teacher education, involvement in the music courses seemed to cultivate attitudes that were counter-productive to positive involvement in music by these students when they entered the teaching profession. He states that the music courses were developed and taught in terms of behavioural objectives that placed value of music achievement and did little to foster understanding, enjoyment and imagination in music.*		
			[The content of pre-service teacher training courses] *Teacher attributes such as initiative, determination, industry, general teaching skill, enthusiasm, and a positive attitude are also cited as important by several researchers (e.g. Greenberg (1972)…) and the presentation and reinforcement of these attributes should feature in the tertiary curriculum.* **[The importance of teacher training in music at tertiary level]** *Considerable support exists for the notion that the pre-service primary teacher's own musical experiences at the tertiary level affect their confidence and inclination to teach music (e.g. D'Ombrain, 1974; Bennett, 1992; Gerber, 1992).*		(Jeanneret, 1996a, p. 8)
24.	Primary	1996	*In further developments in the tertiary sector the provision of curriculum in the Bachelor of Education ECE/Primary has been drastically revised to accommodate the structures of the National Statements and Profiles. As a result, the provision of curriculum time for music*	*AJME*, TAS	(Caesar et al., 1996, pp. 69-70)

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			has diminished significantly, as music has been subsumed into the curriculum grouping "The Arts." A result of this decision the amount of time any generalist ECE/Primary education student will spend in the compulsory study of music curriculum has dropped from 70 hours over four years to fourteen. Within the structure there is a possibility for students to elect to complete a further two units in music curriculum. Students who undertake these options will complete approximately 42 hours in total in music curriculum over the four yeas of their course.		
25.	Primary	1996	**[Teaching practicum]** *The withdrawal of the financial recompense for associate teachers will, without a doubt, see a much less motivated group of teachers undertake student supervision. Worse still, the supervision of student teachers may well be left to those teachers who see practicum as a break from their own teaching load and a time to relax…* **[The importance of teacher training]** *The concern that needs to be raised here relates to the ability of our future teacher to deliver quality education programs. If they are unable to obtain the highest quality training then how can we expect them to deliver the highest quality education of the children of Australia?*	*AJME*, ACT	(Caesar et al., 1996, pp. 67-68)
26.	Primary	1998	*Some teachers resent what they describe as their inadequate or inappropriate pre-servicing in music. Others believe all training teachers should be obliged to learn an accompanying instrument. Much as I incline to the notion that all teachers ought to be able to accompany their classes I am not convinced this expectation of pre-servicing is realistic. For most adults learning a new instrument form scratch is a difficult task, rarely achieved. The learning processes involved are developmental and ideally should happen in early or middle primary years.*	*AJME*, NT	(R. Smith, 1998, pp. 38-39)
27.	Primary	1999	*For our prospective Primary School teachers, Music Education is now only available as part of the compulsory curriculum unit Arts in Education. Within one semester in second year, students are required to interact with the Arts Curriculum and explore the Arts strands of Visual Arts, Music, Dance and Drama. This situation arose when the Bachelor of Teaching (EC and Primary) was reviewed in 1997… Consequently the Arts in Education unit now has to rely on attempting to provide some music education to prospective primary school teachers in four weeks. In a fourteen-week semester, four weeks is spent on each of the Visual Art and Music strands and three weeks on each of the Drama and Dance strands. Integration, cross art activities and programming for art outcomes is explored*	*AJME*, NT	(A. Thomas, 1999, p. 78)

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			during these sessions.		
28.	Primary	2000	*The controversy in musicology over the crucial importance of the social context of musical practices and performances, since the mid 1980s, has removed any reliance on the possibility of there being a universal musical truth in any musical performance or work. Moreover, such is the crisis of definition and justification from within the confines of a historically rooted musicology that publications now openly advocate in the case of Frith (1996) or implicitly confess in the case of Cook (1999) that we cannot justify teaching the music of the western canon purely on grounds that it might be superior in some universal way to Madonna's, the Spice Girls', or Andrew Lloyd Webber's. In effect, the music teacher has little in the way of guidance now from the academic world of music in terms of value, worth, justification and quality which might be educationally defensible.*	*AJME*, across Australia	(R. Walker, 2000, p. 6)
29.	Primary	2001	*With hundreds of non-specialist primary education undergraduates undertaking obligatory music semesters each year, some universities have changed their course emphasis for theses non-specialists for a "skill" base to promoting music as a way of knowing which can be an essential part of "Rich Tasks," as well as providing another aspect of the "New Basics."*	*AJME*, QLD	(A. Thomas, 2001, p. 60)
30.	Primary	2001	**[The history of teacher training]** *Under the Common Schools Act, a new Board of Education came into being in May 1862 and one of its first decisions was to dismiss all of the singing masters inherited from the dual boards system. Again there was a public outcry and the services of singing masters were retained, but this time only if parents paid one penny per week in fees to which the board contributed an equal amount. Music now became both an extra-curricular and an optional subject in the school curriculum. In the hope of gradually transferring music teaching – particularly in country schools – to generalist teachers, a system was introduced in 1864 which encouraged class teachers to become musically-qualified by gaining the "License to Teach Singing" and to take over music teaching from singing masters. Music was also introduced to the teaching training course but, overall, these initiatives met with little success.*	*AJME*, VIC	(R. Stevens, 2001, p. 25)
			[The state of pre-service teacher training] *Despite a change of government in Victoria which has seen some promised improvement in staffing levels, there is still the ever-present danger – particularly in view of the*		(R. Stevens, 2001, p. 27)

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			introduction of the Performing Arts Strand for Levels 1-3 in the New CSF-ii – that, if music is incorporated with other art forms into an integrated approach to arts education at the curriculum policy level, a consolidation may also occur in the provision of teachers for arts subjects in schools. The danger for music education with such a scenario is that we may well see the demise of subject-specific specialist teachers in primary schools in favour of integrated arts educators or alternatively of generalist teachers being once again given sole responsibility for music teaching in primary schools. The latter possibility is of as much concern today as it was in the mid 1890s simply because, despite the best efforts of teacher educators, it is simply not possible to provide students with adequate preparation for teaching music with pre-service teacher education courses unless the same course time is provided for music as it is for areas such as language, mathematics, science education and physical education.		
31.	Primary	2001	**[A lack of time devoted to teacher training]** *There is anecdotal and documented evidence about the uncertainty many beginning teachers feel about their preparedness for the reality of school and classroom life. This lack of readiness is even more pronounced for certain key learning areas such as the creative arts, especially as it relates to the teaching of classroom music. There are of course several interrelated reasons for this, not least of which is the amount of time devoted to music education within undergraduate primary teacher education programs. One such program which is by no means an extraordinary example), has experienced a substantive reduction in face-to-face contact time over three years from approximately 92 to 26 total contact hours. This has been shown to contribute negatively to beginning teachers' level of confidence and/or knowledge to teach music.* **[No teaching practicum]** *An informal survey conducted over a period of four years (1994-1997) with a total of 655 final year Bachelor of Teaching (Primary) students, revealed that up to 90 per cent of beginning teachers graduate having never taught music in a school classroom or having observed it being taught by a classroom teacher.* **[Partnerships between schools and universities]** *In the United Kingdom there has been a considerable shift to school based teacher education. Significant proportions of teacher education programs are now conducted in schools.* **[A lack of time for music in teacher training which leads to a lack of confidence and**	*AJME*, across Australia	(Temmerman, 2001, p. 44)

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			knowledge to teach music] *… the amount of time devoted to music education within undergraduate primary teacher education programs… This has been shown to contribute negatively to beginning teachers' level of confidence and/or knowledge to teach music. When the latter is exacerbated by a lack of resources for and low priority given to music within some primary school curricula the results can be very negative indeed (for examples refer to Temmerman, 1997; Jeanneret,1994; Gifford, 1993; and Mills, 1989).*		
			[A lack of connection between teacher education and schools] *Ramsey (2000) asserts that it is because "teacher education and schools are insufficiently connected," that there is a lack of link between abstract education theory and the practical school context to which it applies.* *There are emerging in Australia, an increasing number of examples of collaborative partnerships between schools and universities that are attempting to strengthen the link between abstract pedagogical theory and the practical school context. In 1999, one University faculty of Education in New South Wales embarked upon an alternate initial teacher education program with a principal aim of connecting university instruction as closely as possible with the school based environment… The program is now in its third year with a total of 65 students across the three years of the Bachelor of Teaching (Primary) and eight participating schools.*		(Temmerman, 2001, pp. 45-46)
32.	Primary	2002	**[State of teacher training]** *…recent research has indicated that currently non-specialist primary school student teachers in these and other countries are expected to teach music themselves with little support.*	*AJME*, across Australia, Great Britain and the USA	(Russell-Bowie, 2002, p. 33)
			In Australia, the seriousness of the situation has *been reflected repeatedly in numerous reports into Arts Education over the past 35 years. Confirming findings in these previous reports, the report of the Senate "Environment, Recreation, Communications and the Arts References Committee (1995) reiterated that 'Generalist primary classroom teachers [have] inadequate teacher training… ' (p. 49).*		(Russell-Bowie, 2002, p. 34)
			[Musical backgrounds of future teachers] *Research by Mills (1989) and Russell-Bowie (1993) indicates that approximately 60-70% of primary Teacher Education students enter their primary teacher training having minimal, if*		

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			any, formal music education experience, either from school or from out-of-school activities. **[State of teacher training]** *Lepherd (n.d.)… indicates that most generalist pre-service teacher education students have little music literacy and the time allocated for music education is insufficient to develop their confidence and competence to successfully implement a music program.* **[State of teacher training]** *In teacher training institutions students generally receive minimal preparation for the teaching of non-specialist subject such as music, so it is not surprising that teachers have little knowledge or understanding of the subject.* **[Hours of teacher training in music have been reduced]** *Bell (2000) adds that in English teacher training institutions arts specialisms are being abandoned, hours allocated to the arts are being cut back, and some primary student teachers receive little or no experience of the arts.* **[Musical backgrounds of future music teachers]** *…teacher training institutions in a variety of countries are faced with trainees who bring with them poor arts experiences and negative attitudes to arts education, built up over a lifetime of schooling.*		(Russell-Bowie, 2002, p. 35)
33.	Primary	2006	**[A lack of time for music training in teacher training]** *The issue of the quality of pre-service music education is a thorny one for me. As a teacher in such programs, I bristle when the "quality" of programs comes into question in public…But what can I conceivably do in the 12 hours contact time I have in our two year Bachelor of Teaching course?* *Where does music sit in the scheme of this content?* [The content of the Arts Learning Area] *As we well know, it sits within the Arts and this time is shared with our arts colleagues who hold the same concerns about the time we have with these novice artists and musicians.* **[Overcrowded content of teacher training courses]** [A student in the Primary Bachelor of Education had the following question:] *"How do I maintain this enthusiasm for music over the next two and a half years of my degree when there is so much else to do?"*	*AJME*, VIC	(Jeanneret, 2006, p. 95)

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34.	Primary	2007	*Pre-service music training for primary school classroom teachers in many cases is so minimal as to be laughable. I mean, how can you teach music every school week for six years on the basis of 12 or 20 hours of pre-service training?!*	*AJME*, across Australia	(Letts, 2007, pp. 40-41)
35.	Secondary	1974	**[Music in generalist teacher training – lack of training in music]** *Forms of music teacher training which are current in our various tertiary institutions appear to exist as facts of history rather than products of empirical examination. There are a number of established music institutions which provide training in traditional musical skills. The programmes offered by these institutions are frequently tapped to supply the musical components in teacher training. Such programmes are assumed to be useful in the preparation of teachers because of the specialisation offered in the development of conventional musical skills. It is hoped that be adding to these programmes, education studies and practice teaching , any inadequacies inherent in the aims of the total programme, as a programme of music teacher training, will find compensation. Such an assumption is challenged by many educationalists and most of all by graduates faced with their first years of teaching.* **[Music in music specialist teacher training – highly musicological perspective]** *Alongside the specialist music institutions are a number of other used for teacher training, which provide various musical and paramusical studies. Some of these exist essentially for training teachers, while others have no particular interest in such an objective. The latter tend to concentrate upon the development of critical and historical approaches in the area of academic discipline, rather than the activity of music itself. Specialisation in music, both in colleges specifically oriented towards teacher training and the purely academic institutions generally takes the form of a major study in an arts-type programme. Consequently a limited objective must be pursued in order to reach an acceptable tertiary standard in what is, in fact, a limited time to tackle the extraordinary demands of a rounded musical education. Hence the frequent specialisation in musicological pursuits in the academic institutions and the often highly vocational training in the teachers' colleges. The latter may even take the form of virtually teaching the trainees the material to be used with their future pupils. Rarely are the musical expectations of the trainees considered in such approaches, nor is the relevance of the material for its future use.* **[The content of teacher training courses]** *The teacher-in-training must learn to distinguish between ends and means in the learning situation. Instruction of a didactic kind has a place. It should be used to liberate the individual so that his real purpose might be embraced and explored… In short, a*	*AJME*, across Australia	(D'Ombrain, 1974, p. 23) (D'Ombrain, 1974, p. 24)

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			programme of music teacher training must involve students in the kinds of processes, from which they may learn, how learning takes place. **[Pre-service training does not address creativity in teacher education]** *If imagination is less important than conformity, and the programme teaches this, then it has little to do with music education and can serve no useful purpose in the training of teachers.* **[Teacher pre-service training within the context of the arts learning area]** [Integration in the experience of the arts] *Many early experimenters in this field have almost given up. Hopeful expectations have been hindered by the fact that most workers in areas of integration have entrenched backgrounds in one major medium of expression. Team approaches have often resulted in competition and frustration. Sequential combinations of media have frequently been the results of attempts at integration. Naturally, in the sequential solution to the process, the musician is always impatient for sound to come into focus, as are the other members of the team, for their special interest to emerge. All this raises the question of how to prepare students for working in areas of integration through the activities of their courses, when the whole concept is elusive and tantalizing.*		(D'Ombrain, p. 25)
36.	Secondary	1988	**[The state of the secondary school music teacher training]** *Teacher education courses in secondary school music teaching are well established in all the State capital cities and in Canberra. In most States two or three alternative methods of study, provided by co-operating or competing tertiary institutions, are available to prospective students.* **[The content of teacher training courses]** *In the 1970s…studies in the music of Australia's Aborigines established a foothold in some teacher education courses in music. Few courses, however, have progressed beyond a token representation of Australian studies in music. Compared to the endless and detailed prescription of European classical music in most institutional handbooks, mention of Australian music is singularly lacking…* **[Types of courses/study]** *Teacher education courses in music, after a period of relative stability, appear to be approaching a fresh period of change, at least partly the result of impending modifications to the provision of tertiary education throughout Australia… The present rigid division of*	*AJME*, across Australia	(Bourne, 1988, p. 66) (Bourne, 1988, pp. 71-72)

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			courses into performance, "academic studies" (mostly Musicology or Composition), primary or secondary teacher education in music, must be broken down so that students may move more easily, with a sharper awareness of the implications of course options, between various types of study.		
			[What should be included in teacher training] *In several states there is a major commitment to concurrent arts and education courses for both primary and secondary teacher trainees. This is appropriate for many students and should continue. But along with such courses should go the option to pursue initial periods of intensive arts training, especially for those students wishing to become specialist arts teachers (Deverall, 1987, p. 7).*		(Bourne, 1988, p. 72)
37.	Secondary	1994	*There are a number of exciting new courses opening in both the Faculties of Education and the School of Music [Northern Territory University], in performance, in jazz and in music and arts education.* *Opportunities to specialise in music at the Northern Territory University are offered through TAFE and the New Bachelors degrees in Music, Education and Teaching.*	*AJME*, NT	(Jarvis et al., 1994, p. 73)
38.	Secondary	1998	*When looking closely into claims of music teacher incompetence, the study found that the* [school] *principal's expectation of teacher skills and competencies were often out of line with the musical training the teacher received.*	*AJME*, VIC	(A. Lierse, 1998, p. 73)
			The organisation of music programs within Victorian government secondary schools, and the preparation of our teachers to work effectively in these schools, needs urgent attention.		(A. Lierse, 1998, p. 78)
39.	Secondary	2000	*During 2000 an on-line "Arts in Education" unit was introduced to the Education program within the Faculty of Science, Information Technology and Education (SITE). This unit encouraged participating students to select performing and visual arts activities to demonstrate their practical and theoretical understandings of arts in education and, while it encouraged best practice in arts education, it did not expect consummate artwork! While it was possible that a student might avoid engaging practically with music as one of the arts forms during the unit of study, educational concepts in all arts forms feature in the theoretical component of the unit. There were very reasonable concerns that the experiential nature of arts learning might not be effectively addressed in a unit where art creating, making and producing were not shared practical classroom activities.*	*AJME*, NT	(A. Thomas, 2000, pp. 69-70)

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40.	Primary and Secondary	1974	*Regrettably many candidates for music teacher training have already been conditioned by the solitary pursuit of excellence. Few have experienced music making with others, in anything but a directed way, and even this experience is rare for the majority, whose time has been spent in lonely hours at the keyboard… This is not to decry the pursuit of excellence in performance, composition, or musical criticism, but it is to plead for the experiencing of such pursuits in a perspective that emerges from working in a social context. The course of training must provide such a context.*	*AJME*, across Australia	(D'Ombrain, 1974, p. 24)
41.	Primary and Secondary	1977	**[A lack of time to develop competences in music and an overcrowded teacher training curriculum]** *…There still appears to be a great need for a more comprehensive and better articulated general school music programme for the vast majority of students in the schools; but growth in the teachers' colleges is likely to improve this situation soon. W.A. now has four primary and one secondary teachers' colleges which until fairly recently, when three-year courses were introduced, had barely the time to expose their students to even a smattering of the rudiments of music in what was then considered to be an already grossly over-crowded timetable. Thus, trained teachers went apprehensively into schools, ill-equipped to teach the subject.* **[Improvement in music programmes]** *There have been dramatic changes in the music programmes of these [primary and secondary] colleges with a considerable widening of their music curriculum aimed to produce more teachers able to cope with the modern concept of school music.* **[Types of courses]** *Music now forms part of the Bachelor of Education degree of the Mount Lawley C.A.E., while at Churchlands C.A.E., what promises to be a very comprehensive and carefully planned music syllabus for trained teachers is being offered in the Graduate Diploma in Music. Conversion Course students (two year trained teachers wishing to attain three year status) are offered practical and theoretical music training at some of these colleges.* *The Department of Music in the University of Western Australia offers courses in which students may specialise in composition, performance, and musicology or music education. There are three types of undergraduate courses available – Bachelor of Arts, Bachelor of Music and Bachelor of Music Education – but whichever degree or approach to the subject is chosen, all students cover a certain common ground of musical training.*	*AJME*, WA	(Bonham et al., 1977b, p. 67)

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42.	Primary	1988	*The single most pressing problem is to turn the rhetoric, which accords over-riding significance to preschool and primary music education, into effective action. In an address delivered in 1984, Gillian Bonham stated that she intended to discuss "the inadequacy of music in early childhood and primary teacher education" (Symons, 1987, p. 101). She later declared that "lecturing time is wasted in futile attempts to provide the previously untutored with enough music to be able to teach it" (Symons, 1987, p. 105).*	*AJME*, across Australia	(Bourne, 1988, p. 65)
43.	Primary and Secondary	1992	*The University of Tasmania now has two campuses, Hobart and Launceston, caused by the amalgamation of the Tasmanian State Institute of Technology with the University… Both campuses continue to offer both Music Performance and Music Education courses.*	*AJME*, TAS	(B. Smith et al., 1992, p. 72)
44.	Primary and Secondary	1994	*1994 has seen the introduction of a new graduate course in Arts Education, the Graduate Certificate of Education Studies – Arts Education. This course has been developed by the Arts Research and Teaching Group of the School of Education at the University of Tasmania at Launceston… The program offers students the opportunity to study two of the Arts Education strands of Dance, Drama, Music or Visual Arts in addition to a compulsory unit concerned with Curriculum Issues in Arts Education. Significantly, music and drama were the areas of greatest interest to students during 1994.*	*AJME, TAS*	(Jarvis et al., 1994 p. 77)
45.	Primary and Secondary	1999	*Tertiary music education and training in South Australia is provided through the Elder Conservatorium (University of Adelaide) and the Flinders Street School of Music (Adelaide Institute of TAFE). The Vice-Chancellor of the University of Adelaide and the Chief Executive of the Department of Education, Training and Employment have agreed to consider the eventual combination of the two music institutions with the aim of creating a centre of excellence for the provision of tertiary music education and training.*	*AJME*, SA	(A. Thomas, 1999, p. 82)
46.	Primary and Secondary	1999	*The first year of the Western Australian Institute of Music (WAIM), a collaborative initiative between the Conservatorium of Music at Edith Cowan University and the School of Music at The University of Western Australia, went fairly smoothly.*	*AJME*, WA	(A. Thomas, 1999, p. 87)
47.	Tertiary level	1994	*Staff cuts at the NT University have already begun, both academic and administrative.*	*AJME*, NT	(Jarvis et al., 1994, p. 73)
48.	Tertiary level	2000	*At the Tertiary level, staffing levels continue to be a concern with those who leave or retire not necessarily being replaced.*	*AJME*, WA	(A. Thomas, 2000, p. 81)

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49.	Primary	1970	*Recently an investigation discovered music to be most unpopular subject in the school curriculum in the opinion of children leaving school at 15+. It is any wonder when for years we have been pouring music teachers into these schools, many of them with no teacher training at all, the vast bulk of them returning to carry on the 'traditional' methods of music teaching they experienced themselves only a few years earlier as pupils?*	*Music Teacher*, England	(Pfaff, 1970, p. 11)
50.	Primary	1989	*The Association for the Advancement of Teacher Education in Music held a one-day conference 'The role of the Music Consultant/Co-ordinator in the Primary School'* *One element of consultancy training involved introducing the trainees to new curriculum ideas, where the teaching was child-centred as opposed to music-centred. Everything should be looked at through the perceptions of children themselves, with a "whole-body" response to music being encouraged, and aesthetic awareness being cultivated through children's response to artefacts which they have themselves created. This was one of the themes taken up later by delegates in the discussion sessions, posing the following dilemma; if a consultant is obliged to tailor each lesson to the abilities and strengths of the individual class teacher, the needs of the children will take second place to the needs of the teacher. This can only be overcome by a higher profile for music in teacher-training courses, and with institutions having to revise their course structure to take into account the latest… requirements; this was seen as being a major problem.* *Another point made by Tony Kemp in relation to the school curriculum was neatly hijacked as a solution to the dilemma facing the teacher-training course planner. He emphasised that music exists, and must be seen to exist in practical terms… If those in charge of formulating our teacher-training requirements could be brought to see this, then music would become as integral part of all curriculum studies for trainee teachers, rather than being squeezed into ever-diminishing corners of the timetable.*	*Music Teacher*, England	(Barton, 1989, p. 15)
51.	Primary	1992	*I undertook a survey of schools in Devon to find out (a) what equipment schools have and the extent to which technology is used in the music curriculum… (c) the initial training of those responsible for music in schools, and (d) what INSET (cit.) needs teachers perceived…* *I felt that ITT had to be considered in the light of the findings by the National Curriculum Working Party and the lack of confidence, already well documented, amongst non-specialists teacher towards music.* *The largest number of specialists is in the 41-50-age group. Out of those trained in more than one subject, 27% had attended no courses in music yet were now curriculum leaders in primary school.* *If this pattern is repeated nationally there will be severe problems in music provision. The*	*Music Teacher*, England	(Naughton, 1992, p. 21)

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			findings from the survey underline the statement that: *"…the evidence available to us indication that many primary schools will not be able to fully deliver the National Curriculum in music without substantial and continuing support through in-service training for the whole staff. This will be so even if, as must be desirable, music is incorporated as a subject specialism in more primary initial teacher training courses."* *DES/WO 1991 (15.4)*		
52.	Primary	1994	*The Voices Foundation was set up last year to address the serous decline in music teaching in Britain's classrooms, particularly in primary schools where non-specialist teachers are often ill-equipped for the job of introducing young children to music…* *"We need to make sure that these [primary school] teachers have the proper status and training to be able to work effectively in their coverage of the curriculum."* *The uncertainty surrounding the future of teacher training and its relationship to further education gives music cause for concern…*	*Music Teacher*, England	(Khandekar, 1994, p. 8)
53.	Primary	1999	*Two new reports show that the arts are disappearing from primary schools while music making among youth groups, although often unacknowledged, is vibrantly alive.* *The Royal Society of Art's The Disappearing Arts? Paints a gloomy picture. Its author, Rick Rogers, found that initial teaching training is paying ever less attention to the arts with the result that there are too few newly-qualified arts specialists to fill vacancies in primary schools. Some training institutions have abandoned the teaching of arts subjects to trainee teachers altogether and only a minority of them now offer specialist training in music, dance drama or art.* *"The arts are in retreat," commented Rogers who argues that all this – like the reduction in in-service training time which teachers now spend on the arts – is an inevitable knock-on effect of the down-grading of the arts in the primary curriculum.*	*Music Teacher*, England	(Elkin, 1999, p. 5)
54.	Primary	2000	*The recent report, All Our Futures (from the National Advisory Committee on Creative and Cultural Education) [recommends] that "teachers should be trained to use methods and materials which develop people's creative abilities and cultural understanding."*	*Music Teacher*, England	(Major, 2000, p. 18)
55.	Primary	2002	*A major questionnaire involving 104 primary teachers confirmed that for the majority of teachers music was seen as a challenging if not threatening subject due to their lack of experience and training.* *Ofsted believes that on the whole primary music teaching is improving and, according to the latest information on the Ofsted website, five out of ten class music lessons observed*	*Music Teacher*, England	(Dibb, 2002, p. 24)

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			by Ofsted in primary schools were good. This still needs to improve but it is not perhaps the crisis that some would have us believe. Yet there is compelling evidence that despite the Ofsted results, teachers in primary schools have little if any training in the delivery of music and therefore little confidence in their ability to teach the subject.		
56.	Primary	2003	*Why is the importance of music not reflected in the amount and quality of initial teacher training for primary teachers?* [Music] *should be incorporated as a subject specialism in more primary initial teacher training courses.*	*Music Teacher*, England	(Walmsley, 2003b, p. 29)
57.	Primary	2004	[There is the need for] *changing the way primary-school teachers are trained…*	*Music Teacher*, England	(McNicol, 2004, p. 7)
58.	Primary	2007	*There seems to be a problem with music education in this country which is not going away, despite all the conferences and worthy efforts of many music educationalists. Primary NQTs* [Newly Qualified Teachers] *are not being adequately trained to deliver the music curriculum, and unless we do something about it music in education is always going to be an afterthought.* *…the teacher-training colleges are unable to prepare class teachers for music teaching…*	*Music Teacher*, England	(Dibb, 2005, p. 8)
59.	Primary	2007	*Worrying new research suggests that more than half of the UK's primary school teachers have inadequate training or lack confidence to teach music in the classroom.* *The findings, published by the University of London's Institute of Education, show a markedly uneven provision of music training at postgraduate degree level and point to severe shortcomings in the ability of some primary school teachers to deliver key National Curriculum components such as music…* *One of the disturbing statistics unearthed was how little time is allocated to music training, with some students receiving just 20 minutes during the full year of their course and 33% saying they had none at all.*	*Music Teacher*, England	(Quinn, 2007, p. 11)
60.	Secondary	1971	*It is difficult to believe that there is not a much larger number than at present appears to be the case, of young men and women who would be able to help the majority of children develop their musical potential, whether the schools they attend are to be called comprehensive, secondary, modern, junior high, middle or whatever it may be. The real problem seems to lie in the present muddled state of training for music teachers. The majority of teachers of this kind of children will need the same sort of preparation for*	*Music Teacher*, England	("Music in a secondary school (5)," 1971, p. 11)

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			teaching. *… One cannot expect students to gain a wide knowledge of all types of literature during the year they are at college, as well as acquiring all the skills demanded of them.*		
61.	Secondary	1971	*The schools of music are surely better equipped to produce the instrumental specialists than the colleges of education are [for classroom music teachers], but much more contact is needed between the schools of music and the colleges to give the students the right balance between performance and teaching. The one year post-diploma courses are part of the answer to this problem, but not all of it.*	*Music Teacher*, England	("Music in a secondary school (5)," 1971, p. 12)
62.	Secondary	1974	*I am convinced that the traditional music lesson of singing, listening and a bit of "theory" is as moribund as Marley and despite some very good show-teachers, gets no one anywhere. This type of lesson still accounts for the largest proportion of our music teaching in schools and is the sort of lesson which most [teacher] training institutions aim at.*	*Music Teacher*, England	(Odam, 1974, p. 16)
63.	Secondary	1999	*The Royal Society of Art's The Disappearing Arts?* *Only 1 per cent of student places have been allocated to arts courses in the Teacher Training Agency's (TTA) new three-year contracts and only 19 out of the much vaunted 390 specialist secondary schools are specialising in the arts.*	*Music Teacher*, England	(Elkin, 1999, p. 5)
64.	Secondary	1999	*Training in music is good in most of the PGCE courses inspected, but recruitment to those courses is increasingly becoming a problem, according to a new report published by Ofsted.* *Secondary Initial Teacher Training: secondary subject inspections 1996-98, overview report outlines Her Majesty's Inspectors' findings from the inspection of more than 500 initial teacher training for secondary subjects. The report indications that most subject courses are good: in music, training is assessed as being good or very good in over four-fifths of courses, though there are a few which have "significant or serious weaknesses." However… it is "increasingly difficult to meet targets."* *Although the best music trainees were judged to be "outstanding," most were seen as needing support in one or more area: music technology, world music, vocal work and composing.*	*Music Teacher*, England	(Jenkins, 1999b, p. 10)
65.	Secondary	2000	[There is] *the recruitment crisis in secondary schools. (Professor Howson's Education data Survey has show shortfall in application to secondary-teacher training courses, the implications of which begin to look worse when you look at the age-bands in which teacher*	*Music Teacher*, England	(Jenkins, 2000a, p. 5)

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			fall.) *The number of secondary-school teacher coming through the undergraduate route was already on the slide: the postgrad salary scheme should pretty much knock it on the head altogether, leaving the BEd looking like a course of primary teachers.* *So are we going to move towards primary schools staffed by teachers with a subject degree instead of a general teacher-training education? I have little doubt that we are. In terms of subject delivery, this may be a good development. Many schools would be cheered by the arrival of (for example) music specialists.*		
66.	Secondary	2004	*The Teacher Training Agency (TTA) has announced* [that] *the overall level of secondary places remains unchanged although subject allocations have been adjusted within the total, leaving music provision unaffected. Take up of places by trainee teachers wishing to specialise in music at secondary level have increased by 19.3 per cent since 1999/2000 although their proportional position has declined slightly. Out of a total of 13,870 secondary music trainees in 1999/2000, 520 – that is 3.7 per cent – were music specialists. The equivalent figure for the current academic year is 620 out of 33,900 or 3.4 per cent.* *Helen Coll, head of secondary education at University of Central England and until recently chair of National Association of Music Educators [said]: "…But retention is still an issue and too many teachers leave the profession after the first few years, which is a waste of their training."*	*Music Teacher*, England	(Elkin, 2004d, p. 7)
67.	Secondary	2006	*According to the annual survey of newly qualified teachers by the Training and Development Agency for Schools (TDA), 86 per cent of trainees rate their training overall as good or very good. More than 14,000 newly qualified teachers (NQTs), including 261 music specialists, responded to the survey, which asked them to assess the quality of training and how well it prepared them for their first teaching post. Michael Day, the TDA's executive director for initial teacher training, responded by saying: "These results amount to a steady improvement across the vast majority of issues examined" and "show [that] future teachers can be confident that their initial teacher training will give them the skill and knowledge they need to be effective from their first day in their own classroom."* *However, within the results, music, along with design and technology, and ICT, produced the lowest ratings for quality of training, although his figure was only down 4 per cent on the overall figures. However, a closer look at the published figures showed that the number of music NQTs rating their overall satisfaction as very good has declined by 12 per cent, from 50 to 38 per cent, since 2002. Another telling indication that all may not be well in the training of secondary music teachers is the growing number of NQTs responding negatively to the survey – 15 per cent rated their training adequate (up six per cent from 2002) and 3*	*Music Teacher*, England	(Franklin, 2006, p. 15)

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			per cent rated it poor (the highest negative response after that from specialist English NQTs).		
68.	Primary and Secondary	1969	*There is constant challenge in the light of current educational thought to reconsider the aims and methods which underlie the teaching of music in the classroom, and consequently to realign the content of syllabuses in accordance with this revised thinking. Traditional methods and values are being questioned in many spheres, and studies formerly considered essential to a liberal education are sometimes lightly discarded in favour of new ideas which have yet to prove their worth.* *Class music teaching has presented problems over the years: these have been further aggravated by present-day attitudes and resistance to previously accepted ideas. Some teachers still rely wholly on conventional methods, striving to inculcate the knowledge they absorbed in their own training in a similar though watered-down version. This approach may meet with some degree of success with a handful of pupils, while leaving the majority only marginally interested if not frankly bored or obstructive. Other teachers feel this traditional approach to be unrealistic, preferring to try to come to terms with contemporary music, and directly involving their pupils in experiments based on current compositional techniques.*	*Music Teacher*, England	(D. M. Smith, 1969c, p. 23)
69.	Primary and Secondary	1970	**[The content of teacher training courses – what it should be and what it is]** *It is 1970 now. We have a new "balance of training" document to work to. It demands even more teachers for young children at the expense of the junior/secondary students who train to become those music teachers Mr. Gavall wants for his middle schools…* *Perhaps readers would like to know something of the kind of course a main student can expect in a College of Education. He is likely to spend between five and eight hours a week throughout the three years in "contact time" with a music tutor and in addition will receive a weekly lesson on one or more instruments including such useful classroom aids as the guitar and recorder.* *The tutorial course will probably have a main core of musicianship of all kinds and music history and one would hope that it is orientated towards the understanding and teaching of music as a whole subject. In general it will be practical course including creative work on melodic and harmonic instruments, some help with conducting and other rehearsal techniques, and an element devoted to repertoire and teaching skills.* *Choral work, instrumental ensembles, and (wherever possible) orchestras flourish.* *If one believes, as I do, that the first requirement for a music teacher is that he must be a capable practical musician, the only really satisfactory method of training is a course centered on music with all the other necessary work keyed into the musical requirements.*	*Music Teacher*, England	(Pfaff, 1970, p. 11)

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			What we seem to have now is a course which is completely dominated by educational requirements at the expense of main subject development. *All teachers of young children need some kind of basic or curriculum course in music while under training, but there has been an unfortunate trend in recent years to reduce or abolish such courses.* **[Recruitment to colleges – who comes for training]** *There are very serious problems of recruitment [to colleges] to face, and one is forced tho the conclusion that most of them have been brought about by the singularly inept policies implemented by the D.E.S. itself. Before 1960 there appeared to be an ample field of recruitment, including sufficient men, but when a new policy was introduced which virtually banished training for all secondary school music specialists in Colleges of Education the source of supply [high school graduates with music training] disappeared – in my own experience, very suddenly.*		
70.	Primary and Secondary	1972	*Music colleges concentrate on practical studies; they place less emphasis on teacher training and academic work. The social side is limited, compared with universities.*	*Music Teacher*, England	(Rees-Davies, 1972, p. 12)
71.	Primary and Secondary	1980	*So-called "creative music" making should not replace these, but supplement, and co-ordinate all forms of musical activity. In preparing student teachers, it is vital that every aspect of musical education is covered, so that wherever they take up employment, they will be able to adapt to the particular needs of the school.* *In Colleges of Higher Education, student teachers make many arrangements of folk tunes and hymns.*	*Music Teacher*, England	(P. Evans, 1980, p. 16)
72.	Primary and Secondary	1992	*Training has got to be made a priority in this aspect* [technology] *in the music curriculum if teachers are to establish the skills and knowledge to teach effectively.*	*Music Teacher*, England	(Naughton, 1992, p. 20)
73.	Primary and Secondary	1999	The National Advisory Committee on Creative and Cultural Education [recommendations on] *The training of teachers and other adults in education.* *Action should be taken to remedy the decline of teacher-training institutions offering specialisms in arts and the priorities for funding of in-service training should be extended to include opportunities for creative and cultural education.*	*Music Teacher*, England	(Joubert, 1999, p. 51)

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74.	Primary and Secondary	2000	*Less positively, in spite of discussions with the Teacher training authority, the report said the MEC [the Music Education Council] remains "profoundly concerned" at the issues surrounding the development of teaching skill and recruitment to the teaching profession for music, both at primary and secondary levels. In spite of the concerns, the report added there was more confidence that a year ago that these issues are considered by central government.*	*Music Teacher*, England	(Morgan, 2000, p. 16)
75.	Primary and Secondary	2002	*A new report recommends that all new lecturers should have a formal teaching qualification by 2010.*	*Music Teacher*, England	(Agnew, 2002, p. 17)
76.	Primary and Secondary	2004	*The findings of the Teacher Identities in Music Education (TIME) research (Music Teacher, April 2004) – that many music graduates do not want to become teachers – will not come as a huge surprise…* [There is] *the difficulty of attracting sufficient high-quality music graduates to train as teacher specialising in music for both the primary and the secondary phases.*	*Music Teacher*, England	(Coll, 2004, p. 17)
77.	Primary and Secondary	2004	*According to GTTR* [the Graduate Teacher Training Registry] *statistics, the number of teacher trainers for music in the UK has fallen from 566 in 2003 to 521 in 2004 – a drop of 8 per cent.* *A new report of Ofsted school inspectors has warned that prospective teachers at Key Stages 2 and 3 are not getting enough classroom experience. Inspectors uncovered a lack of clarity with the design and structure of the one and two-year PGCE courses, and the School-Centred Initial Teacher Training (SCITT). Evidence has suggested that many of the trainees do not gain enough experience of teaching the foundation subjects and a wider primary curriculum.*	*Music Teacher*, England	(Farmer, 2004, p. 9)
78.	Primary and Secondary	2005	**[Standards of teaching training]** *The standard of music teaching in British schools is shockingly low and the standard of teaching training is a disgrace, Lord Moser told a recent conference.* **[Imbalance between musical repertoire in teacher training and musical repertoire in secondary schools]** *Others* [secondary school teachers] *said that they had trained as classical musicians and were not happy that they were now being asked to teach world musics, pop music and music technology.*	*Music Teacher*, England	(Jenkins, 2005, p. 7)

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			[The quality of graduates] *Composer and lecturer John Casken pointed to undergraduates' poor level of musical literacy… [and] that pupils had spent too many years "computer programming"…*		
79.	Years 1 - 8	1983	University graduates often complain that they lack school teaching experience. In other words, there is not much connection between the theoretical knowledge and its practical application. Teacher students are eligible for school practicum only in their third year at university.	*Music in School,* Russia	(Anisimov, 1983, p. 24)
80.	Years 1 - 8	1983	**[The content of teacher training – what it is and what it should be]** Musical and pedagogical tertiary institutions have a variety of essential general disciplines/subjects/units such as child psychology, performing musical instruments, music theory and general pedagogy. These disciplines/subjects/units have to be taught and associated in connection to the general school music program, teaching and learning.	*Music in School,* Russia	(Apracsina, 1983, p. 30)
			[Teacher training – the content should be set in accordance with the new program Music] In order to implement this concept [the music teacher has to be a musician] in teaching practice, Apracsina (1983) emphasised that the main objective of teacher education institutions is to prepare a teacher-musician. The content of pre-service training for music teachers is not adequate. The faculties of music education have to re-think and make changes to course content in accordance to and demands of the new program *Music*. Tertiary institutes have to turn their faces to the schools. This should appear in establishing the practice when the first teaching practicum is set in the first semester of the first year of university study. Tertiary institutes are advised to state clearly the professional qualifications they are offering because the university entrants often do not see clearly what qualifications they may obtain. They study the instrument for the first two years. In year three, they have to choose a major of their qualification – specialisation [специализация]. Most of them think that their specialisation is performance. As a result, their choice is more often performance and not teaching music at school. As far as we need music teachers at schools, we need specialisation in this profession. The same specialisation gives them the opportunity to teach at musical pedagogical colleges. Practice shows that the achievements in training of a musician are often underlying the professional training of school music teachers.		(Apracsina, 1983, p. 31)

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			University graduates have to understand the whole scope of the music program, its theme details and music repertoires. They are required to perform it well. The characteristics of a model student who graduate faculties of music and music education include responsibility, creative and active thinking, strong moral principles, and independence.		
			[Teaching practicum] Teacher students have to be prepared to teach school students from the first year at university.		(Apracsina, 1983, p. 33)
81.	Years 1 - 8	1983	Nowadays, universities and colleges do not provide quality training to enable teachers to implement the new program in schools. This is simply squandering the State's money and everybody's time. That is why it is necessary to train teachers at the professional development courses.	*Music in School,* Russia	(Chelyshova, 1983, p. 21)
82.	Years 1 - 8	1983	Music teachers are taught a great deal but they are not always instilled with love to music and to the arts. I am delighted to hear when teachers comment that teaching music is teaching the arts, life and creativity.	*Music in School,* Russia	(Kabalevsky, 1983b, p. 12)
83.	Years 1 - 8	1983	**[Quality of recruits to teaching courses at university]** Tertiary pedagogical institutions are not able to define their objectives because there are many new entrants who have clear pedagogical goals for their future occupations and have talents for teaching. Research into the motives for choosing the pedagogical institution for tertiary study shows that many entrants have no interest in working at school. The major motive is to obtain musical qualification and specialisation in one or more musical instrument or in vocal which they could obtain when studying in the institutions which specialise in the performing arts. The main reason for the lack of interest in teaching profession is hidden in their training before admission to tertiary institutions. It is known that to be accepted at musical and pedagogical degrees it is necessarily to complete the specialised music school or music college. These music schools and colleges train their students to be musicians (concert performers on musical instruments).	*Music in School,* Russia	(Yakonyuk, 1983, p. 26)
84.	Years 1 - 8	1985	**[The state of teaching courses]** At present, all university faculties of music education professionally train future music teachers by utilising their own teaching resources. These include methodological books for all disciplines. All departments have their specific programs, funding and facilities. For example, there is a department of singing and singing teaching methods which includes all vocal and conducting disciplines, teaching practicum and methods of teaching music. The department of performing arts is responsible for developing skills in performing a musical	*Music in School,* Russia	(Kulyasov, 1985, p. 17)

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			instrument (piano, violin, or bayan). The department of music history and theory is accountable for training in musicianship, music history and harmony, and analysis of musical forms and genres. As a result, the graduates obtain comprehensive musical and educational training which is required to fulfil the demands of the profession of music teacher at school. All departments take into account the development of specific skills which are necessary for implementation of the new program at school. For example, the skill of sight reading, singing when performing accompaniment, and transposition are trained by all departments. Practice shows all benefits of the teaching practicum, which is timetabled in the first semester of university study. After the practicum, student teachers view their own university study from a different point of view. They become more profession-oriented.		
			[Issues in teacher training and what should be improved] There are some directions for further development of tertiary music programs for teachers. These include: the improvement of criteria for university enrolment by exposure of professionally motivated entrants; the determination of musical and pedagogical potentials and talents in entrants; improvement in the quality and effectiveness of the core disciplines; implementation of the recommendations of educational research into university study; and further re-organisation of the contents and structure of university courses so they are adequately adjusted to the new school music program. The existing university programs do not reflect the school music program in full. For example, the Department of Education of RSRSR excluded the subject of music history from the program for music education at school in 1983. What will school students be taught? The answer is scales, intervals and chords like it was twenty years ago. It is impossible to train music teachers at purely pedagogical tertiary institutions because the majority of entrants do not have any musical background. The research shows that there are only 12% of university entrants have some musical background. Students (university, year 4) also believe that they will benefit from more extensive observation of real life lessons at school, studying the school music repertoire during their instrumental lessons rather than during the music teaching method lessons, mastery of teaching strategies which are necessary at school. The main difficulty for student teachers is the application of theoretical knowledge. While the university programs study music in parts – music theory, history or performance, music lessons at school require a combination of a variety of skills and knowledge. Pianists, violinists and music theorists often go to teach music in school. However, they encounter difficulties because they do not know the school music syllabus. Many		(Kulyasov, 1985, p. 18)

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			educationalists strongly believe that the course of methods of teaching music at school have to be included in the programs for training instrumentalists.		
85.	Years 1 - 8	1985	The program of a music college helps student teachers to develop interest in music and see broader links between music and life.	*Music in School,* Russia	(Poludennaya, 1985, p. 23)
86.	Years 1 - 8	1985	I am a methodologist at a pedagogical institution which trains primary school teachers. My lecturing and other educational experiences let me state that primary school teacher graduates are able to implement the new program Music (on the conditions that they have all the resources) until all schools have music specialists.	*Music in School,* Russia	(Ryazanova, 1985, p. 33)
87.	Years 1 - 8	1986	In 1979, the Department of Education RSFSR acted to modify pre-service training of school music teachers. However, while all schools are transferring to implementation of the new music programs, a number of tertiary pedagogical institutions and teacher colleges continue the old practices of teacher preparation. As a result, their graduates need to re-train straight after their graduation. This very strange practice of music specialist preparation can no longer be tolerated.	*Music in School,* Russia	("Не уклоняйся от назревших проблем [Do not avoid real issues]," 1986, pp. 5-6)
88.	Years 1 - 8	1986	**[The content of teacher training and the new school syllabus Music]** Despite the fact that the new music program was approved five years ago, the universities have not changed or adjusted their courses yet. The music teacher training has to be connected to the school music program. However, it is not connected. This happens because many university lecturers and tutors do not know the school music program, the conditions of music teacher work and specifics of the profession well enough. The school program is known only to that university staff who are dealing with teacher practicum. As a result, music teacher training is not oriented on profession. The school music teacher training programs often duplicate the programs of the tertiary institutions and music colleges which specialise on performing arts. There is no connection to the school music program in the following university disciplines: music harmony, methods of working with choir, history of Western music. In harmony class, for example, despite the fact that performing the musical instrument from ear and instrumental improvisation are important skills for the music teacher, these skills are not trained. In choir conducting class, there is not connection to conducting a children's choir.	*Music in School,* Russia	(Archazchnikova, 1986, pp. 14-15)

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			[The content of teacher training – what should be taught to teachers] Methodological preparation of music teachers have to be reflected in all subjects. The program music has to be the core that connects all subjects of music teacher training.		(Archazchnikova, 1986, p. 16)
			It is impossible to prepare music teachers for schools without the knowledge in music history and theory, music pedagogy and child psychology of learning music, music perception, social and political science and aesthetics in particular (the recommended topics are social and politics, issues of music, music and society.		(Archazchnikova, 1986, p. 17)
89.	Years 1 - 8	1986	College graduates who studied at departments of music education believe that the level of their preparation and readiness for teaching at school depends on their lecturers. If lecturers are knowledgeable in the school music program and able to inspire student teachers in the subject they teach and develop their attitudes to teaching at school, student teachers develop confidence and positive attitudes to the profession.	*Music in School,* Russia	(Esina & Sinovkina, 1986, p. 20)
90.	Years 1 - 8	1986	**[The content of teacher training – what should be taught to teachers]** The method of music teaching and learning is a major course which guarantees the student teacher preparation for working at school. However, practice shows that pre-service teacher training – all courses of faculties of music and music education should be oriented to school's music program in connection to contemporary requirements, principles and methods of music education for children. The methods of teaching of the school music program should penetrate and underlie all university subjects. This will help students to be ready for the profession of school music teachers. All subjects of the music education degree have to have one aim and direction which is the profession of school music teachers.	*Music in School,* Russia	(Gazchim, 1986, p. 17)
			[The content of teacher training – what should be taught to teachers] Teaching and learning music at school is approached from the notion that music is an art. This notion is seen through music's expressive nature which is based on inflexions and figurative features. Music is also perceived and understood as a part of life. Music teacher training at universities should be seen and taught from the same view.		(Gazchim, 1986, p. 18)
			[The state of teacher training – methodology of cultural development] The main approach to the mass music education is comprehension of music's expressive nature. This nature is based on musical inflections, associations and music perception as a part of life. The same approach has to be established in teacher education. It is not permissible to limit music comprehension to professional aspects of preparation of		

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			musicians because this approach will be used by teachers at schools. Unfortunately, formal analysis of music at school happens often. This is because the teachers are not taught how to examine music from its cultural, emotional, psychological, and social points of view and how to instil into the children the best of moral principles, cultural wealth, values and ideals through teaching music.		
91.	Years 1 - 8	1986	Methods of teacher training should concentrate more on an integrated perception of music rather than separating it into small elements (intervals, dynamics, tempo and so on). This will help teacher to see music lessons at school as the lessons of art. The universities could also put deeper insights into the topics and themes of the new school program, for example, one theme a semester throughout the five years of study, rather than offering short elective courses in the fifth year. Nowadays, teaching music at school took on a special significance of the lessons of life.	*Music in School,* Russia	(Rubashkina, 1986, p. 19)
92.	Years 1 - 8	1986	At my first month at school, I felt the lack of methodological training and inability to teach the contents of the new music program.	*Music in School,* Russia	(Shumkov, 1986, p. 20)
93.	Years 1 - 8	1985	The numbers pointed out earlier - 15 out of 94 pedagogical institutions and 58 out of 303 - may sound like sumptuousness. A number of teachers reported that the State Region Departments reached a decision to suppress/abolish music education faculties. These examples are at the Murom pedagogical college in Vladimir region in 1985 and at the Leningrad pedagogical college, Leningrad region in 1986.	*Music in School,* Russia	(Kulyasov, 1985, p. 16)
94.	Years 1 - 8	1987	To improve the quality of teaching music at schools, it is necessary to improve the primary generalist teacher pre-service training in universities and teacher colleges.	*Music in School,* Russia	(Chelyshova, 1987, p. 39)
95.	Years 1 - 8	1988	I love my profession of school music teacher. However, I have to confess that I did not want to go to school after I graduated my tertiary study because I felt a lack of training. I was taught a great deal and well. However, I felt the lack of actual teaching- practicum. There were a number of very good lecturers at university. However, many more of our university music method teachers should have been more experienced in teaching music at school themselves as well as more keen on teaching music to us. They were not interested in whether we liked teaching or not. They had to set more strict requirements for teaching practicum and establish a psychological aim at teaching at school. I believe that this is common across many universities. Maybe this is one of the reasons explaining the	*Music in School,* Russia	("... В школу идти не хотела [I did not want to go to school]," 1988, pp. 36-38)

Row number	School level	Year	Citation (across Australia and England) and summary of citation (Russia)	Journal and place	Reference
			shortage of teachers who are not only qualified but also are willing to teach music at schools.		
96.	Years 1 - 8	1988	Teaching practicum should include a variety of age groups as well as an opportunity to work in different classes within one age group. Teacher students have to be given the time of unsupervised independent teaching for a period of one or two terms.	*Music in School,* Russia	(Kostonyan, 1988, p. 13)
97.	Years 1 - 8	1988	Do music teachers need music? At the faculties of music education, the university entrants have a very vague idea about music. They have a lack of understanding about the aims and objectives of music as a school subject. Understanding music at school occurs through the emotions and feelings. There is a paradoxical situation within the departments of music and education in teacher colleges. The level of proficiency in musical subjects is dropping because the general pedagogical departments toughen their requirements by increasing the study time on campus. There is a general perception at teacher colleges that we do not need musicians but we need teachers. This goal-setting is incorrect. These should not be looked at two opposite goals. In the profession of music teacher, music is the subject but pedagogy is the tool/means.	*Music in School,* Russia	(Kudryavtsev, 1988, pp. 27-28)
98.	Years 1 - 8	1988	University student teachers do not have a desire to teach music at schools. As a result, in practice only a quarter of university entrants choose the faculties of music and music education aiming to obtain the profession of a school music teacher. This is aggravated by opposing performing arts to pedagogical subjects. Moreover, the student's focus on performing arts often excludes any interest in pedagogy, and the orientation towards pedagogy moves away the development of performing skills. There is a way to overcome this mismatch in music teacher training. The music teacher is a performer. The musician is a composer, performer and educator. The connection between the teacher and the musician is possible because it is based on their common sources of creativity of the musician – composer – performer – educator. The lack of creativity in the universities' methods of teaching students (when lectures talk and students listen) prevents students from developing the motivation for teaching music at school.	*Music in School,* Russia	(Yakonyuk, 1988, pp. 24-25)
99.	Years 1 - 8	1989	The examples of works of fine arts and literature are included in the program contents of music colleges as it is in school. This is not to oppose but rather to highlight the inner connections between music and other arts. Creativity should penetrate all individual lessons in music colleges for teachers. In these lessons, student teachers should learn how to move to music, how to play children's	*Music in School,* Russia	(Gorunova et al., 1989, pp. 24-25)

Row number	School level	Year	Citation (across Australia and England) and summary of citation (Russia)	Journal and place	Reference
			percussion instruments, and how to reflect on music.		
100.	Years 1 - 8	1989	**[Role of the generalist teacher]** In our preschools and child centres, music teachers take the primary role in music education. In music education at school however the primary generalist teacher has to follow the music teacher. However, school music education starts and finishes during music lessons for the majority of the children because of the poor music preparation of generalist teachers.	*Music in School,* Russia	(Yudina, 1989, p. 31)
			[Generalists teachers have limited musical background, hours of music training for generalists are reduced] A compulsory component of the primary school program is to instil moral principles and values through music. Generalist teachers are not adequately trained in this area of the curriculum. There are a number of reasons for the lack of teacher training. The universities' faculties and departments of colleges are not orientated on the specifics of primary school generalist teachers but rather duplicate the programs for training music specialists. This occurs in the focus on the program's content rather than the focus on teaching methods. As a result, generalist teachers are not able to organise and conduct, for example, percussion, orchestra and choir and to rehearse students' dancing. The generalist teachers are also hopeless at organising musical games during the lessons and as extracurricular activities. They are not able to organize musical festivals and other celebrations that involve recorded music. This approach to child education at universities and colleges passes a clear message to student teachers that children have to be taught rather than fostered as harmonious and creative individuals. No wonder that generalist teachers approach music as a school subject in the way they were taught. The other problem of generalist teacher training is that they have a limited musical background. This goes from bad to worse in universities and teacher colleges because the number of musical subjects for teacher training reduces from year to year.		(Yudina, 1989, pp. 32-33)
			[The state of generalist teacher training and child emotional development] Musical disciplines are not the priority in the primary school teacher preparation While all programs for school teacher training start with elementary music theory and go to teaching methods, this training is suffering from a lack of emotional development. Musical subjects are not the priority in the primary school teacher preparation. Moreover, from this year, year one students do not have individual instrumental lessons.		(Yudina, 1989, p. 33)
			[Primary school teacher training courses]		(Yudina, 1989,

Row number	School level	Year	Citation (across Australia and England) and summary of citation (Russia)	Journal and place	Reference
			Primary school teacher training courses need to develop the programs which include music teaching methods, methods of conducting music games, the basics for teaching dancing, methods to organise instrumental and percussion ensembles and orchestras. The musical disciplines for generalist teachers should develop the teachers' creativity and aesthetic culture. The number of student teachers needs to be broken down into smaller groups to enable them to learn musical instruments.		p. 34)
101.	Years 1 - 8	1990	**[Quality of graduates]** Recent university graduates point out the difficulties they encounter in the first year of working at school. More than 30% of graduates believe that universities adequately prepared them for teaching at school. After the first year of working this percentage drops to 12%, and at the end of the third year, it falls to 3-4%. Clearly, during the first three years, teachers become more proficient in the details of music curriculum and start realising the lack of university training. The new teachers often point out that there should be more teaching practicum hours of actual work at school. The current teaching practicum allows student teachers to work out 16-18 themes of the program in all classes. The university music methodologists supervise the development and implementation of lesson plans.	*Music in School,* Russia	(Bukach, 1990, p. 25)
102.	Years 1 - 8	1990	**[Content of teacher training]** If we had a creative approach to teacher preparation we would need only four years to be able to prepare music teachers who have a major in the rhythmic movement to music. This could be a real contribution to the music teacher preparation. However, not all university subjects work for music teacher preparation. It is difficult to accept the opinion that our student teachers do not receive the solid knowledge about a child's voice development and how to organise and conduct a children's choir. Our training is only about adults' voices and adult's choir. Our faculty does not have a children's choir yet. The educational aspect should penetrate all university subjects. For example, we should not teach music history, keyboard harmony or analysis of music al forms without educational reflection on them. The music teacher preparation has to see these subjects from the methodological point of view.	*Music in School,* Russia	(Efimov, 1990, p. 11)
			[Pedagogy, child psychology, and teaching practicum] It is impossible to work at school without the knowledge about pedagogy and child psychology. Since teaching practicum has moved from the third year to the first year, our		(Efimov, 1990, p. 12)

Row number	School level	Year	Citation (across Australia and England) and summary of citation (Russia)	Journal and place	Reference
			student teachers show a greater interest in these subjects. Music teachers need substantial knowledge and skills in both musical and pedagogical subjects. Instrumental training of music teachers should include the principles of performing a wide variety of instrumental groups such as woodwind, string, brass, percussion and traditional instruments. This has to be compulsory for all student teachers. The teaching programs for music teacher preparation should include the compulsory attendance of musical concerts and festivals.		
103.	Years 1 - 8	1994	The school music program is being studied at teacher colleges, music colleges and university pedagogical faculties. As a result, there is no need to include lesson plans in the music program. This will give music teachers the opportunity to implement the music program creatively.	*The Arts in School*, Russia	(Beider & Sergeeva, 1994, p. 24)
104.	Years 1 - 8	2002	Music teachers are trained to be accompanists. However, this training does not include any pedagogical aspects. It is usually within the musicological and performing boundaries.	*The Arts in School*, Russia	(Kubantseva, 2002, p. 42)
105.	Years 1 - 8	2006	Traditionally, music teacher training is focused on musical and theoretical aspects. The aesthetic component exists in the courses of aesthetics and music history. The absence of a special musical-and-aesthetical component in teacher training does not allow university graduates to give a meaning to the contemporary socio-cultural situation and to define their role within it.	*Music in School,* Russia	(Oleinik, 2006, p. 52)
106.	Years 1 - 8	2006	Contemporary university training aims at developing highly qualified music specialists. It intends to master the professional development of musical and pedagogical knowledge, abilities and practical skills during lectures, seminars, practicum, group and individual tutorials. The university programs cover the compulsory minimum requirements of the Federal Standards for training of music teachers. Students study a number of subjects that focus on the school music program (syllabus). These subjects include theory of teaching music, methods of teaching music, the history of music education and the methodology of music education. The musical-pedagogical tutorials include listening to music; vocal-choir work; performing children's musical instruments, movement to music [пластическое интонирование] and improvisation. Besides music lessons, music teachers are involved in a variety of extra-curricular work which includes numerous celebrations with musical support, concerts, meetings with famous and important people, festivals, and competitions, choir and instrumental	*Music in School,* Russia	(Trofimova, 2006, p. 51)

Row number	School level	Year	Citation (across Australia and England) and summary of citation (Russia)	Journal and place	Reference
			ensembles (establishment, maintenance and conducting). Music teachers have to be able to cope with this wide spectrum of duties and responsibilities. However, contemporary university training does not cover the organisation and maintenance of extracurricular activities. Traditionally the profession of a music teacher is one that is necessary and in demand at school. Music plays an important role within the school curricula because it fosters aesthetic development and introduces music to children. Music teachers teach children how to sing, perform musical instruments, listen attentively to, understand and love music. However, on top of all classroom work music teachers have to organise extra-curricular activities including numerous celebrations, festivals, rehearsals and concerts. Music teachers conduct choirs, instrumental and vocal ensembles. Therefore, to able to perform these duties effectively music teachers have to be taught the necessary skills.		

Table 6b[1739]

Mandatory Minimum and Hours of Study in Pre-service Training for Music Teachers at Colleges of Music and Education (MON, 2002)

Subject area	Subject	Hours
1. The Humanities (the Arts) and socio-economical disciplines (Russian: общие гуманитарные и социально-экономические дисциплины)	*Federal component*	
	Russian history	62
	Physical education (sport)	66
	Cultural and artistic studies, or literature or etiquette	64
	Regional component	32
		Subtotal 224
2. General mathematics (Russian: общая математика)	*Federal component*	48
		Subtotal 48
3. General professional disciplines (Russian: общепрофессиональные дисциплины);	*Federal component*	
	Fundamentals of teaching craft (skill)	36
	Teaching students with special educational needs	64
	Fundamentals of learning processes	33
	Fundamentals of the psychology of teaching and learning music	32
		Subtotal 165
4. Subject-oriented disciplines (Russian: дисциплины предметной подготовки)	*Federal component*	
	Music history	34
	Basic polyphony	34
	Music theory and	70
	solfeggio	45
	Choir conducting (theoretical component)	36
	Choir conducting (practical component)	45
	Performing of a major instrument	37
	Music of different cultures	70
	Music literature for children	70
	Accompanying	70
	Performing piano (ensemble)	100
	Basics of improvisation	
	Basics of the cultural and educational process	40
	Accompanying (practicum)	100
		Subtotal 751
		Total 1,188

[1739] Tables 6b, 6c, and 6d show the series, discipline sections, hours devoted to each of the discipline and the total number of hours of study at colleges of music and music education and universities respectively. The middle columns list the sections. These sections may be considered as courses, subjects or units of study when comparing to Australian educational system. The last column of the tables show the number of compulsory hours devoted to each of the series. These columns also show a break down in hours for each section for the series devoted to education, music education and music. The tables also show subtotal number of mandatory hours for each discipline and their totals.

Table 6c

Mandatory Minimum and Hours of Study for Pre-service Training of Music Teachers at Colleges of Music and Education (MON, 2009a)

Subject area	Subject	Mandatory hours
1. The Humanities (the Arts) and socio-economical disciplines (Russian: общие гуманитарные и социально-экономические дисциплины)	*Federal*	
	Foundations of philosophy	48
	History	48
	Foreign language	186
	Physical training and sport	186
		Subtotal 468
2. General mathematics (Russian: общая математика)	ICT in educational and professional processes	76
		Subtotal 76
3. General professional disciplines (Russian: общепрофессиональные дисциплины);	Pedagogy	76
	Psychology	76
	Child anatomy, physiology, psychology and hygiene	76
	Workplace law relationships	76
	History of music and musicianship	
	Music theory and harmony	
	Analysis of musical forms	
	Solfeggio	76
	Foundation of choreography	76
	Occupational health and safety	76
	Electives	76
		76
		76
		1,036
		Subtotal 1,796
4. Subject-oriented disciplines (Russian: дисциплины предметной подготовки)	Methodology of music education	200
	Vocal training	200
	Choir training and choir management	200
	Instrumental training	216
	Methods of music teaching	200
		Subtotal 1,016
		Total of mandatory hours 3,356
5. Teaching practicum	16 weeks	576
	4 weeks	144
		Total 720

Table 6d

Mandatory Minimum and Hours of Study for Pre-service Education Degrees for Music Teachers (MON, 2005a)

Subject area	Subject	Hours
1. The Humanities (the Arts) and socio-economical disciplines (Russian: общие гуманитарные и социально-экономические дисциплины)	*Federal component* Foreign language Physical development and sport Russian history Cultural studies Political science Science of law Russian language and standard of speech Sociology Philosophy Economics *Regional component*	**Subtotal 1,500**
2. General mathematical and natural scientific disciplines (Russian: общие математические и естественнонаучные дисциплины)	*Federal component* Mathematics and information and communication (ICT) technologies Contemporary theories of natural science The use of ICT in educational process *Regional component*	**Subtotal 400**
3. General professional disciplines (Russian: общепрофессиональные дисциплины);	*Federal component* Psychology • General psychology • History of psychology • Child psychology • Psychology of teaching and learning • Social psychology Psychology of music and psychology of teaching and learning music Pedagogy History of music education Methodology of pedagogy of music education Fundamentals of musical pedagogy and psychology Theory of music education Music teaching methods Practicum in music education Child physiology and anatomy Fundamentals of medical science and a healthy lifestyle Occupational health and safety and student welfare *Regional component*	*1,280* 184 72 236 138 72 72 72 112 106 72 72 72 320 **Subtotal 1,600**
4. Subject-oriented disciplines (Russian: дисциплины предметной подготовки)	*Federal component* History of foreign music History of Russian music Musical folklore	*4054* 276 276 72

Subject area	Subject	Hours
	Solfeggio	234
	Fundamentals of music theory (introduction to harmony and polyphony)	108
	Harmony	132
	Polyphony	116
	Analysis of musical forms	132
	Performing (major musical instrument)	464
	Performing (additional musical instrument or general piano)	72
	Accompanying	70
	Choir (theory) and arranging for choir	108
	Singing in choir (practical component)	678
	Choir conducting and reading of choir scores	470
	Solo singing	
	Discipline of specialisation (Major)	346
	Disciplines of student's choice	500
	Regional component	440
		440
		Subtotal 4,934
5. Music-specific electives (факультативные дисциплины)		450
		Total 8,884
6. Military training		450

Table 6e

Music-specific Content of Study for Pre-service Specialist Music Teacher Training at Colleges of Music and Music Education (MON, 2009a)

Sections/courses of the disciplines	As a result of studying the content of this section of the discipline student teachers will
Music history and literature	**be able to** Analyse musical forms, their style and genre characteristics in the contexts of different artistic periods; Use musical scores and methodological literature; and Narrate about musical masterpieces and composers using musical illustrations **know** The major phases of Western and Russian music history; The major style characteristics of musical masterpieces (form, images, expressive means, genre features and elements of styles), their main themes (aurally); and The musical, historical and biographical information about composers who may be considered as the brightest representatives of the historical schools in music
Music theory and harmony	**be able to** Write scales, intervals and chords; Analyse melodies in musical phrases; Define the music character and types of musical texture; Define the means of musical expressiveness; Write chord progressions in vocal and piano styles; Arrange melodies with accompaniments; Perform sequences and vocal warm-ups; and Analyse harmonies of musical masterpieces **know** Elements of musical expressiveness; System of musical genres and major patterns of harmonisation
Analysis of musical forms	**be able to** Analyse the structure, style and genre features of musical masterpieces in a variety of contexts of musical periods of time and use these in professional work; Analyse the relationships and links between the keys in musical masterpieces; Identify the characteristics of structures of a variety of musical forms; and Methods of musical analysis
Solfeggio	**be able to** Sing in pitch musical scales (wholly and partly), the grades of the scales and melodies; Aurally analyse and be able to perform on piano and write down the fragments of musical masterpieces; Analyse and correct rhythmical mistakes and mistakes in inflections; Sing at sight (along) and with an accompaniment; and Transpose and perform from ear an accompaniment **know** Techniques and methods of using a tuning fork; Conventional approaches to musical syntax; and Conducting techniques and schemes of conducting of simple and compound times

Sections/courses of the disciplines	As a result of studying the content of this section of the discipline student teachers will
Theoretical and methodical fundamentals of music education at general comprehensive schools	**have practical experience in** Analysis of music lesson plans and extra-curricular activities in schools; Planning of music lessons and development of scripts for extra-curricular events; Performing on musical instruments educational choir, instrumental and vocal repertoires; Observation with the aim of reflection on music lessons and extra-curricular activities and events and discussion about these with course classmates, lectures, tutors and teaching practicum supervisors; Evaluation of music lessons and extra-curricular events and development of improvements; and Development and maintenance of lesson plans and other documentation **be able to** Find and use the methodological and musical literature and other sources of information that are necessary for planning lessons and extra-curricular activities and events; Select the content for listening and performing activities; Use a variety of methods and strategies for teaching music in classrooms and for organising extra-curricular activities; Schedule the rehearsals taking into consideration students' age characteristics; Observe the students' progress and involvement in musical activities; Maintain the educational relationships with students and their parents or caregivers in regard to music education at school; Use ICT in the educational process; Identify musically talented students; and Evaluate and make improvements in music lessons and extra-curricular activities **know** The psychological and pedagogical foundations of music education of children; The pedagogical conditions for musical development; The characteristics of musical abilities and conditions for their development; The psychological foundations for individual development of child personality during the process of musical training; The stimuli for motivating musical development; The content of contemporary programs (syllabus) for classroom music; The school musical repertoire; The aesthetic, psychological, pedagogical criteria for selecting of musical repertoire; Health standards and safety of performers (vocal); The types and characteristics of musical activities for students; The methods of conducting of music lessons and extra-curricular activities (singing, rhythmical, instrumental); The forms and methods of educational communication with parents and caregivers; and The characteristics of fostering musical attitudes and abilities of students at home
Vocal, choir and instrumental training	**be able to** Perform educational musical repertoire (instrumental, choir and vocal) during classroom lessons and extra-curricular activities and events); Conduct children's choir; Provide accompaniments for child soloist (vocal and instrumental), for groups of children (e.g., ensembles of vocal and instrumental performers) and for children's movements to music and dances Perform (solo and in choir) for students with and without accompaniment;

Sections/courses of the disciplines	As a result of studying the content of this section of the discipline student teachers will
	Perform (solo and in choir) while playing accompaniment; Sing at sight and sing in tune scores for choirs; Define and explain comprehensively the objectives of performance; Use a variety of technical and artistic methods of choir conducting; Evaluate and self-reflect on the quality of choir performance; Use a variety of method strategies in vocal-choir work; Analyse the sounding of songs for children and choir scores; Work with musical for children of pre-school and school age; Perform instrumental music of educational repertoire of a variety of genres, styles and forms; Use a variety of means of musical expressiveness in accordance to genres, styles and forms; Perform at sight (instrumental) Transpose; Arrange music combining parts for voice and choir; To make up an accompaniment for voice, choir and body movements; and Perform vocal music with and without accompaniment **know** The major conventions of solo performance (voice) and periods of voice development in singing and speech; The style characteristics of a variety of vocal genres; The requirements of care, safety and hygiene for the human voice; A variety of musical repertoire for vocal and choir singing; The theory and methods of choir conducting; The classifications of voices and elements of choir sonority; The fundamentals of theory and techniques of choir conducting; The methods of musical analysis (vocal and choir genres); The methodological fundamentals of work with children's choir and musical repertoire for children; The methods of working with choir; The methods of arranging music for different types of choir; A variety of vocal sounds and the techniques for their creation; A variety of means of musical expressiveness in instrumental performance for support in educational process; and The characteristics of styles and genres in choir and instrumental music
Fundamentals of methodological work of music teachers	**have practical experience in** The analysis of educational material; Planning in accordance with the educational standards for general comprehensive schools taking into consideration the characteristics of class of students and individual students; Creating subject-oriented developmental atmosphere in classrooms; Designing a portfolio of pedagogical achievements; Taking part in presentations about music education; Analysing the educational standards and syllabi for pre-schools and schools; Defining the aims and objectives, plan music education in pre-schools and schools; Planning taking into consideration students' age; Adapting methodological material in accordance to the students' needs; and Defining the ways for improvement of pedagogical processes and professional development **know** The theoretical grounds of methodological work in music education of pre-school and school children; The theory and methods of planning of music education;

Sections/courses of the disciplines	As a result of studying the content of this section of the discipline student teachers will
	The requirements for educational and administrative documentation for music education; The contemporary programs for music (syllabi); The educational, hygienic and music-specific requirements for organisation of subject-oriented environment for provision of music education; and The theory, logistics and methods for preparation of presentations

Table 6f

Music-specific Content of Tertiary Study for Pre-service Music Teachers (MON, 2005a)

Course	Detailed content of the course
History of foreign music	A diversity of historical ways of development of a variety of musical conventions of different regions and countries; Musical conventions of the East and the West; Periods of history of professional European musical tradition/convention; Antique/ancient music; Medieval music; The importance and the role of Christianity in European musical history; The major genres of Medieval music and its evolution; Renaissance music and its major schools; Emergency of opera; Baroque music; The development of homophonic music and its major genres and schools (opera and instrumental music); Classical music and its genres (the symphony and sonata forms); Individual characteristics of composers of Venice classical school; Romantic music (the development of new genres); Common and individual style conventions in the works of the most significant composers of the time; The development of Romantic musical conventions in European music (the end of the 19th century – the beginning of the 20th century); Diversity of styles in the 20th century (impressionism, expressionism, neoclassicism, etc.); A variety of new composing techniques and systems; Schools of composition (e.g., American minimalists, New Venice school, etc.); Penetration of European music in America and other countries; and Individual characteristics of composing styles of the most significant composers
History of Russian music	The major periods of development; Correlation between the developments in Russian and foreign music; Music culture in the earlier times; Church music as a basis of professional music. Russian Baroque music and its major styles; Russian Classical music and sentimentalism in Russian music; Development of secular genres in Russian music; Russian national school of composers at the second third of the 18th century; Russian music of the 19th century and its major stages and styles; The issues of correlation of classical, romantic music and music of realism in Russian music; Individual characteristics of styles of the most significant composers; Russian music in the 20th century; Diversity of styles, tendencies of impressionism, symbolism, expressionism, neoclassicism and neofolklorism; Diversity of composing techniques; and Individual characteristics of composing styles of the most significant composers
Musical folklore	Musical folklore as a part of culture; Characteristics of musical folklore (multifunctional and oral; collectivity and variations); Syncretism as unity of artistic, spiritual, imagery and practical functions of folklore; Performers;

Course	Detailed content of the course
	Masters; Major genres of vocal and instrumental creativity; Authentic musical folklore and unconventional forms of its existence; Historical development of types and genres of folklore; and Musical folklore in the contemporary contexts of musical culture of society
Solfeggio	Development of musical aural skills, musical thinking and memory for professional work of teacher-musician in contemporary music education in schools; Development of skills and experiences necessary for teacher-musician; Systematic development of skills in solo and singing in parts; Aural analysis of elements of musical expressiveness and musical forms; and Skills in writing music down from aural dictation (harmonies, intervals, melodies, and melodies in two parts as long as a period or phrase)
Introduction to harmony and polyphony (the fundamentals of theory)	Music as an Art; Aspects of the content; Music within society; Music and personality; Vocal and instrumental music; system of musical genres; Music in the contemporary genres of the Arts; Artistic imagery in music; Musical inflections and system of the means of musical expressiveness; Musical rhythm, its function and conventional notation; Melody and its characteristics and functions; Tonality; Texture, its types and functions; Harmony and polyphony; Classical musical forms; Voice, choir and their diversity; and Types of orchestras and musical instruments
Harmony	Harmony as an aesthetic category; Musical harmony as a tool of musical expressiveness and form formation; Multilevel structure of harmony; Historical development of European harmony as a component of singing in parts; The earliest form of polyphony; Classical harmony (the 18th century) and its major features; The 19th century harmony and its major features; The evolution of harmony in the 19th century in Russia and the Western Europe; The characteristics of harmony in the works of the French impressionists, the New Venice school and composers of the 20th century; and The theory and practice of writing and creation of harmonic models to support the delivery of school music program
Polyphony	The theory of polyphony; Canon-type and imitation-type polyphony and their artistic potential, forms and genres; The relationship between polyphony and harmony; The place and role of polyphony in contemporary music; and The theory and practice of creation of the second part to a given melody and enrichment of a melody with imitative and polyphonic means
Analysis of musical form	Object, methods and aims; Method of holistic analysis;

Course	Detailed content of the course
	Musical material as a multi-purpose category of the analysis; Conventional methods of analysis of the tonal European music; Relationship between form and content in music; Musical structure; Small and large-scale forms; System of the conventional forms of tonal music; Characteristics of the multiform analysis; Analysis of the program music; Analysis of music and poetry (vocal and choir); Analysis of music and choreography; Analysis of music and theatre; Methods of musical analysis and methods of other sciences; Cycles or series in instrumental music; and Characteristics of vocal and choir musical forms and structures
Instrumental performance	Instrumental performance as creativity; Development of artistic thought, skills and experiences; Variety of techniques in performance; Phrasing, touch and pedaling and conventional methods of their use in accordance to the style, composer and artistic imagery of musical masterpiece; Performing a variety of musical repertoire from different times, styles, places and forms; Sight reading; Self-mastering of a number of unknown masterpieces; Performing music about and for children; Creativity in interpretation of musical masterpieces; The development of performing qualities; and Analysis and evaluation of performing activities and performance
Performance on an additional musical instrument	Skills and experience in performing an additional musical instrument or general piano; Conventional and unconventional methods of producing sounds; Performing training; Methods of working (performing, learning and teaching) with an additional instrument; and Instrumental music of a variety of styles, periods and composers
Performance of accompaniment	Performing skills in providing accompaniments for masterpieces of different styles, periods and composers; Conventional methods of performing accompaniments for vocal and instrumental music; Content, structure and texture of accompaniments; Characteristics of artistic text, links between lyrics and instrumental sounds; Experience with soloist; Sight reading; and Transposition
Choir work and arranging music for choir	The importance of choir as a subject for study in the system of pre-service music teacher training; Object, subject, aim, objectives, major methods of the course; The principles of an anthropological approach to vocal-choir education; Genres of choir performance; Professional and amateur creativity; Types of choir organisation their functions means of musical expressiveness; Similarities and differences in styles and methods; Choir nature, forms and methods in educational processes; Cognitive aspect or processes during singing in choir;

Course	Detailed content of the course
	The role of music teacher in the formation of musical taste in children; Systematic, reflective and situational nature and character; Technology and strategies of choir rehearsals; Styles of artistic communication between conductors and singers; Functions of conductor; Principles of arranging music for choirs and their creative implementation; Concrete strategies of working with choir; and Arrangements of folk melodies for choir
Practical work with choir at school during classroom music lessons and extra-curricular activities	Practical work and singing in small ensembles and choirs; Theoretical and practical training towards independent work using music of different styles and times; Skill in selecting educational and concert musical repertoire; and Skills in conducting and organising choir rehearsals and performing in concerts and other events.
Choir conducting and reading of choir scores	Conducting as the art of directing choir; Skills in conducting using a variety of techniques in simple and compound times; Articulation and its effects on the nature of imagery and character of music; Conducting a choir with and without accompaniment; Creative interpretation of musical masterpieces; Analysis, evaluation and self-evaluation of conducting; and Reading of different types of scores for a variety of choirs
Vocal training	Development of conventional academic style of singing; Mechanism of development of vocal sound formation; Methods of voice development; Skills in solo performance; Skills in performance in small ensembles; and Methods of working with children's voices

Appendix 7A

The State of Music Services According to the National Review

The *National Review* overviewed the state of music services that were provided (see Table 7A.1).

Table 7A.1.

Music Advisory Services Provided by State/Territory Departments of Education and Training (based on the information provided by State/Territory contact officers for the National Review) (p. 48)

	ACT	NSW	NT	QLD	SA	TAS	VIC	WA
% of Aust govt schools	1.4%	31.7%	2.2%	18.4%	8.5%	3.1%	23.4%	11.3%
Music Policy officer	None	Arts Policy officer	None	2 Arts Senior Education Officers	1 Arts Principal Officer	1 Arts Principal Policy Officer	None	1 Arts Senior Education Officer
Central advisory services	None	1 FTE Music consultant	None	None	None	0.6 FTE informal music education leadership	None (see partnerships)	None
District/regional advisory services	None	Regional arts coordinators in some regions	None	District determined priorities: 7 music specific positions in 34 districts	None in music or the Arts	None in 3 regional branches	None	District determined priorities: no music specific positions identified
Internet support services	None	Through Board of Studies for Years 11 and 12	None	Through the Qld Curriculum Authority	None	None	Yes	None

The third row of Table 7A.1 shows music policy officers. It is also not clear why the *National Review* titled the third row of the table "music policy officer" while all examples are sharply defined as Arts officers. For example these are: one Arts Policy officer in New South Wales, two Arts Senior Education Officers in Queensland, one Arts Principal Officer in South Australia, one Arts Principal Policy Officer in Tasmania and one Arts Senior Education Officer in Western Australia. All these officers are responsible for the arts as key a learning area which, depending on state or territory, may include for example visual arts, dance, music, and drama as it is in New South Wales (p. 47).

Table 7A.1 also shows Central advisory services. These exist in New South Wales and Tasmania. While there is one full-time employment (FTE) music consultant in New South Wales, in Tasmania there is informal music education leadership with 0.6 FTE. Yet, the New South Wales music consultant is a concrete person whereas in Tasmania the role entails a leadership position, which may be performed by a number of "consultants." "Informal" music education leadership may be interpreted as irregular or unofficial. Being irregular and unofficial, it most likely does not involve authority or responsibility and likely ensures that the occupant is inaccessible at the time when the music teacher's needs arise. "Leadership" may be understood as a general direction which does not imply that the person has knowledge and/or experience relevant to music.

Table 7a

Curriculum Advisory and Support Services for Teachers (Citations)

Row number	School level	Year	Citation (across Australia and England) and summary of citation (Russia)	Journal and place	Reference
1.	Primary	1967	**[Music advisers and their role in in-service training]** *In New South Wales a significant advance bas been made with the in-service training of the Primary teacher by the appointment of Music Advisers. Although the first Advisers were only appointed a few years ago, and there is only one Adviser allocated to each Education Directorate, their impact on the development of efficient music teaching in Primary schools has been tremendous. The main function of the Advisers is to assist the Primary teacher in his or her own classroom to develop ability in the teaching of music. The Advisers are consultants, demonstration teachers, workshop leaders and organisers of teaching aids, festivals and so on. They are on call as needed and as often as is physically possible. We could do with many more of them and I am quite certain that the future of Primary music depends largely upon the extent to which education authorities are prepared to provide this type of in-service training.* **[Support of teachers who have qualifications in education majoring in music]** *Another scheme has been in my mind for many years regarding in-service training, but I have not been able to discover any way of implementing it. It is possible that, in the future, teaching positions like the subject masters and mistresses in secondary schools might be created in primary schools-especially in subjects like music, art and craft. The first qualification for teachers appointed to such positions would be that they should be efficient, all-round teachers. The second qualification would be their outstanding efficiency in a given subject field… for obvious reasons, much better results would be achieved in general if such teachers were appointed to schools with some sort of authority to advise and supervise in a particular subject.*	*AJME*, NSW	(Hunt & Epstein, 1967, p. 20)
2.	Primary	1974	*One of the most interesting and potentially valuable projects is a pilot scheme entitled "Advisory Teachers in Music and the Expressive Arts," jointly funded by A.C.A. and the South Australian Education Department. Six primary schools, chosen for their musical and general classroom competence, have been appointed as extra staff members, each one to two schools. They will teach only music, and will act as consultants and resource personnel to the other staff members. Each teacher is provided with equipment allowance and a travel allowance. The scheme is to be evaluated at the end of the year by reports from the advisory teachers and headmasters, and may be used as a model in other situations where*	*AJME*, SA	(Silsbury, 1974, p. 76)

Row number	School level	Year	Citation (across Australia and England) and summary of citation (Russia)	Journal and place	Reference
			comparable readiness is apparent.		
3.	Primary	1974	*Each State has a Music Branch within the Education Department, with a full-time supervisor, superintendent or inspector to administer it. Several States have a separate administrator of music for the primary division as distinct from the secondary. Full-time staff attached to such music branches varies in number form two or three in some States to over 90 in Victoria. Their duties range widely, including the giving of advice and assistance to class teachers in how to run music programmes, visiting schools to teach, give demonstration lessons and plan procedures, preparing materials to act as study guides for the classroom teacher, and the staffing of music resource centres for general teachers.*	*AJME*, across Australia	(Purcell, 1974, p. 19)
4.	Primary	1975	*Two methods have been used to utilise specially trained and interested teachers.* *The first method has been to use this specialist as an adviser to a number of schools. Advisers train teachers in the classroom situation in good music teaching methods. The second method has been to have a travelling music specialist who goes into a classroom and teaches music for a certain length of time each week.* *This second method has proved to be most unsatisfactory in areas in which it has been tried. This is principally because of the number of schools which have been assigned to such a specialist. This specialist cannot readily participate in vital aspects of school organisation such as staff meetings and, because of the restricted time he has in each school, he cannot successfully integrate music with other subjects. In addition to this, he is not readily available in the school to meet spontaneous requirements and requests from pupils. Experience has shown that children lose enthusiasm very rapidly when they are unable to get immediate attention to their needs…* *The first method of using specialist talents is proving more successful. Yet, in itself, the scheme is not going far enough. The purpose of a music adviser is to advise or train teachers to become more functional musically in their classrooms. The adviser does little teaching except in the role of demonstrator. The work of an adviser must be severely limited simply by the sheer physical enormity of his task. At the same time because of the lack of organised placement of teachers with special talents, it is often found that some schools do not have a teacher with any significant musical talents. In any case, teachers who are trained by an adviser are usually used only in their own classroom.* *In theory, the music specialist teacher is one who is trained to have the maximum amount of musical acumen.* *In practice, he must be able to impart the benefit of this training under the best possible circumstances.*	*AJME*, across Australia	(Lepherd, 1975, p. 17)

Row number	School level	Year	Citation (across Australia and England) and summary of citation (Russia)	Journal and place	Reference
5.	Primary	1977	*Within the Education Department, music administration is still divided among three Divisions with the Supervisor of Music (Primary), Secondary and Technical Inspectors working towards a common policy despite the system.* *A number of music specialists have grown but not enough to meet the needs of interested class teachers…*	*AJME*, VIC	(Bonham et al., 1977b, p. 65)
6.	Primary	1986	*And if I was asked what I should realistically like to see in place by 1990, my shopping list… would look like this:* *…A comprehensive advisory teaching network and cell groupings of teachers enabling all music teachers to have access to support, regular discussion, and in-servicing.*	*AJME*, WA	(Rimmer et al., 1986, pp. 23-24)
7.	Primary	1986	*The limitation on time allocations of music specialists in schools is responsible for the continuing separation of music from the general curriculum.* *Given sufficient time in the school the music specialists should be able to integrate with the classroom teacher so that music becomes part of the child's continuous education at school. It would also allow the role of the Specialist teacher to become more that of "resource teacher…"*	*AJME*, TAS	(Rimmer et al. 1986, p. 32)
8.	Primary	1986	*To date, five System Needs Pool positions have been allocated between 13 schools. A specialist (or MRT – Music Resource Teacher) may work solely in one school, or else be shared between several schools which would have combined their applications. These groups are usually part of LEN (Local Education Network) and the sharing is carried out on a daily or weekly basis.* *The main advantage of these positions is that the MRT works with the classroom teachers, developing their skills along with the children's. In a system of school-based curriculum development such as exists in the ACT, it is necessary that all primary teachers have sufficient knowledge and skills to be actively involved in the development and implementation of a school's music curriculum… The key success of these programs has been the interaction between the specialist and the classroom teachers, with the consequent development of their skills and confidence over an extended period.*	*AJME*, ACT	(Rimmer et al. 1986, p. 25)
9.	Primary	1986	[The Pilot Program] *Team-teaching between music support teachers and generalist teachers in the participating schools is a central feature. The program has started in 1986 at preparatory level, and subsequent grades will be brought in sequence. With professional development support,*	*AJME*, VIC	(Rimmer et al., 1986, p. 27)

Row number	School level	Year	Citation (across Australia and England) and summary of citation (Russia)	Journal and place	Reference
			teachers will be able to continue to use the methods and curriculum materials developed during previous years… *It is intended that the music support teachers with their co-ordinator will establish expected educational outcomes of each stage of development.*		
10.	Primary	1988	*That there is good will towards such a redirection of resources may be observed in the words of this recommendation of a conference of senior Departmental music officers:* *This conference recommends that: personnel with special skills be trained and employed to assist primary classroom teachers in the implementation of music program (Colwin, 1984, p. 2).*	*AJME*, across Australia	(Bourne, 1988, p. 65)
11.	Primary	1988	**[Teachers need more support and additional help beyond the support statements]** *It become very clear that written materials need an introduction or demonstration for full effectiveness, no matter how straightforward they seem, and that whilst a resource might be excellent, its use depends upon personal learning experience with good leadership. Many teachers had indicated that they would need additional help beyond the Support Statements to teach the Syllabus [Music (K-6) Syllabus]: this was by no means a revelation.* **[Advisory services by regional consultants]** *Teachers often prefer a change agent to be from outside the school rather than one form their own ranks. Regional consultants, accordingly, are seen as a credible change agent because they:* *are information givers and providers of solutions;* *are perceived as being "similar" to the people with whom they are working, yet different enough to be regarded as useful;* *support the self-esteem of teachers; and,* *possess a clearly defined set of purposes which can be shared.* *There has to be some sort of tension/pressure/conflict to bring about change. The consultant can provide some of this tension and at the same time offer support.*	*AJME*, NSW	(Kartomi et al. 1988, pp. 62-63)
12.	Primary	1992	*Cuts in the funding available to Education have required a rationalising of services in every area. Darwin still has a permanent Senior Education Officer for Music but her job description has absorbed that of the former Instrumental Education Officer and she now manages Instrumental Instruction to Darwin and rural schools. A new Curriculum Advisory Service Unit (SASU) provides terminating one and two year project officers in identified subject areas. The position descriptor has been written for a Primary Schools Music Adviser for the Northern Region for 1993, in recognition of classroom teachers' needs for support at*	*AJME*, NT	(B. Smith et al., 1992, pp. 63-64)

Row number	School level	Year	Citation (across Australia and England) and summary of citation (Russia)	Journal and place	Reference
			the chalkface.		
13.	Primary	1998	**[Music advisers – responsibilities]** *My work as the Northern Territory's only music advisor privileges me to share time with many teachers and their students. These may teach and learn in typically urban schools like those in Darwin or in smaller centre schools. They may operate in area schools in townships where one institution must provide education from early childhood to tertiary, or in remote Aboriginal community education centres…*	*AJME*, NT	(R. Smith, 1998, p. 37)
			Primary teachers frequently admonish me regarding the unrealistic expectations of curriculum writers… *While there should be ample support in the plethora of resource material available much of this, they add, also makes assumptions about their competence to utilise it. Books, tapes, and CDs which would seem to comply with every teacher's needs lie inert in libraries and stores in many schools.*		(R. Smith, 1998, p. 38)
			[Music adviser – activities and timing] *Addressing teachers' needs* *Once a teacher has decided on a focus for lessons we brainstorm towards planning a program. I encourage them [generalist teachers] to recall related music they learned and enjoyed themselves, from childhood to the present. By recycling what they already know we can share in the preparation of a program about whose musical activities they feel confident. Matching these activities to achievable outcomes is then a mere formality.* *Like most professional development facilitators I do run typical afternoon or one-day workshops. However, teachers prefer having me share a succession of weekly one-to-one "in-services" working with them and their students at the "chalk-face" in their classrooms. This, they say, has many practical advantages. For a start making it one-to-one keeps it personal and friendly. Then, because they can immediately accept or reject an activity I present as being within or beyond their capabilities, we only work with material which they can continue. As we work together over a period of weeks, they are able to participate in the process of planning, implementing, developing, assessing and evaluating the programs we work.*		(R. Smith, 1998, p. 39)
14.	Primary	1998	*The first "Supervisor of Music" in Queensland was employed by the Department of Education (DOE) in 1970 (Lepherd, 1980), and in the late 1970s the Supervisor initiated a change in policy giving schools with and enrolment of 601 or more ("Class 1" schools) priority for the services of a music specialist (Carroll, 1998, p. 1). Since that time there has*	*AJME*, QLD	(Roulston, 1998, p. 7)

Row number	School level	Year	Citation (across Australia and England) and summary of citation (Russia)	Journal and place	Reference
			been a steady increase in the number of music specialists employed in primary schools.		
15.	Primary	1998	*The projected 2000 launch of the new K-6 Creative Arts syllabus has brought with it welcome government initiatives: the appointment of twenty Creative Arts consultants throughout the state and the publication of inventive support documents in each of the four strands of the new syllabus. Primary schools in the state are trialling the new syllabus in 1999.*	*AJME*, NSW	(Caesar et al., 1998), p. 81)
16.	Primary	1999	*While the K-6 Creative Arts Syllabus is still in Draft form, the twenty Creative Arts consultants throughout the state have conducted workshops in each of the four strands of the new syllabus.*	*AJME*, NSW	(A. Thomas, 1999, p. 72)
17.	Primary	2000	*Twenty Creative Arts consultants in the state have had contracts reviewed for two more years. Their workshops in each of the four strands of the new syllabus continue to support the development of the Arts in schools.*	*AJME*, NSW	(A. Thomas, 2000, p. 65)
18.	Primary	1999	*Although we have often lamented the lack of requirement for music specialists in primary schools, it is interesting to note that the cry for more music education is now being taken up by parents through their school councils, and this is resulting in an increase in requests for assistance in schools with classroom/curricular music …* *The NT Music School has two .5 teacher working in eleven schools, focusing mainly on Early Childhood classes, and providing professional development for their teachers. The full-time class music adviser is also trying to strengthen primary teachers' skills by working with their classes on a rotational project bases, across many schools not only in Darwin but in other regions of the NT.*	*AJME*, NT	(A. Thomas, 1999, p. 75)
19.	Primary	1999	*The Council [The Office of the Queensland School Curriculum Council] intends that the Arts curriculum materials be appropriate for inter-systemic use and that they support teacher in their delivery of a quality curriculum in The Arts. A syllabus advisory committee and consultative network have been established to provide curriculum advice, and ASME has been involved in the capacity since the inception of the project. These consultative groups will ensure that views from a broad base of community and professional groups are considered throughout the developmental process.*	*AJME*, QLD	(A. Thomas, 1999, p. 80)
20.	Primary	2005	*The Music Advisory Support Team in the NT Music School are aware of teachers' needs for assistance in the areas of music resources and pedagogy. They have been working on a music infused teacher development package called the Lynx Program, which comprises*	*AJME*, NT	(Lewis, 2005, pp. 3-4)

Row number	School level	Year	Citation (across Australia and England) and summary of citation (Russia)	Journal and place	Reference
			four integrated elements: performance, teacher workshops, resource materials and ongoing teacher support. Resources produced through the Lynx Program are designed to suit students in remote locations, respond to different teaching styles, and support outcomes in the NT Curriculum Framework. By the close of 2005, 18 teachers in Darwin area schools had committed to regular music education in their class through the Lynx Program, and two of these have been "launched" as music specialists in their primary school.		
21.	Primary	2006	**[Evaluation of the model of advisory and support]** *Let us return to the 1995 Senate Inquiry and the recommendation that specialist or advisory (consultant) teachers will be available to primary schools. This model of expert teachers moving around and working with less experienced teachers is certainly not new and has worked effectively in the past, particularly during and after the implementation period of the New South Wales 1984 Music Syllabus and Support Statements… Yes, it requires a financial investment and commitment from education authorities but it is also a more immediate and sustainable option than the long-term time, money and organisation outlay that would be entailed in the provision of a specialist in every school.*	*AJME*, across Australia	(Jeanneret, 2006, p. 94)
			[Ongoing professional development] *If we had a model of ongoing professional development in music under the supervision of an advisory teacher… some of this enthusiasm and newly acquired confidence might be maintained once our graduates leave us [Primary Bachelor of Education]*		(Jeanneret, 2006, p. 95)
22.	Secondary	1986	**[Devising, assessing, and structuring lower school curricula]** *At secondary level, and in spite of the lack as yet of a curriculum writer, recent imperative will no doubt enable us to turn to advantage current intensive meetings for the "repackaging" of lower school curriculum units. Since we clearly cannot repackage what we don't have, the meetings nevertheless, perforce, give us in music education the opportunity of putting our collective toe in the secondary curriculum door. In addition, and by way of preparation, Gary McPherson from the University of Western Australia's Department of Music and a group of teachers and advisory staff are now meeting regularly in workshop situations with the purposes of devising, assessing and structuring lower school curricula.*	*AJME*, WA	(Rimmer et al., 1986, p. 21)
			[The need for advisory support] *And if I was asked what I should realistically like to see in place by 1990, my shopping list… would look like this:* *…A comprehensive advisory teaching network and cell groupings of teachers enabling all music teachers to have access to support, regular discussion, and in-servicing. Current*		(Rimmer et al., 1986, pp. 23-24)

Row number	School level	Year	Citation (across Australia and England) and summary of citation (Russia)	Journal and place	Reference
			centralised in-servicing, however good, is too infrequent and for the inexperienced teacher can be bewildering and too often frustrating.		
23.	Secondary	1988	*Most States appear to have some level of consultancy services and to have identified the professional development of staff as a major need that is not met to the extent it is required. Music is not alone in this. Mutually beneficial partnerships between musicians and music educators, between community music resource people and school musicians, and between other school staff and music staff may provide support and resources that could meet some of the current needs.*	*AJME*, across Australia	(Carroll, 1988, p. 100)
24.	Secondary	1992	*1993 will see the previous performing arts and visual arts consultancies amalgamated into a new position – Executive Officer (Policy) The Arts.* *This will impact significantly on music education, as the new role will streamline the five arts areas previously served by Wendy Zirngast (visual arts and design), myself (performing arts) and Eve Shaw (media). We now move on to co-ordinate Arts departments in ACT secondary schools. It is possible, but cannot be assumed that the new officer will have a background in specialist music education.*	*AJME*, ACT	(B. Smith et al., 1992, p. 67)
25.	Primary and secondary	1977	*In 1970 the Queensland Department of Education appointed its first Supervisor of Music who was given responsibility for music education in primary as well as in secondary schools.* *Since 1970 emphasis has been placed on the development of an effective role in primary music education for the grade teacher; at the same time stress is given to the advisory/resource nature of the work of teachers with special music skills or those especially trained in music and appointed to the larger primary practicing schools.* *…Advisory services in music have been extended, with heartrening results.*	*AJME*, QLD	(Bonham et al., 1977b, p. 60)
26.	Primary and secondary	1987	*Currently the Ministry of Education is undergoing its second major restructure since 1983. The thrust of this restructure is to significantly reduce the size of the central administration and its functions and establish a more efficient and effective Regional administration. Many other States appear to be undergoing similar changes.* *How will the restructure effect music programs? Hopefully, once the new structure is in place, schools, teachers, and students will receive more effective and efficient assistance in providing better music programs to a greater number of students.* *It is somewhat regrettable that the central administration, leadership, consultation and services will no longer operate, but hopefully some forum will emerge that will provide the*	*AJME*, VIC	(May et al., 1987, pp. 33-34)

Row number	School level	Year	Citation (across Australia and England) and summary of citation (Russia)	Journal and place	Reference
			opportunity for major issues to be discussed.		
27.	Primary and secondary	1990	*Arts educators can identify burning issues – exclusion form recent national curriculum initiatives, inadequate teacher training, inequitable allocation of funds, and declining advisory and consultancy support to name a few. Enormous amounts of time and energy have been devoted to addressing these issues as they arise, and despite the most sustained efforts, there is an overwhelming sense of frustration at the apparent lack of progress.*	*AJME*, across Australia	(Livermore, 1990, p. 3)
28.	Primary and secondary	1995	*In WA, music is firmly embedded in the Arts learning area, and so much of what is happening in music education is happening within the context of the Arts. There is a new Education Department curriculum structure, with an Arts team headed by Robin Pascoe as Superintendent and Curriculum Consultants for Dance/Drama (Allan Blagaich), Music (Mary-Jane Whitehead), Instrumental Music (Janelle Dawson) and Visual Arts including Media (Digby De Briun).*	*AJME*, WA	(Caesar et al., 1995, p. 68)
29.	Primary and secondary	1996	*As the Tasmanian DECCD (Department of Education Community and Cultural Development) has taken a progressive approach to implementation of the statements and profiles in the various KLA's, the implementation period for the arts, and consequently music, will commence in 1997, and take place over the triennium to 1999.* *During 1997, seven implementation officers will be employed (one for each of the seven education districts of Tasmania) to focus school-based Professional Development in the Arts (K-12) during the period 1997-1998. Preparation for this period has included a state 'mapping' exercise in which teachers have been asked to identify areas of need in Professional Development in the Arts, and where possible to indicate personnel/curriculum material that may be employed to address those needs. At this stage three implementation officers have been employed, with the remaining four officers to be employed form mid-1997.* *Over the implementation triennium it is planned that: teachers' skill development will be the focus of Professional Development in 1997; Pedagogical Practice will be the focus of Professional Development in 1998; curriculum publications will be developed during 1999.*	*AJME*, TAS	(Caesar et al., 1996, p. 69)

Row number	School level	Year	Citation (across Australia and England) and summary of citation (Russia)	Journal and place	Reference
30.	Primary and secondary	1998	*Teachers in the state system have become used to working in their new Districts and in 1999 many will still have the support of Music Coordinators. School music programs, including the Instrumental Music Program, continue to flourish.*	*AJME*, QLD	(A. Thomas, 1998, p. 83)
31.	Primary and secondary	1999	*The redesign of the Curriculum Division and its functions includes:* *The elimination of all subject area Principal Education Officers (PEO) except in English and Maths, and the elimination of Subject Area Committees (SAC) and Sub-SACs with the intention that all development work associated with curriculum be conducted on a project… basis according to need… related to priorities set by the Board of Studies.* *…The loss of the PEO Arts, the Arts SAC, the emphasis on IT, the adoption of VET by Curriculum Services and encouragement into lower levels of schooling, the more liberal implementation of time allocations, and a needs-based model of Stage 2 moderation are all challenges which will need to be met constructively.*	*AJME*, NT	(A. Thomas, 1999, p. 77)
32.	Primary and secondary	1999	*There are planned changes to the Arts support provision for WA schools. A restructuring of curriculum support services in 16 districts will take place at the end of the year. Services previously available through the Curriculum District Service Centre at Central Office of the Education Department of WA will be terminated, including those provided by the Curriculum Support Officer (Arts). The provision of these services will become the responsibility of each District Office which is expected to have at least one Curriculum Improvement Manager and a number of Curriculum Improvement Officers as determined by school needs in the district.*	*AJME*, WA	(Leong, Williamson, & Whitehead, 1999, pp. 86-87)
33.	Primary and secondary	2000	*The CC [The Curriculum Council] has set up the Arts Learning Area Outcomes Advisory Group which is planning to oversee production of material to assist teachers to better implement the Arts Learning Outcomes. This work will assist to disseminate the best practice to a wider group of teachers who are beginning to use the Arts Learning Area Outcomes.*	*AJME*, WA	(A. Thomas, 2000, p. 80)
34.	Primary and secondary	2000	*Professional music education support for teachers in schools has been enhanced this year with the work of the classroom adviser complemented by visiting classroom vocal and program consultants. For some six months of the year itinerant classroom and vocal teachers commit themselves to developing and presenting the current annual school music and dance festival "The Beat"… Consequently, choral and classroom music is enhanced in school which missed out on support in the past.* *Increasingly too, the Northern Territory Department of Education's classroom music adviser shares time between remote, urban and rural schools. Visits out of Darwin account for*	*AJME*, NT	(A. Thomas, 2000, p. 67)

Row number	School level	Year	Citation (across Australia and England) and summary of citation (Russia)	Journal and place	Reference
			almost fifty percent of professional support in schools… *In this way the adviser engages in both-ways learning and teaching, taking innovating teaching practices to staff in remote schools…*		
35.	Primary	1978	*…the "materials act as an in-service course, teaching other teacher and pupils as they use them" seems plausible enough until one thinks a little more carefully about the nature of teaching itself. Being able to teach any subject implies not only the ability to pass on to others certain facts, skills, rule and so forth but also the ability to make evaluative judgements about the learner's responses in a learning situation. It is being able to recognise the "rightness" or "wrongness" in an answer, to spot a particular difficulty, to give a gentle nudge in the right direction and many more things besides; in other words teaching is as much a process of steering as it is informing. In order to be in a position to do just this, the teacher himself must know the proper principles of procedure in a given discipline. The understanding of these procedures is acquired over a period of time – usually long period… It is logically impossible to teach something if you do not know it sufficiently yourself.* *My second critical observation arises out of the first and is to do with the actual material designed to help teachers. Starting with the very problematic statement that music is a language in that it communicates by the use of sound and symbol form one person to another, the compilers of the Teacher's Support Book then set out a series of time charts and ever more complicated rhythmic patterns which presumably are supposed to shed light on the structure of this so-called language… Musical literacy cannot be developed by reading books…*	*Music Teacher*, England	(Plummeridge, 1978, p. 15)
36.	Primary	1989	*The term "consultant"… was already being wrongly applied to music teachers who were doing no more than fulfilling the traditional role of the specialist. Such misunderstandings only served to distort the true function of the consultant.* *… (A general feeling of the conference was that much potentially good work was blocked by uncooperative heads with little or no understanding of the importance of music in the primary curriculum).*	*Music Teacher*, England	(M. Barton, 1989, p. 14)
37.	Primary	1994	*The first thing to note is that the description of the article as an examination of the nation's music support services is misleading. I would suggest that the term music support services imply a wider vision of the music curriculum…* [it is] *the work of advisory teachers and inspectors… Professional development, INSET* [in-service training]*, support for primary general class teachers and improving standards within the classroom get pushed off the agenda…*	*Music Teacher*, England	(Bray, 1994, p. 8)

Row number	School level	Year	Citation (across Australia and England) and summary of citation (Russia)	Journal and place	Reference
38.	Primary	2002	*A questionnaire involving 73 teachers who took part in "Get the Singing Habit" revealed a dramatic increase in confidence and teaching skills when given the correct support and encouragement.*	*Music Teacher*, England	(Dibb, 2002, p. 24)
39.	Primary	2003	*Arts Council England (ACE) has revamped its advisory system following the amalgamation of the former regional arts associations*	*Music Teacher*, England	(Clarke, 2003, p. 16)
40.	Primary and secondary	1975	*One thing is certain: there is no shortage of ideas now for class music activities in schools. Indeed, we seem to have reached a stage where teachers can be subjected to a bombardment of suggestions and information intended to extend the range of teaching and, in some cases, to radically change what is done. Materials are being generated by those in teacher education, by music advisers… Whatever the intention of those of us who contribute our offerings, the result in practice can so often is confusion, indigestion, when scraps of activities are set in motion without clear ideas of why and how and minus any attempt to evaluate what is done. It is rather like undertaking a journey into the unknown without a sense of direction and without the means of knowing whether or not we have arrived anywhere.*	*Music Teacher*, England	(Swanwick, 1975, p. 11)
41.	Primary and secondary	1996	*I have to say that I believe the NC* [National Curriculum] *in music to have been one of the best moves made in music education in my lifetime (I am 38)… If the NC is failing, which I do not believe it to be, considering the increase in numbers taking GCSE and A level, it will be because of the lack of specialist teachers and support for Key Stages 1 to 3.*	*Music Teacher*, England	(Kerrison, 1996, p. 11)
42.	Years 1 - 8	1983	**[Advisory services provided by the Central Institute of Teacher Professional Development]** In 1976, when the new program Music came into existence, the Central Institute of Teacher Professional Development had to train their own personnel first to be able to re-train and train school teachers. Music methodologists [advisers] studied the program content for the year one. During 10-15 days they familiarised themselves with the rest of the years. The music methodologists [advisers] took teachers' and students' roles, performed, listened to music and analysed all music that was recommended in the program. By doing these activities they have learned the content of the new program. They also have learnt the new principles of planning music lessons and teaching methods. This form of learning is used for teacher professional development courses. Then, there was the time of monitoring and inspecting the implementation of the new program at schools. Music methodologists [advisers] reported regularly about the results of	*Music in School,* Russia	(Chelyshova, 1983, p. 19)

Row number	School level	Year	Citation (across Australia and England) and summary of citation (Russia)	Journal and place	Reference
			their observations of music lessons at schools, reflected on the recorded lessons, opinions and comments by teachers, school executives and parents, and wrote their recommendations and the ways for improvement of the program. Music methodologists [advisers] conducted numerous courses, seminars, and demonstration lessons. **[Advisers help:** • **support transition to the new program *Music*** • **re-train music teachers** • **many of the Department of Education inspectors do not have musical backgrounds, therefore the department's music methodologists have to contribute to the inspections especially when revising musical resources at schools]** By 1976, all Institutes of Teacher Professional Development employed the music methodologists. The timing for transition from the old music program to the new program Music by Kabalevsky was scheduled. The schools' facilities and resources started to be updated for successful implementation of the new program. All Institutes of Teacher Professional Development started their courses for re-training of music teachers. The practice showed that the music methodologists had to have actual experience to be able to help teachers. However, there are a number of problems. Many music methodologists do not have Master Degrees in Music Education. Some regions do not have music methodologists at all. Many of the Department of Education inspectors do not have musical backgrounds. Therefore, the department's music methodologists have to contribute to the inspections especially when revising musical resources at schools.		(Chelyshova, 1983, p. 20)
43.	Years 1 - 8	1985	The music program provides an excellent opportunity for opening up the teachers' creativity in the classrooms. Rosenko Galina Nicholayevna gave a number of demonstration lessons which displayed teaching of high quality. During the lessons the students were very attentive. For example, they played "chaos" on piano in 4 hands with a genuine interest observing that there was no inflection, talked about the similarities between the spoken and musical languages. They drew analogies to literature and the fine Arts. Students looked at Alenushka's facial expression in the painting by Vasnetsov and looked for the same inflections in music. Clearly, Year 2 students displayed a very sophisticated understanding of musical content.	*Music in School,* Russia	(Chernousova, 1985b, p. 34)
44.	Years 1 - 8	1985	**[Support for teachers]**	*Music in*	(Shyshlyannik

Row number	School level	Year	Citation (across Australia and England) and summary of citation (Russia)	Journal and place	Reference
			The Department of Education monitoring authority's report concluded that the methodological union of the teachers contributed to rising of the level of proficiency in teaching music in the Abakan region. **[Importance of an ongoing support]** It is not sufficient and helpful to limit the teachers' professional development by lectures. They need on-going support during the school year. In the city of Abakan, there is a music teachers' union which provides a good level of support for new and young teachers who work at schools for less than three years. There are some problems however, which include a lack of methodology books and other information for presentations. Some of the school principals did not allocate any time for music teacher professional development. A number of part-time teachers and teachers who combine jobs and need the most of support did not take part in meetings and presentations. The major disadvantage of the union was that they had observed individual lessons rather than developed a common approach.	*School,* Russia	ova, 1985, p. 26)
45.	Years 1 - 8	1985	The Department of Education RSFSR pointed out that the quality of teaching music has improved. The new program inspired teachers to rethink their subject, the significance and the aims of their work at school, the role of music in the aesthetic development of students. However, there are some deficiencies in the implementation of the program *Music*. These are: a number of school executives do not contribute enough to the successful implementation of the program in their schools; the educational inspectors do not expose the shortcomings of the program when monitoring the implementation of the program; music advisers often are not able to provide any professional support for teachers; there are no choirs at some schools; there are no extracurricular music activities in after school care centres; the successful teachers' work is not encouraged at many schools; there are still some universities and colleges that did not change their teaching programs in accordance with the content and principals of the new school program *Music*; there are a number of regions where the implementation of the program *Music* is very slow (Daghestan, Kabardino-Balkaria, Karachai and so on).	*Music in School,* Russia	("В Министерстве просвещения РСФСР [In the Department of Education RSFSR]," 1985, p. 72)
46.	Years 1 - 8	1986	The new program opened a lot of opportunities for teachers' creativity because the students are taught not only to listen to music but rather perceive and reflect on it.	*Music in School,* Russia	(Voloshanin, 1986, p. 26)
47.	Years 1 - 8	1986	Shyshlyannikova, a music methodologist [advisor] at the Institute of Teacher Professional Development, established a number of city and regional music teacher unions. These unions help the newly appointed music teachers with professional advice. There is a	*Music in School,* Russia	(Kudinova, 1986, p. 23)

Row number	School level	Year	Citation (across Australia and England) and summary of citation (Russia)	Journal and place	Reference
			tutorship as one of the forms of help, when a new teacher and an experienced teacher work collaboratively. The teachers share and reflect on their teaching practices. The heads of unions communicate with school principals. They share the message about the importance of music lessons for children and familiarise the school executives with music program content, resources and demands.		
48.	Years 1 - 8	1987	**[Providers of advice and in-service training and their function]** The major consultative body which provide professional advice to music teachers is based at the Institutes of Teacher Professional Development. There are 80 Institutes of Teacher Professional Development in the RSFSR. In 1977, there were 56 of them without music advisers. At present, all have advisory staff and a music room. They are responsible for conducting teacher professional development courses, monitoring the teacher unions' work, researching, reflecting and analysing music teaching at schools, solving issues with funding and resourcing of music at schools and providing schools with music teachers.	*Music in School,* Russia	(Chelyshova, 1987, p. 37)
			[Impact of music advisors] The music methodologists [music advisors] helped many teachers to become confident in teaching music, to feel necessity of professional development and self education, to establish prestige of profession at schools. The new program brought to life a vast amount of creative teachers.		(Chelyshova, 1987, p. 38)
49.	Years 1 - 8	1987	**[The number of music advisers]** In the city of Magnitogorsk in 1972 there were no music methodologists. There were no music methodologists in any village. The first methodologist – music advisor was appointed in 1976.	*Music in School,* Russia	(Zchykov, 1987, p. 11)
			[Responsibilities of advisers] There is a regular set of work tasks to be done by music methodologists who are based at different schools. They plan work for school meetings and open lessons. Their plan is then approved by the region's music methodologist based in the Departments of Education. They meet 3-4 times a year and run 5-6 open lessons.		(Zchykov, 1987, p. 12)
50.	Years 1 - 8	1989	Music teachers have been implementing the Kabalevsky's program for eleven years. The cooperation of the Department of Education staff and the methodologists of teacher professional development contributed to the teachers' successful implementation of the program. The methodologists of teacher professional development were the first educators	*Music in School,* Russia	(Shyshkina, 1989, pp. 9-10)

Row number	School level	Year	Citation (across Australia and England) and summary of citation (Russia)	Journal and place	Reference
			who introduced the program to music teachers.		
51.	Years 1 - 8	1990	Nowadays, the teacher pedagogical professional development grows only when there is the support from the music methodologist/advisor. The music methodologist/advisor works in two directions. The first is the identification of the weaknesses in teacher understanding, the implementation of the music program and the development of music teachers' proficiency in its delivery. The second is the introduction of the new practices in music education to the music teachers and helping to master the new teaching strategies. The second direction aims to foster a creative approach to teaching music in music teachers.	*Music in School,* Russia	(Shyshlyannikova, 1990, p. 38)
52.	Years 1 - 8	2007	The federal compulsory minimum requirement for school curriculum content [Базисный учебный план] for 2007-2008 reads that the most appropriate timing for music lessons is one hour a week taught by a specialist music teacher. This teacher plans music lessons implementing the program *Music*. The plans have to be approved by the department's or school's methodologists who specialise in the area of school music education.	*Music in School,* Russia	(Fominova & Kocherova, 2007, pp. 19-20)

Table 7b

In-service Teacher Training in Music (Citations)

Row number	School level	Year	Citation (across Australia and England) and summary of citation (Russia)	Journal and place	Reference
1.	Primary	1967	*One thing has become well established in my mind over many years and this is the fact that all education authorities should give priority to the provision of in-service training facilities in the subject of music for primary teachers. I think this will always be necessary in music more than in any other subject. Vacation courses are not sufficient. What is needed is assistance and guidance and encouragement in the classroom.*	*AJME*, across Australia	(Hunt & Epstein, 1967, p. 20)
2.	Primary	1968	*Many primary teachers are anxious to improve their musicianship and eager to attend in-service courses.*	*AJME,* but the article is about Great Britain	("Music and the young (A report from Great Britain)," 1968, p. 52)
3.	Primary	1968	*Considering that the Teacher Training colleges and the Music Branch of the Department of Education had, form many years, provided in-service training courses during the summer vacation and area courses during term it was disappointing to find that only 14% of these teachers had ever attended such a course. A cross analysis revealed no significant difference between those who had attended these courses and those who hadn't in relation to their attitude to teaching music and their confidence in teaching the subject without the assistance of the medium.*	*AJME*, NSW	(Rushton, 1968, p. 16)
4.	Primary	1974	**[The state of in-service training]** *In-service music courses for primary teachers feature prominently in most States. These vary from the one-, two- or three-day conference to those held on a regular basis throughout the year. They are intended for experienced class-teachers who are interested in expanding their knowledge and skills in the teaching of music.*	*AJME*, across Australia	(Purcell, 1974, pp. 19-20)
			[How many teachers attend] *In Victoria alone, some 600 general class-room primary teachers are enrolled in a new course called "Music Education" which offers a two-hour per week lecture/workshop/discussion session extending over the year, and taking place out of school hours. No doubt the popularity*		(Purcell, 1974, p. 20)

Row number	School level	Year	Citation (across Australia and England) and summary of citation (Russia)	Journal and place	Reference
			of this course is due to the fact that it offers extra points for promotion purposes, but even so, it cannot be denied that many teachers will profit from the experience and knowledge thus gained, and some extensive spin-off is hoped for in the shape of more extensive music activities in their general classes.		
5.	Primary	1977	*A new Curriculum Guide in Music in the Primary School was published in 1974. Twelve-week in-service music courses which commenced about that time are still operating. The beneficial effects of these courses are continuing to be seen and attitudes to and competence in the teaching of music is improving.*	*AJME*, QLD	(Bonham et al., 1977b, p. 60)
6.	Primary	1977	*Further massive in-service training is needed to introduce and develop the variety of music resources aimed at the non-specialists. Art education and physical education are in a far more developed stage at present…* *It is certainly whistling in the wind to expect these non-specialists, no matter how dedicated, to carry out satisfying music programmes when they have not had adequate time to develop competency. Again in-service by colleges, universities, ASME, Education Department and special interest groups are imperative.*	*AJME*, VIC	(Bonham et al., 1977b, pp. 65-66)
7.	Primary	1986	**[Who is targeted]** *Music has lagged behind other subjects in the crucial area [curriculum] of organised courses, but the steady assimilation and understanding of the greatly admired "Stage 1" through much improve area-based and central in-servicing, the use of "cell groups," the new guidelines (ostensibly for class teachers but much demand also by specialists) and impetus to and interest in (inter alia) the notion of developing music as language. Incidentally, Stage 1, now 5 years old, is currently getting a "facelift" and, together with our recorder manual – which is also being rewritten and expanded to match the new Stage 1 – should be available in early 1987.*	*AJME*, WA	(Rimmer et al., 1986, p. 21)
			[The state of in-service training] *And if I was asked what I should realistically like to see in place by 1990, my shopping list… would look like this:* *…A comprehensive advisory teaching network and cell groupings of teachers enabling all music teachers to have access to support, regular discussion, and in-servicing. Current centralised in-servicing, however good, is too infrequent and for the inexperienced teacher can be bewildering and too often frustrating.*		(Rimmer et al., 1986, pp. 23-24)
8.	Primary	1986	*Three recent developments in music education in Victorian primary schools have been based on the developmental approach to music education.*	*AJME*, VIC	(Rimmer et al., 1986, p. 26)

Row number	School level	Year	Citation (across Australia and England) and summary of citation (Russia)	Journal and place	Reference
			The first of these is the federally-funded Ovens and King Country Education Project, which commenced in 1979. This program makes use of community music tutors – trained musicians who, although not themselves trained teachers, have been heavily in-serviced in sequential developmental educational methods. The tutors work with the generalist teachers in the classroom situation and therefore provide ongoing in-service education for the generalist.		
9.	Primary	1986	*The limitation on time allocations of music specialists in schools is responsible for the continuing separation of music from the general curriculum.* *Given sufficient time in the school the music specialists should be able to integrate with the classroom teacher so that music becomes part of the child's continuous education at school. It would also allow the role of the Specialist teacher to become more that of "resource teacher…" Professional development programs should be offered for teachers interested in becoming music "resource teachers." The program could help to develop the teacher's own musical expertise, and provide familiarity with the most recently developed music teaching methods. Above all it would emphasize the team-teaching aspect which such specialisation would require and would assist in developing methods of co-coordinating with the classroom teacher so that music become an integral part of the child's education.*	*AJME*, TAS	(Rimmer et al. 1986, p. 32)
10.	Primary	1988	*This conference [a conference of senior Departmental music officers]* ***recommends***[1740] *that: personnel with special skills be trained and employed to assist primary classroom teachers in the implementation of music programs (Colwin, 1984, p. 2)*	*AJME*, across Australia	(Bourne, 1988, p. 65)
11.	Primary	1987	*For many years the Music Section of the Education Department has held in-service courses, of three weeks' duration, to upgrade teachers' skills.* *In more recent times, the Senior Adviser (Music Education) successfully applied for funding for a whole term course. This resulted in twenty-four teachers attending an eleven week full-time course (318 hours)…* *Teachers nominated for this course should have:* • *A minimum of three years successful classroom teaching experience;* • *Appropriate music qualification (e.g. music diploma, College music major, attendance at specific courses);* • *The ability to engage in resource-based teaching and learning;* • *The ability to work with all levels of school personnel;*	*AJME*, QLD	(Layne, 1987, p. 49)

[1740] Bold is Bourne's

Row number	School level	Year	Citation (across Australia and England) and summary of citation (Russia)	Journal and place	Reference
			• *Distinct organisational ability;* • *An interest in modern trends in music education.* *Components of the Course* *Repertoire (95 hours)…* *Musicianship (45 hours)…* *Methodology (79 hours)…* *Voice Care and Production (4 hours)…* *Recorder (2 hours)…* *Percussion (3 hours)…* *The Instrumental Program (3 hours)…* *The Role of the Music Teacher (5 hours)…* *Interpersonal Skills (4.5 hours)…* *Management (5 hours)…* *Choral Conducting (6 hours)…* *Secondary Music Programs (1 hours)…* *Concert Attendance* *Resources (42.5 hours)…* *Music Making (10 hours)…* *Individual Review and Practice (9 hours)…* *Flexible time (4 hours)…*		
12.	Primary	1987	*The course "Music is Basic" conducted throughout the State by the Queensland Education Department for primary school teachers has been most successful and many teachers have reported on the confidence the course has given them to extend their music skills in the classroom.*	*AJME*, QLD	(May et al., 1987, p. 18)
13.	Primary	1988	*[Recommendation 24 of the 1985 report Action: Education and the Arts advocates]:* *The means for encouraging a limited number of institutions to mount external and part-time courses in the arts suited to the needs of teachers (Boomer, 1985, p. 11).*	*AJME*, across Australia	(Bourne, 1988, pp. 65-66)
14.	Primary	1988	*Implementation models which make provision for specialist support for generalist teacher, ongoing professional development courses, or in-service programs, are the exception rather than the rule. There are instances, however, where new directions in music education have been supported by planned State in-service programs. Courses varying in length from one day up to twelve weeks have targeted in-service course leaders, school administrators and class teachers. In some States these programs have been cut because of shrinking budgets. In*	*AJME*, across Australia	(Hoermann, 1988, p. 87)

Row number	School level	Year	Citation (across Australia and England) and summary of citation (Russia)	Journal and place	Reference
			others the in-service program for music continues to survive because it is seen to be successfully meeting the needs of teachers.		
15.	Primary	1992	*During this year the numbers of in-services has been maintained with a half-dozen between both the Northern and the Southern regions of the Northern Territory. These span the different aspects of music education in terms of needs currently seen as requiring assistance and support.*	*AJME*, NT	(B. Smith et al., 1992, pp. 63-64)
16.	Primary	1996	*The Performing Arts Team in the Department of School Education's Curriculum Directorate is working hard to produce teacher support materials. One initiative is the Performing Arts curriculum newsletter distributed to schools each term. The music officer, Julie Montague (NSW Chapter Chairperson) is pulling together a substantial K-6 teacher in-service package for presentation in mid-1997. This package will work on the principle of "train the trainer" by in-servicing a number of teachers from districts across NSW with the intention that these teacher will, in turn, in-service other teachers within their districts and schools.*	*AJME*, NSW	(Jeanneret, 1996b, pp. 71-72)
17.	Primary	1998	*In Western Australia the state education authority is unable to fulfil sufficiently the demands of teachers for in-service training and this role is largely taken over by the western region of the Australian Society of Music Education.*	*Music Teacher*, WA	(Paterson, 1998, p. 62)
18.	Primary	1998	*There has been a regular succession of competently run and relevant music education workshops for classroom teachers presented in the Northern Territory (NT) over recent years. …At the same time frequent hands-on professional development (PD) seminars have been shared with teachers between the NT Chapter of ASME, the Department of Education and the Northern Territory University (Connell & Smith, 1997, p. 73). Invariably teachers return form these activities to their schools stimulated to put into practice what they have learnt and gained. From my work as music adviser I have found plenty of evidence that there are decisive gains from these PD events. Nonetheless, for every teacher whose practice has improved through their participation, numerous others continue to feel unqualified by their skills, knowledge or experience to run music programs within their own classrooms.* *From my work as music adviser I have found plenty of evidence that there are decisive gains from these PD* [Professional Development *courses]. Nonetheless, for every teacher whose practice has improved through their participation, numerous others continue to feel unqualified by their skills, knowledge or experience to run music programs within their own classrooms.*	*AJME*, NT	(R. Smith, 1998, p. 36)

Row number	School level	Year	Citation (across Australia and England) and summary of citation (Russia)	Journal and place	Reference
19.	Primary	2006	*Teachers' TV (http://www.teachers.tv) is a government supported website that, amongst other things, provides online professional development for teachers across a range of disciplines and school years. Currently online there is video footage of the process of the district music advisor working with generalist teachers and those teachers taking these ideas back into their classrooms.*	*AJME,* but the article about the UK	(Jeanneret, 2006, p. 94)
20.	Primary	2001	*Workshops in each of the four strands of the new syllabus continue to support the development of the Arts in schools. The Presenter's Package has been a substantial initiative from DET.*	*AJME*, NSW	(A. Thomas, 2001, p. 56)
21.	Primary	2001	*Individual subject associations have found it increasingly difficult to run successful conferences against the large DEET funded conferences on literacy and numeracy, in the early and middle years, leading learning and giftedness. Instead, they have focussed on small workshop activities with a limited number capacity. Subject associations took advantage of DEET funding for beginning and returning teachers and new KLA leaders to form partnerships with each other and apply for funding to run targeted professional development for these groups.*	*AJME*, VIC	(Watson et al., 2001, p. 66)
22.	Secondary	1980	*The challenges in music education go beyond shaping or re-shaping the school music programme. A challenge to in-service music teachers rests in the increasing involvement of the teaching staff in educational planning and decision-making. As 'special teachers', we often choose to remain on the edge of the educational forum, and our academic-subject teacher colleagues often regard us as being either uninterested or incapable of being contributors when the general issues of educational policy or instructional patterns and methodology are being considered. If school music is to be in the mainstream of educational experience, then music teachers are challenged to be prepared to participate knowledgeably and constructively in broad educational discourse.*	*AJME*, across Australia	(Fletcher, 1980, pp. 10-11)
23.	Secondary	1987	*At the secondary level, various music assessment workshops have been conducted by Jeanette Castle fro the Music Section of the Queensland Education Department and Julie Layt from the Board of Secondary School Studies. Through teacher meetings where various assessment instruments have been discussed, teachers have been provided with material that is directly useful to them in the classroom. A booklet was prepared with sample tests and criteria sheets in the areas of performance, aural musicianship, formal tests, and composition and arranging tasks. These workshops have proved most useful for teachers in a State where school-based assessment is most important.*	*AJME*, QLD	(May et al., 1987, p. 18)
24.	Secondary	1995	*This discipline renewal project has been conducted with funding provided by DEET under the National Professional Development Project. The 2-day workshops were conducted providing*	*AJME*, QLD	(Devis, 1995, p. 73)

Row number	School level	Year	Citation (across Australia and England) and summary of citation (Russia)	Journal and place	Reference
			participant teachers with professional development in music technology and covering a variety of topics including surfing the Internet, advanced sequencing techniques and composition, 20th century music and composition for film.		
25.	Secondary	1999	*In third term, 1999, the revised syllabus documents, Music 1 and Music 2 with Extension, for Years 11-12 reached schools. A collaborative venture between the Department of Education and Training, the Catholic Education Commission, Independent Schools and the Board of Studies produced an extensive series of workshops with high school teachers in locations across the state to assist teachers in understanding portfolios and addressing queries arising from the revisions.*	*AJME*, NSW	(A. Thomas, 1999, pp. 72-73)
26.	Secondary	1999	*Middle Schooling also received much attention lately, with the first major conference in WA on Middle Schooling to be held from November 14-15 at the Rendezvous Observation City Hotel. The conference will examine the educational and social needs of adolescents from 11-15 years of age that may require educators to rethink and reformulate the most effective methods to engage this group in active learning.*	*AJME*, WA	(A. Thomas, 1999, p. 87)
27.	Primary and Secondary	1988	*It will be noted that the Music Board of the Australia Council in 1986 also identified a need for programs in various aspects of pre-service and in-service education for primary and secondary teachers, relating to vocal instruction and to a broadening of the limits of musical style and form. Provision is needed for instruction in the forms and processes of jazz, folk music, various ethnic musics etc., at both general and specialist levels. Teachers should be kept informed of the rapid developments in electronically produced music in classical and popular styles (Music board medium range plan 1985-1989: Working papers (with preface by R. Letts and B. Conyngham), 1986Section C, Para. 4.3.2).*	*AJME*, across Australia	(Bourne, 1988, p. 65)
28.	Primary and Secondary	1990	*No longer are there "course descriptions" for teacher to follow. In their place are two Music Study Designs named "Music" and "Music Craft." These study designs set out a framework for the development of courses. It is the responsibility of teachers to write a course of study so that it will suit the needs and aspirations of the students form their particular school. To assist teachers, the Victorian Curriculum and Assessment Board (VCAB) has arranged VCE course information days, and help has also been organised through other Music organizations such as ASME who assisted by organising two in-services for music teachers… The second was designed to assist teachers in schools with course writing.*	*AJME*, VIC	(A. Lierse, 1990, p. 20)
29.	Primary and	1991	*… through lack of support or funds for a teacher's efforts at continued personal development in this subject, or restrictions on resources and materials, and ossification of culturing the arts*	*AJME*, across	(Aspin, 1991, p. 70)

Row number	School level	Year	Citation (across Australia and England) and summary of citation (Russia)	Journal and place	Reference
	Secondary		*sets in.*	Australia	
30.	Primary and Secondary	1992	*[The Arts Outcomes Statement K-10 will be available in draft form from the beginning of 1993] Schools in WA have had extensive in-servicing in the concept and use of outcomes statements, and so our teachers will be well placed to respond to the national documents.*	*AJME*, WA	(B. Smith et al., 1992, p. 74)
31.	Primary and Secondary	1995	*New Professional Development Requirements* *Part of the proposed settlement of industrial unrest within the government system has been a trade-off of an across-the-board pay increase with a requirement for 37 hours of PD for all teachers – a minimum of 21 hours of this to be in teachers' own time. There is a hastily convened working party looking at issues associated with implementing this from the beginning of 1996. Professional associations are pushing for recognition of the work they do, and for a suitable accreditation mechanism to be developed. ASME (WA) is well placed to meet the needs of music teachers through its Seasonal Schools, and in anticipation of such a requirement eventuation, it has been issuing certificates of attendance since its first Summer School in 1991.*	*AJME*, WA	(Caesar et al., 1995, pp. 70-71)
32.	Primary and Secondary	1996	*Music teachers in New South Wales continue to adjust and cope with changes that affect the music curriculum and their teaching. In the latter part of the year, it was decided that Department of School Education funding for performing arts events and teacher in-service would be allocated to individual districts based on applications form teachers to the Performing Arts Unit Representatives. The schools in which these teacher applicants are based will be responsible for all administrative management associated with the event or in-service. While some districts were well aware of this new procedure, the Hunter districts submitting over 50 applications, other areas were not so well informed, the result being they are without specific funding for in-service or performance activities in 1997.* *…there appears to be less funding for the professional development of teachers…*	*AJME*, NSW	(Jeanneret, 1996b, pp. 71-72)
33.	Primary and Secondary	1996	*As the Tasmanian DECCD (Department of Education Community and Cultural Development) has taken a progressive approach to implementation of the statements and profiles in the various KLA's, the implementation period for the arts, and consequently music, will commence in 1997, and take place over the triennium to 1999.* *During 1997, seven implementation officers will be employed (one for each of the seven education districts of Tasmania) to focus school-based Professional Development in the Arts (K-12) during the period 1997-1998. Preparation for this period has included a state "mapping"*	*AJME*, TAS	(Caesar et al., 1996, p. 69)

Row number	School level	Year	Citation (across Australia and England) and summary of citation (Russia)	Journal and place	Reference
			exercise in which teachers have been asked to identify areas of need in Professional Development in the Arts, and where possible to indicate personnel/curriculum material that may be employed to address those needs. At this stage three implementation officers have been employed, with the remaining four officers to be employed form mid-1997. *Over the implementation triennium it is planned that: teachers' skill development will be the focus of Professional Development in 1997; Pedagogical Practice will be the focus of Professional Development in 1998; curriculum publications will be developed during 1999.*		
34.	Primary and Secondary	2001	*Distance in this huge state continues to present problems form music teachers, who are often unable to attend professional development days. Increasing use of the Internet and Intranet is seen as a way to ameliorate this professional isolation. All state school teachers now have access to the Internet through their schools and improved outcomes for both teachers and students have been predicated.*	*AJME*, QLD	(A. Thomas, 2001, p. 60)
35.	Primary and Secondary	2005	*Teacher Professional Leave from four to ten weeks was available for 460 teachers in 2005, and like their predecessors they are required to share their learning experiences through Knowledge Bank (Flagship Strategy 1). The induction and mentoring program for beginning teachers as well as the two-day training program for mentors and mentor coordinators (delivered in conjunction with the Victorian Institute of Teaching) has continued. A 12-month project officer position was appointed to assist with the implementation of the mentoring program. These initiatives are part of Flagship Strategy 5.*	*AJME*, VIC	(Lewis, 2005, p. 14)
36.	Primary	1992	*I undertook a survey of schools in Devon to find out… what… needs teachers perceived…* *I felt that ITT had to be considered in the light of the findings by the National Curriculum Working Party and the lack of confidence, already well documented, amongst non-specialists teacher towards music,* *If this pattern is repeated nationally there will be severe problems in music provision. The findings from the survey underline the statement that:* *"…the evidence available to us indication that many primary schools will not be able to fully deliver the National Curriculum in music without substantial and continuing support through in-service training for the whole staff. This will be so even if, as must be desirable, music is incorporated as a subject specialism in more primary initial teacher training courses." DES/WO 1991 (15.4)* *…To find what training they believed they needed, teachers were asked to make a choice from several options. Did they want: (i) training in the use of a particular piece of equipment; (ii) advice on how to integrate music technology into the music lesson; (iii) an introduction to the use of software?*	*Music Teacher*, England	(Naughton, 1992, p. 21)

Row number	School level	Year	Citation (across Australia and England) and summary of citation (Russia)	Journal and place	Reference
			The response was overwhelmingly in favour of technology in the classroom, but software training was considered integral to a greater understanding of how to make the most of technology in music.		
37.	Primary	1994	*The Voices Foundation was set up last year to address the serous decline in music teaching in Britain's classrooms, particularly in primary schools where non-specialist teachers are often ill-equipped for the job of introducing young children to music.* *"It seemed clear that there was a need for a nationwide support programme for primary teachers… teachers need training and support to give them the confidence to teach the subject."*	*Music Teacher*, England	(Khandekar, 1994, p. 8)
38.	Primary	2003	*One in three teachers is planning to leave the profession within the next five years according to a survey of more than 70,000 teachers by the General Teaching Council (GTC)…* *Some leavers will be hard-to-replace music specialists.* *CPD [Continuing Professional Development] is particularly important in a subject like music where teachers in small schools have only one music teacher. Isolation can lead to demotivation.*	*Music Teacher*, England	(Elkin, 2003d, p. 9)
39.	Secondary	1992	*I undertook a survey of schools in Devon to find out … (d) what INSET (cit.) needs teachers perceived…* *…The secondary schools were also in favour of class music and technology, the other in-service area being the use of technology for composition in the classroom.*	*Music Teacher*, England	(Naughton, 1992, p. 21)
40.	Secondary	2000	*Almost two-thirds of school leavers believe that learnt very little from music at secondary school, says a new report by the National Foundation for Education Research…* *One of the report's main conclusions says there is an "urgent need" to tackle the quality of music teaching, for example by mounting a programme of continuing professional development of music teachers, in which those teachers achieving high outcomes should play a role as models of effective practice.*	*Music Teacher*, England	(Morgan, 2000, p. 11)
41.	Secondary	2006	*Music teaching is improving in primary and secondary schools, according to the latest annual report of the chief inspector of schools – but progress is slower than desired in many instances. David Bell's 2004/2005 report, published recently…The report also claims that many music teachers are professionally isolated at secondary level, with a real need for more continuing professional development and training.*	*Music Teacher*, England	(Mason, 2006, p. 9)

Row number	School level	Year	Citation (across Australia and England) and summary of citation (Russia)	Journal and place	Reference
42.	Years 1 - 8	1983	The courses of professional development for teachers are planned for 156 hours. There are two modes. The first is Intensive, when these 156 hours are timed for a month. The second mode is when these hours are spread during a year. The content is represented in four parts: the current trends and problems of Marxist theory and politics of the Communist Party of the Soviet Union in education, the issues of theory and practice in education, the psychological and pedagogical fundamentals of teaching and learning music, the contents and teaching and learning methods of the new program Music. Practice shows that it is worth studying the program stage-by-stage: 1-3 classes, and three years later 4-7 classes. After these, the further professional development is required once in five years.	*Music in School*, Russia	(Chelyshova, 1983, p. 21)
43.	Years 1 - 8	1985	**[Impact]** In 1975, I became acquainted with the new program Music in the lesson which was conducted by Kabalevsky at school number 209 in Moscow. It was Year 3. Our course of professional development is usually held at the end of the school year and lasts for a week. The teachers usually come passionless, indifferent and tired. Their interest and passion develops while they discover the core and the content of the new program. Eventually they are eager to start implementing everything they have learned during the course.	*Music in School*, Russia	(Chernousova, 1985a, p. 23)
			[Objective] When educating children, it is important to remember that parents are our best allies. There was a course for music teachers “Forms and methods of fostering aesthetic values in children by music.” The main objective of this course was to show and train teachers how to develop and manage the end of year concert or demonstration lesson for parents. The main message is that every teacher wishes to see tenderness, kindness, and sensitivity in his or her students. How to develop these qualities? We have to introduce the aesthetic values of music, arts, and life. Parents play one of the major roles in this. They are recommended to demonstrate their interest in music by asking questions about the contents of music lessons and homework, and by helping their children in making choices of music to listen to.		(Chernousova, 1985a, p. 26)
			[Content] I am a recent graduate from the pedagogical institute (faculty of music and singing). However, the one-month professional development course gave me more than the four years at university. Now, I know how to pass my musical skills and knowledge about music on to my students. I could not understand the principles of the new program when I tried to study it on my own. I have become familiar with the new program Music at the professional development course which lasted for a week. The course covered everything – the theory, principles and practical		(Chernousova, 1985a, p. 26)

Row number	School level	Year	Citation (across Australia and England) and summary of citation (Russia)	Journal and place	Reference
			aspects. Thank you. I never thought that children may be exposed to the vast amount of quality information and music at school. I have learned how to do it at one of the professional development courses in music.		
44.	Years 1 - 8	1985	We have a very good system of in-service music teacher training and re-training. Music teachers know the new music program and are able to implement it.	*Music in School*, Russia	(Vendrova & Kritskaya, 1985, p. 11)
45.	Years 1 - 8	1985	It is not sufficient and helpful to limit the teachers' professional development by lectures. They need on-going support during the school year. In the city of Abakan, there is a music teachers' union which provides a good level of support for new and young teachers who work at schools for less than three years. There are some problems however, which include a lack of methodology books and other information for presentations. Some of the school principals did not allocate any time for music teacher professional development. A number of part-time teachers and teachers who combine jobs and need the most of support did not take part in meetings and presentations. The major disadvantage of the union was that they had observed individual lessons rather than developed a common approach.	*Music in School*, Russia	(Shyshlyannikova, 1985, p. 26)
46.	Years 1 - 8	1986	I felt that I needed to learn more music teaching methods. The professional development course inspired me to study more about music by myself. I did perceive the new program as sequential learning. The course helped me to see the scope of it. I witness how my classes change where children are able to experience and perceive music.	*Music in School*, Russia	(Rubashkina, 1986, p. 19)
47.	Years 1 - 8	1986	After I graduated university in 1984 (faculty of music and music education), I had to participate in a professional development course where I was introduced to the new music program. It lasted for one and a half month. The school principal was shocked by the fact that the university graduates need more training. There were many of us in the same situation. The gaps of the pre-service have to be filled in with the knowledge and practical application of the new program by the professional development courses. These gaps have occurred not because of our negligence but because of the content of university study. At university, we were taught pedagogy, psychology, performing musical instruments, conducting choir, orchestra and vocals. We also studied many theoretical subjects. We had music methods too. However, this course did not allocate enough time to study the new program. We did not consider lesson planning at all. As a result, we had a very vague idea about the program which we planned to implement at school. The general words and statements do not work with children. It is important to make connections to the students' lives. For these, it is necessary to	*Music in School*, Russia	(Shumkov, 1986, pp. 19-20)

Row number	School level	Year	Citation (across Australia and England) and summary of citation (Russia)	Journal and place	Reference
			have a very broad knowledge about music, musicians and life. Someone may argue that a teacher's work is creative work. However, there should be a strong basis for creativity in teaching which we have not received at university. Teaching at school is not a teaching practicum. You have a full teaching load, school choir, other duties and classroom maintenance. The program's elements are linked. The lack of knowledge does not allow seeing the connections between the elements of the program. The professional development course helped me in delivering the program to students. The course also strengthened my confidence in teaching music. My lessons are more interesting.		
48.	Years 1 - 8	1987	**[Providers of advice and in-service training and their function]** The major consultative body which provide professional advice to music teachers is based at the Institutes of Teacher Professional Development. There are 80 Institutes of Teacher Professional Development in the RSFSR. In 1977, there were 56 of them without music advisers. At present, all have advisory staff and a music room. They are responsible for conducting teacher professional development courses, monitoring the teacher unions' work, researching, reflecting and analysing music teaching at schools, solving issues with funding and resourcing of music at schools and providing schools with music teachers.	*Music in School*, Russia	(Chelyshova, 1987, p. 37)
			[The importance of in-servicing] To improve the quality in teaching music at schools, it is necessary to involve teachers in the professional development courses.		(Chelyshova, 1987, p. 39)
49.	Years 1 - 8	1990	The program *Music* was translated into the Chuvash language. The best examples of traditional Chuvash music and songs were included in the program's content. The professional development courses are regular for music teachers of Chuvash and other regions. The music methodologist issued a number of publications to support music teachers. These are: the Methods of teaching of Chuvash music, The role of Chuvash songs in child's aesthetic development and Music for Years 1-4 in the Chuvash region.	*Music in School*, Russia	(Nikitin, 1990, p. 9)
50.	Years 1 - 8	1990	Teachers are keen to raise the level of their skills in teaching school music in order to be able to pass their knowledge to students. This is one of the outcomes of the Kabalevsky's program for music. The individual plans of teacher professional development are very popular and demanding.	*Music in School*, Russia	(Pigareva, 1990, p. 26)
51.	Years 1 - 8	1993	In Moscow, music teachers were required to participate in music professional development once in 5 years. The courses were standard and the same for everyone. The major	*The Arts in School*,	(Sergeeva, 1993, pp. 33-

Row number	School level	Year	Citation (across Australia and England) and summary of citation (Russia)	Journal and place	Reference
			disadvantage of the courses was that the general issues of psychology and pedagogy which were not oriented on the specific school subject, for example music, took most of the time. In 1993, the new course Methodological training of music teacher was introduced by Dr. Abdulin. This course encapsulates the wide spectre of music pedagogy, music psychology, sociology, musicology and aesthetics. A number of other specific music oriented courses also include Music cognition as a fostering/upbringing and educational problem. There are also a few new music programs by Y. Aliev, N. Terent'eva, L. Kupriyanova and L. Shumina, that may be alternatives to Kabalevsky's program. However, to be able to implement these programs at schools, music teachers are required to complete courses.	Russia	34)
52.	Years 1 - 8	2007	There are a variety of models of professional development courses for music teachers. There are some methodological principles that were used for the development one of the courses. These include the integration of professional development content, the consideration of the specific aspects of pedagogical practices of the individual music teachers, continuity (from professional development course to practice and to self-education and development), the correlation of invariant (compulsory) and variant (inclusion of the contemporary tendencies in music education) parts of the professional development program. The compulsory part includes musicology, psychology of teaching and learning music, theory and methods of teaching music to school age children. The variant part includes the new methods and programs for teaching school music.	*Music in School*, Russia	(Sergeeva, 2007, p. 22)

Appendix 8A

Statutes for Registration, Accreditation, Attestation and Standards for Teachers

The Australian National Statute. A starting point for any consideration of professional standards is the Ministerial Council on Education, Employment, Training and Youth Affairs (MCEETYA) paper: *A National Framework for Professional Standards for Teachers* (Ministerial Council on Education, 2003). All jurisdictions were committed in principle to aligning their teacher selection and professional development standards to the *Framework*, with the primary focus on standards for teacher recruitment. The *Framework* was premised on the identified and agreed national requirement "to continuing efforts to define and promote quality teaching" (p. 2). It aimed to identify the basic knowledge, understanding, skills, and values that all Australian teachers should hold, ensuring a consistent quality of education in all Australian jurisdictions, and respond to the increasing cross-jurisdiction mobility of teachers, students, and parents. The MCEETYA *Framework* (2003) set the following definition of professional standards for teaching:

> Professional standards for teaching describe the skills, knowledge and values for effective teaching. They capture key elements of teachers' work, reflecting their growing expertise and professional aspirations and achievements. Standards make explicit the intuitive understandings and knowledge that characterise good teaching practice and enable this to be widely shared within the profession. (p. 2)

However, the details of the *Framework* raise the concern of how its authors interpret their own statement that "standards make explicit the **intuitive**[1741] understandings and knowledge that characterise good teaching" (p. 2). The MCEETYA's policy suggests that it views the frameworks for standards possibly as a result of spontaneous, untaught, non-rational, natural and subconscious mental processes of which they are not aware. There is also an obvious parallel relating to the development of the standards which are not research based, meditated, reasoned, or logical. Therefore it is worth investigating the origins of this framework. The framework background information is published by the Australian Society for Music Education (*ASME*). Watson, Forrest, and Jeanneret (2004)[1742] were involved in developing the national standards and their publication in *ASME* (see Table 8a for full citations). In the article "Music Teacher Standards in Australia" they showed that the development of the framework was based on "the work and experience of English and

[1741] Bold is mine.
[1742] Table 8a, row 9.

Literacy, Mathematics and Science" (p. 341). Thus, the origins of the national framework were not research or evidence based and were not related to music-specific circumstances.

The Australian state and territory education ministers have agreed that it is a priority to use the framework as a key point of reference in aligning entry-level standards across Australia. The MCEETYA states that the *National Framework for Professional Standards for Teaching* aims to:

- Provide common national understandings of what teachers need to know and be able to do to support and improve student learning;
- Describe levels of teaching quality to which teachers might aspire and ensure teacher development opportunities are available nationally to achieve these levels;
- Provide a basis for national recognition of the quality of teaching;
- Provide the basis for national alignment of standards for graduates of teacher education programs;
- Strengthen initial teacher preparation and ensure national commitment to effective and adequate teacher preparation; and
- Provide a basis for ongoing commitment by Commonwealth and state and territory governments to support teachers' professional learning. (2003, pp. 6-7)

Clearly, there is an expectation that the development of any broader professional standards across Australia reflects the framework. On the other hand, this *Framework* clearly provides individual jurisdictions with a degree of flexibility in how to implement it. The *Framework* itself states:

> The nature and content of standards developed and implemented at the local level will vary according to the purpose for which they are being developed and the context in which they are being utilized. (p. 2)

The MCEETYA *Framework* (2003) consists of two interrelated parts: career dimensions and professional elements. It describes four career dimensions (graduation, competence, accomplishment, and leadership) and four professional elements of "quality teaching" (professional knowledge, professional practice, professional values, and professional relationships). However, the extent to which any standards should be aligned with national frameworks varies across Australia. Therefore, the individual state policies for teacher registration have different approaches to the professional standards.

The England Statute. The English legislation does not provide a definition of the term "registration." The *Teaching and Higher Education Act 1998* states that the General Teaching Council for England (General Teaching Council for England [GTCE], n.d.) "shall establish and maintain a register of teachers ('the register')" (Parliament of UK, 2002, Part I chapter I s.3(1)).

The GTCE defines the register as "a valuable source of information about the teaching profession" (2009, para. 6). The GTCE prepares an abstract of statistics from the Register to give local and national education stakeholders a clear idea of teacher workforce demographics each year. The register is an important aid to planning policy on recruitment and retention. It provides assurance to the public, particularly employers, of the qualifications and status of those claiming to be qualified teachers. Registered teachers can point to their registration status as an indication of their fitness to practice as a qualified teacher.

The Russian Statute. In Russian legislation there is no definition of the term "attestation." Nevertheless, attestation is defined in juridical literature as the determination of qualification of a person in order to bring qualification into correspondence with his or her professional role. Attestation is carried out for the purpose of the efficient use of specialists, the improvement of the effectiveness of the specialists' skills, and responsibility for the delegated tasks. This also aids the improvement of the selection and mentoring of the staff, and their further professional development ("Аттестация [Attestation]," 1987, p. 30). There are a number of very complex links between legislative documents in relation to the standard codes and attestation for teachers. The educational legislation includes: the *Constitution of the Russian Federation* (Duma, 1993), the *Education Act of the Russian Federation* (1992), and the *Regulation of attestation of pedagogical and managerial personnel of the state and municipal educational institutions of the Russian Federation , No. 1908* (Department of Education and Science of the Russian Federation (MON), 2000). There are also other statutes and acts that are enacted in accordance with the *Education Act* (1992). These include: *The Qualification characteristics (requirements) of educational institutions of Russian Federation, Supplement No. 2 of Government Regulation No. 46* (The Ministry of Labour of Russian Federation, 1995), and a number of the High Court decisions. Attestation is a compulsory requirement in the Russian Federation. The *Regulation of attestation of pedagogical and managerial personnel of the state and municipal educational institutions of the Russian Federation, No.1908*, June 26, 2000 declares that the aim of attestation of pedagogical and managerial personnel is defined as the determination of whether or not the level of professional competency (professional qualification)[1743] corresponds to the level of proficiency (professional skill)[1744] when he or she is awarded with the particular characteristic level[1745].

[1743] Russian: уровень профессиональной компетентности.
[1744] Russian: квалификация.
[1745] Russian: квалификационная категория or разряд.

Appendix 8B

Authorities, Legislation, Classification, Degree of Responsibility and Stage in Development of Professional Standards

Australia. The state and territory authorities had already developed a number of practical systems and a range of professional standards for a variety of professional purposes. These systems set and manage formal professional rules for its teachers, through teacher selection criteria, leadership capabilities, ethical frameworks and performance management systems including teacher remuneration. For example, in the ACT, there are management schemes that linked the individual professional and career goals with the overall goals of the school. These systems also establish, develop, and monitor a code of professional practice for teachers. This code not only covers the professional and behavioural expectations of teachers but also links it to the broader ethical responsibilities of all ACT public employees (ACT Department of Education and Training, 2006d). Queensland was the first state in Australia to establish a system of registration for teachers in both public and private schools. The Board of Teacher Education was brought out in 1971, registration took effect in 1973 and it became mandatory in 1975. In February 1989, the Board of Teacher Registration replaced the Board of Teacher Education which contributed to the quality of teaching in Queensland schools. It regulated the teaching profession and influenced the pre-service and in-service training of teachers. The Board was replaced from January 1, 2006 by the Queensland College of Teachers due to the emergence of issues in relation to child protection, professional standards and teacher education ("Background," n.d.). South Australia is another state where, since the 1970s, registration was required for teachers to practise teaching.

In other Australian states there was a support for establishing registration systems. For example, A. Thomas (1999)[1746] stated that there was "a concerted support for teachers taking responsibility for induction into the profession of new teachers and for a model of National Teacher Registration to help guarantee 'quality control' in the profession itself" (p. 73). A. Thomas (2000)[1747] wrote that "professional organisations, teachers' unions and the WA Government have discussed the desirability of setting up a Teachers' Registration Board" in order to "lift professional standards, ensure competency between states and to guard against teachers with convictions for actions against children" (p. 81). There are many authorities that are involved in regulating teacher registration across Australia. These are: the ACT

[1746] Table 8a, row 4.
[1747] Table 8a, row 6.

Department of Education and Training, the NSW Institute of Teachers' the Teacher Registration Board of the Northern Territory, the Queensland College of Teachers, the South Australian Teachers Registration Board, the Tasmanian Teachers Registration Board, the Victorian Institute of Teaching, and the Western Australian College of Teachers.

The ACT. On August 26, 2004, the Standing Committee on Education's (SCE) report *Teaching in the ACT: Shaping the future* gave the recommendation that dealt specifically with the issue of teacher registration:

> The Committee recommends that the Government establish a teacher registration board as a matter of priority and make registration a compulsory requirement for all teachers in the ACT as soon as practicable. (Recommendation 15(6.22), p. 9)

The Legislative Assembly for the ACT responded to the Standing Committee's recommendation in the *Tabling Statement* on June 30, 2005 in the following:

> The Government will explore possible options for ACT teacher registration and make registration a compulsory requirement for all teachers in the ACT as soon as practicable...
>
> In developing a policy position on the feasibility of teacher registration for the ACT consideration needs to be given to the different models from other states, the costs of introducing such a scheme, as well as registration requirements in other professions. The department will consult with key stakeholders including the non-government sector and teacher unions, in examining registration issues related specifically to the ACT before proceeding on compulsory teacher registration. (p. 9)

For the purpose of exploring the key issues underpinning the concept of teacher registration,the Reference Group has commissioned and endorsed a series of papers (ACT DET, 2006a, 2006b, 2006c). The papers explore the key issues underpinning the concept of teacher registration and are currently in draft.

At present, the ACT Department of Education is putting in place systems to establish and maintain professional standards for teachers at various levels of their professional and career paths. It plans to establish an independent registration body. It focuses on the idea that "the standards are objective and are not unnecessarily weighted in favour of the interests of particular stakeholders" ("Background," 2006a). There is a dispute about the establishment of an independent body of authorities because the Catholic education system in the ACT already has its own codes covering the teachers' professional and behavioural standards of its teachers. The Catholic system also has a performance management and professional development scheme for each teacher that focuses in particular on professional direction-

setting and mentoring for teachers in the early stages of their careers. The independent schools also have their own systems in place to maintain and support professional standards. These vary from school to school, but "tend to focus on nurturing professional standards through individual guidance and mentoring rather than through system-wide benchmarks" ("The Present Situation," 2006a).

NSW. The Institute of Teachers was established as a government authority by an act of Parliament. Its functions and the legal basis for accreditation are set out in the *Institute of Teachers Act 2004*. This Act constitutes the NSW Institute of Teachers and makes provision for professional teaching standards and the accreditation of school teachers in relation to those standards. In NSW the standards have been in place since 2004. Accreditation policies and procedures are determined by the Quality Teaching Council (QTC) (NSW Parliament, 2004, p. 2). The accreditation decision for the government sector in NSW is made by the Teacher Accreditation Authority (TAA)(p. 3).

The Northern Territory. The Legislative Assembly approved the *Teacher Registration (Northern Territory) Act* (2004) on August 19. This *Act* established the independent Teacher Registration Board of the Northern Territory (TRB). Unlike the ACT independent body which is separate from Catholic and independent educational systems, the TRB comprises twelve members from a number of different institutions (e.g., government, Catholic, private institution, and universities) (The Legislative Assembly of the Northern Territory, 2004, s. 7). The TRB is charged with registering teachers, or granting authorisation to an employer to employ an unregistered person and developing a code of ethics for the territory teachers. The *Northern Territory Professional Standards for Teachers* fulfils the TRB's statutory requirements of the *Teacher Registration (Northern Territory) Act* to develop and improve professional teaching standards (TRB, NT, 2006, 11(f)). The standards for graduate teachers were endorsed on November 23, 2006, for the competent teachers on January 19, 2006, and for the accomplished teachers on May 15, 2008.

Queensland. The legislation for teacher registration is comprised of two documents. The first is the *Education (QLD College of Teachers) Act* (2005a) passed by the Queensland Parliament. The Queensland College of Teachers (QCT) is established under this Act. The second legislative document is the *Education (QLD College of Teachers) Regulation* (2005b). This took effect on January 1, 2006. The QCT is a Queensland government statutory authority. The legislation sets out the very specific degree of the QCT's responsibility for professional standards. It is required by legislation to have standards in place specifically to

help the body decide whether an applicant for registration or renewal of registration meets professional practice requirements. Standards are being implemented from January 2007.

South Australia. There are three legislative instruments that regulate teacher registration. The Teachers Registration Board was established under the *Teachers Registration and Standards Act* (2004) as a government authority. The other two are: the *Teachers Registration and Standards Regulations* (2005) and the *Teachers Registration and Standards Variation Regulations* (2008). The object of this act is to establish and maintain a teacher registration system and professional standards to ensure "members are competent, fit and proper persons to take care of children" (Parliament of SA, 2004, p. 4). The registration according to the Professional Standards took place in 2004.

Tasmania. The Teachers Registration Board was established under the *Tasmanian Consolidated Acts,* in particular the *Teachers Registration Act ACT* (2000). This act specifies the degree of responsibility of the Teachers Registration Board for the development of professional standards. It is "to develop and improve professional teaching standards" (Parliament of Tasmania, 2000, s. 6). The teacher registration took effect on December 20, 2002. The Board is an independent authority that ensures that "all children in Tasmanian schools are taught by skilled and qualified teachers, who are of good character." The Board met for the first time in April 2001 and the third Board was appointed in March 2007. There are four parts of the *Tasmanian Professional Teaching Standards Framework* (2007). Graduate standards are being implemented from 2007, competence standards from 2005, and accomplishment standards from 2005. The leadership dimension is under development.

Victoria. The Victorian Institute of Teaching is a government authority for the regulation and promotion of the teaching profession. It was established by the *Victorian Institute of Teaching Act* (2001). However, this act (remember "act" on its own is not generally considered to be a proper noun) was repealed with the proclamation of the *Education and Training Reform Act* (2006) on July 1, 2007. The Victorian Institute of Teaching continues to operate under and is subject to the *Education and Training Reform Act* (2006) after July 1. However, the Victorian Institute of Teaching ceased to regulate the management, use, control and disposal of teacher registration. The standards have not been in operation since 2007.

Western Australia. The Western Australian College of Teaching was established by law on September 15, 2004. It was set up as an independent organisation with the core objectives of regulating the teaching profession and enhancing teaching status. The College of Teaching was set up under the *Western Australian Consolidated Acts* in particular *Western*

Australian College of Teaching Act (2004) to "establish and promote professional standards and values relating to teaching in schools." The standards for teachers have been in operation since 2004.

England. *The Teaching and Higher Education Act* (1998), enacted by the UK Parliament on July 16, 1998, made provision for the establishment of the General Teaching Council for England (GTCE). In England, all teachers have to be registered by the GTCE which is the professional body for teaching in England, and is independent from the government. The professional standards are developed by the Training and Development Agency for Schools (TDA, 2007a) which is the national agency and recognised sector body responsible for the training and development of the school workforce. The role of TDA in the development of the *Professional Standards for Teachers* in England is defined as following:

> Training and Development Agency for Schools' (TDA) review of the occupational standards for teaching/classroom assistants and the professional standards for higher level teaching assistants in consultation with social partners and other key stakeholders and a review of leadership standards informed by the independent review of the roles and responsibilities of head teachers and the leadership group. (TDA, 2007a, p. 1)

The *Standards* are being implemented from September 2007.

Russia. There are three levels of commissions that carry out the attestation of pedagogical and managerial personnel including all teachers, principal assistants, and principals of all educational institutions. These are: Federal, municipal, and local certifying commissions. The certifying commissions are formed from pedagogical and managerial personnel of educational institutions, representatives of professional unions, and educational advisers or consultants. They may include government representatives and members of scientific organisations as per the *Regulation of attestation of pedagogical and managerial personnel of the state and municipal educational institutions of the Russian Federation, No.1908*, June 26, 2000 (Department of Education and Science of the Russian Federation (MON), 2000, s. III(3.6)). These commissions do not play any role in the development of the professional standards for teachers (the characteristic levels[1748] of pedagogical and managerial staff). The characteristic levels are developed by both the Federal Committee for Higher Education

[1748] Russian: разряд.

together with the Ministry of Labour. The current standards of the characteristic levels have been in operation since 1995.

In order to understand the true nature of attestation and the requirements of teachers associated with it, it is necessary to examine the Russian educational legislation and the management of the Russian education system. The *Federal State Educational Code of Standards* is established in chapter I section 43(5) of the *Constitution* (Duma, 1993). The *Education Act of the Russian Federation* (1992) sets out the following definition of education:

> Education is a deliberate process of upbringing and teaching in the interests of the individual, society, state, accompanied by verification that the individual (the one who is taught) has attained the educational levels (educational requirements) that are determined by the Federal government (educational requirements). (chapter I s. 3(1))

The term "educational requirement" is equal to the term "standard." One of the principles that this act is based upon is the principle of "the homogeneity of Federal, cultural and educational environments throughout the country" (chapter I s. 2(2)). It stresses this and declares that:

> The Federal State Educational Code of Standards must provide the homogeneity of Federal, cultural and educational environments throughout the country, continuity of educational programs from general beginning to tertiary professional education. (chapter I s. 7(1))

The nature of the Russian educational standards is based on the right to education which is one of the fundamental and essential constitutional rights of the citizens of the Russian Federation (chapter I s. 7(1)). The *Constitution* declares that "everyone has the right to education" (Duma, 1993, chapter I s. 43(1)) and that education is a priority in its policy (Duma, 1992). The federal government holds full responsibility for the quality of education in the nation.

Appendix 8C

Guidelines for Format, Process or Procedure of Registration, Accreditation and Attestation

Having established the criteria for active registration systems, a number of jurisdictions take into consideration how professionals need to demonstrate these criteria. The guidelines developed by some jurisdictions vary in detail.

Application forms. Teachers are required to lodge a registration form in the Northern Territory, Queensland, South Australia, Tasmania, Victoria, and Western Australia, an accreditation form in New South Wales, and an attestation application in Russia.

Standard-based process. The Queensland College of Teachers (QCT) provides a brief outline of the standards-based *Process for moving from provisional to full registration* as follows: "The process of moving to full registration involves ongoing development against the professional standards through experience, guidance, support, learning, and monitoring of development, and culminates in a summative judgement and report" (QCT, 2007). The process is built on an assumption of ongoing collegial professional discussions between the provisionally registered teacher and other teachers and administrators in the school(s) (QCT, 2007). The NSW Institute of teachers has developed an accreditation policy for attaining accreditation for professional competence. This describes the requirements and a plan for accreditation within teacher accreditation authority. This involves "feedback in the form of discussion with the new scheme teacher[1749] about their progress as well as guidance on their further development," "classroom observations that will be used to gather evidence of the new scheme teacher's classroom practice," "review and analysis of teaching programs," and "review and analysis of student learning outcomes" (NSW Institute of Teachers, 2006, p. 51). The Northern Territory *Teacher Registration Act* states that the application must be "made in the approved form," "accompanied by the prescribed documents," and "accompanied by the prescribed fee" (Parliament of the Northern Territory, 2010, p. 17). The Teacher Registration Board may also seek "seek information about the applicant from a referee for the applicant,"

[1749] New scheme teachers are teachers who have never been employed to teach in NSW before October 1, 2004 (either on a permanent, casual or temporary basis) or who have not been employed as a teacher during the last five years (New South Wales Parliament, 2004).

"consider any information given by the referee," and "may require the applicant to give the Board any further information it considers necessary to decide the application" (p. 18).
In Russia, attestation involves a variety of forms and procedures. These include: analysis of teacher's lesson plans, portfolio, observed lessons, and extracurricular activities conducted by an applicant; examination and interview with an applicant (The Department of Education of Russian Federation, 2000). Sergeeva (2007) wrote that the main part of teacher's portfolio which serves to measure teacher's proficiency in teaching music consists of materials from professional development courses, meetings, teacher's publications, research projects, and presentations. In regard to attestation process, Kosyryova and Paramonova (1996) pointed out the advantages which include clear process and minimal costs, and the disadvantages which relate the subjectivism surrounding the committee's decisions which are often affected by the distorting influence of existing and prevalent characteristic levels, and the personal capabilities of the committee members (p. 83). Migdisova, Petrenko, Sakharova, Vorontsova, and Chubakov (1995) reported the findings of a study funded by the Federal Department of Education that involved 600 teachers from urban and rural areas across Russia. The teachers' responses to the questions "What forms of attestation do you prefer the most," were distributed in the following way: 53% of teachers preferred an interview, 48% preferred a review, 34% preferred testing students' learning outcomes, 27% preferred surveying students' feedback on teacher's performance, 27% preferred evaluation of teacher's performance by an expert in the field of education, 23% preferred a submission of a research paper, 23 % preferred surveying parents, and 12 % preferred examination or testing. Moreover, Migdisova et al. (1995) revealed that almost every second teacher (59%) felt that assessment would be bias and the attestation committee would hold unreasonably high expectations. The newspaper "Коммерсантъ" ["Businessman"] (November 16, 2009) wrote that the system of teacher attestation is inadequate in assessing teachers' professionalism, and there was no legislation in regard to the assessment methodology. Therefore, according to the newspaper, the Regional Departments of Education invented a variety of forms but most commonly adopted models of examination, interviews, and and two to three day evaluations of teachers' performance by attestation committees. The latter was the most inefficient of the methods due to lessons being rehearsed prior to attestation. In addition students were provided with correct answers ("Новый комплексный подход к аттестации педагогов [A new holistic approach to teacher attestaion]," November 16, 2009).

Prime Minister Vladimir Putin also insisted that the system has to be revised in order to raise teachers' status and provide teachers with opportunities to continually improve their professionalism ("Премьер-министр РФ: необходимо пересмотреть систему аттестации учителей [Premier Minister of Russian Federation: It is necessary to revise the teacher attestation system]," November 15, 2009). The Federal Department of Education took into consideration the deficiencies of the old system and developed a replacement system. According to the article published in "News" (Zchadaev, January 24, 2006), Soldatov, a director of the "Centre for quality education"[1750], stated that the new system will comprise of three components: a continuous monitoring of teacher's performance with three evaluations of students' learning outcomes (at the beginning, in the middle and at the end of the school year), a survey of school pedagogical personnel, and a survey of parents.

[1750] Russian: Центр качества образования Академии социального управления.

Appendix 8D

Terms and Renewal of Registration, Accreditation and Attestation

It is important to clarify that this part of the chapter will deal with "renewal of registration" as the requirement of jurisdictions for teachers to seek to renew their status as a registered or accredited teacher (NSW), or as a holder of a specified characteristic level (Russia)[1751].

In England, registration takes place if a professional meets certain criteria. All teachers are required to be registered and pay registration fees once. The General Teaching Council for England states that "there are many ways to define the values and characteristics of a profession. Commonly these include defined entry standards, an expectation of continuing learning and a commitment to public service (General Teaching Council for England (GTCE), 2007, papa. 5). However, there is no policy and practice for the renewal of registration in England. While the ACT is the only territory in Australia that does not have a registration system in place, there is a general consensus in Australia that renewal should not be automatic. There are a number of criteria by which teachers to maintain their status.

The period of registration. The period of registration varies across Australia. For example, the registration has to be renewed every 3 years in South Australia, every 5 years in New South Wales, Queensland, Tasmania, Victoria, and Western Australia (Western Australia College of Teaching, 2009, p. 3). The Northern Territory Teacher Registration Board "must grant full registration to an applicant for a term that does not exceed 6 years" (Parliament of the Northern Territory, 2010, chapter 36 s. 7(1)). In Russia, in order to maintain their characteristic levels, teachers are required to undergo an attestation every 5 years.

Engagement in teaching. Teachers are required to maintain their professional competence and demonstrate how current their practice is in the Northern Territory, how recent their practice is in Queensland, and show evidence of "at least 50 days teaching, educational leadership or equivalent practice" in Victoria (Victorian Institute of Teaching, 2007a, p. 3).

Professional development. Teachers are expected to undertake professional development in the Northern Territory, professional learning in Queensland, "a defined quantity and scope of professional development activities" in Victoria (Victorian Institute of Teaching, 2007a, p.

[1751] The information for this section is mostly taken from the websites of the authorities that are responsible for registration, accreditation and attestation under the titles "registration/accreditation" and "renewal or registration/accreditation." In-text referencing was used when other legislations were involved for referencing purposes.

3), and "need to have met professional learning requirements" in Western Australia (Western Australia College of Teaching, 2009, p. 3). There is also a mandatory training requirement in South Australia. The *Teachers Registration Act* in Tasmanaia requires teachers to demonstrate "ongoing competence" or "professional development undertaken" (Parliament of Tasmania, 2000, s. 17A (a, b)).

Requirements for teacher professional development in terms of hours. At present, hours of in-service training vary across Australia.

The ACT. The Department of Education and Training does not have a set of requirements in terms of hours in their *Professional Learning Policy* (DET, 2010, p. 3).

QLD. A. Thomas (1999)[1752] stated that there was "the requirement that all registered teachers must undertake at least two years of study in education – a type of postgraduate course – the jury is still out on the music side of things" (p. 81). The Queensland College of Teachers (2010) requires, for example, that a full-time teacher undertake at least 30 hours of continuing professional development (CPD) per year.

NSW. In contrast, the NSW Institute of Teachers (2010) requires teachers who were accredited before May 1, 2008, to participate in 100 hours of professional development over a five year period if full-time, or seven years if casual, temporary or part-time, to be able to maintain their employment with government schools (p. 4).

The NT. The Teacher Registration Board of the Northern Territory (2010) does not specify the number of hours required although teachers need to fill in the number of hours on the form "Professional log 2" in order to keep a record.

SA. The Teacher Registration Board of South Australia (2010) requires teachers to complete the seven hour Mandatory Notification Training course which is meant to be updated with the three hour course every five years. The Board does not specify the number of hours required although teachers need to fill in the number of hours on the form "Professional log 2" for record keeping purposes.

VIC. The Victorian Institute of Teaching (2010) requires teachers who will be due for renewal from January 1 to December 31, 2012, to be involved in "100 hours of professional development activities in the previous five years with a reference to the standards of professional practice. This includes a minimum of 50 hours of activities providing access to research and knowledge sourced from outside the immediate school or work environment" (p. 2).

[1752] Table 8a, row 3.

TAS. The Tasmanian Teacher Registration Board does not provide requirements for teacher professional learning in terms of hours. The *Teachers Registration Act 2000* states that the renewal of registration should be "accompanied by satisfactory evidence of – (i) ongoing competence; or (ii) professional development undertaken" (Parliament of Tasmania, 2000, s. 17A).

WA. The Western Australian College of Teaching (WACT, 2010) does not require attendance for a minimum number of hours or days. Teachers need to demonstrate that they have been "engaged in a minimum of three out of 16 types of professional development activities" (p. 6). These 16 types of activities are arranged in three groups: classroom practice, working with others, and research and scholarship (pp. 8-9). However, the historical evidence shows that it was different in the past. As a part of the proposed settlement of industrial unrest within the government system in Western Australia, Caesar et al. (1995) reported the new professional development requirements of 37 hours for all teachers – a minimum of 21 hours of this to be in teachers' own time (p. 71).

England. The UK Parliament outlined the requirement for the number of hours of professional development for teachers in the *Children, Schools and Families Committee – Fourth Report: Training of Teachers*, under the "Licence to practise." The document states that:

> The teaching profession in England is unusual in not yet having a licence to practise system… Such a system was recently introduced for further education teachers in England, requiring them to complete 30 hours (or pro-rata equivalent) of professional development each year in order to remain registered to teach. (Parliament of UK, 2010, chapter 5 s. 137)

Russia. There is no indication in terms of hours of professional development required for teachers in the Russian legislation. However, their progress through the characteristic levels depends on their qualification and length of teaching service. In Russia, teachers with more than 20 years experience in education (teaching) wishing to apply for the 12th level, have to have a university Degree in the specialist field of education. Attestation is not applicable to teachers with less than two years professional service (The Department of Education of Russian Federation, 2000, chapter III s. 17). Sergeeva (2007)[1753] believed that all forms of professional development courses, self education, seminars and professional

[1753] Table 8a, row 12.

meetings, should help music teachers to prepare for attestation which requires teachers demonstrate their professional competency.

Criminal record check. Teachers are required to demonstrate their continuing suitability to teach and undergo the state criminal record check in Queensland, a current and satisfactory National Criminal History Record Check in the Northern Territory, South Australia and Victoria.

Payments of fees. It is mandatory for teachers to pay the annual fee for five-year renewal of teacher registration in New South Wales, the Northern Territory, Queensland, Victoria (Parliament of Victoria, 2006, s. 2.6.21) and Tasmania (Parliament of Tasmania, 2000, 17B) and the fee for three-year renewal for registration in South Australia. There are no fees in Russia.

Appendix 8E

Career Dimensions, and Levels of Registration, Accreditation and Attestation, and Wage Levels

Career dimensions. In Australia, the Ministerial Council on Education, Employment, Training and Youth Affairs (Ministerial Council on Education, 2003) paper, *A National Framework for Professional Standards for Teachers* identified four career dimensions which were recommended to be included in professional teaching standards. These include: graduate status, competence, accomplishment, and leadership. The aspects of teacher career dimensions are present in all jurisdictions under different terminology and vary in details.

Australia.

The ACT. Teacher professionalism in the government education sector according to *Draft Recommendations,* is currently maintained through "a combination of eligibility criteria that focus on qualifications and character and professional learning and performance management systems that emphasise continual learning, regular performance feedback, support for new teachers and ongoing mentoring" (DET, 2006, p. 5).

NSW. The standards are mapped to four key stages in a teacher's career as it was suggested by the MCEETY *Framework* (2003). The *Professional Teaching Standards* include: graduate level status, professional competence, professional accomplishment, and professional leadership (NSW Institute of Teachers, 2004, p. 2)

The Northern Territory. The *Professional Development Standards Project* (n. d.), recognised four career dimensions of the MCEETY *Framework* (2003): graduate status, competence, accomplishment, and leadership. However, the Northern Territory Teacher Registration Board has developed only three of the four dimensions for which different standards might apply: graduate status, competence, and accomplishment ("Professional Standards and Ethics," n. d.). The Northern Territory Board does not take into consideration the leadership dimension.

Queensland. The professional standards did not articulate any career dimensions for teachers. The document set "Benchmarks for the full registration." Clearly, it does not follow the MCEETY *Framework* (2003) regarding the issue of teacher career dimensions.

South Australia. There were also two dimensions in the standards: "entry to the register" and "change of status." The South Australian Teachers Registration Board also did not make provision for the teachers' career promotion to leadership level.

Tasmania. The Teachers Registration Board made an attempt to establish the standards for teaching in accordance to the MCEETY *Framework* (2003). It has already developed three dimensions of the standards: graduate status, competence, and accomplishment. The last dimension – leadership, is in the planning stage of development.

Victoria. Despite the fact that registration and standards by the Victorian Institute of Teaching were disposed of in 2007, it is worth mentioning that registration and standards have been in operation for six years since 2001. The Institute developed only two of four of the dimensions recommended by the MCEETY *Framework* (2003). These were the "Standards for graduating teachers" and the "Standards of professional practice for full registration." There were no accomplishment and leadership dimensions. According to Caesar et al. (1995)[1754], the Victorian government has established a Professional Recognition Program, and has created a promotional structure called Leading Teacher Positions which "has enabled some music teachers to receive promotion and recognition of their fine work" (p. 72). However, the Department of Sustainability and Environment (DSE) "is not employing instrumental music teacher[s] on a permanent basis, but on a contractual basis" (p. 73). Therefore, music teachers are excluded from this state initiative.

Western Australia. The Western Australian College of Teaching Standards only established the standards for full registration.

England. There is a strong connection between career dimensions and wage levels. The professional standards cover the following five career stages: Q – qualified teacher status; C – core standards for main scale teachers who have successfully completed their induction; P – post-threshold teachers on the upper pay scale; E – excellent teachers; and A – advanced skills teachers (ASTs). These stages correspond to the Qualified teachers' pay scales (UK Government, 2008). There are also five pay scales with a clear pay progression. These are: the main pay scale (QTS) (Q), teachers on the main scale (Core) (C), post threshold pay scale (P), excellent teachers' pay range and leadership pay scale (E), and (ASTs) (A). The advancement from one stage to another depends on the teacher's performance. Moreover, all progression on incremental pay scales follows a performance management review. Classroom teachers start on the main pay scale. Qualified teachers who reach the top of the main pay scale can apply to be assessed against eight national standards and if they meet the standards, cross the "threshold" to the upper pay scale (UK Government, 2008). The threshold provides

[1754] Table 8a, row 2.

an opportunity for good classroom teachers to progress to a higher salary range. The teachers at the stage Advanced Skills Teachers (ASTs) (A) of their career are on Leadership pay scale. Ed Balls MP, the Secretary of State of the Department for Children, Schools and Families, states that the close connection of classification levels (from the main pay scale to leadership pay scale) and career dimensions (stages from the award of Qualified Teacher Status to Advanced Skills Teachers) ensures consistent and reasonable pay arrangements which encourage teacher professionalism together with supporting recruitment and retention ("Qualified teachers' pay scales," UK Government, 2008). It has to be also noted that Excellent Teachers (E) and Advanced Skills Teachers (ASTs) are registered under external assessment.

Russia. The Congress of Teachers (June 3, 1987)[1755] decided that it is necessary to extirpate the bureaucratic approach to teacher's attestation. The Congress of Teachers supports the notion of differentiation of teachers' salaries in accordance to their attestation results ("Резолюция всероссийского съезда учителей [The resolution of the teacher congress]," 1987, p. 20). There is also a connection between the characteristic levels, career dimensions (specialists and directors/executives), and salary rates. The teachers' advancement from level to level depends on all of the following: professional qualification, length of experience in education (teaching or leadership), and characteristic levels which are awarded by certifying commissions as a result of attestation. All pedagogical and managerial staff are divided in to two parts: educational specialists (classroom teachers) and educational directors/executives (executive teachers[1756]) at primary and secondary levels, deputy principals[1757] and principals[1758]. Teachers who hold honorary titles are registered under external assessment at a federal level. The characteristic levels for directors/executives (deputy principals and principals) were also included in the professional standards as an integral part of the teacher career paths. There is a compulsory prerequisite for the characteristic levels of directors/executives (deputy principals and principals): they are required to hold a university degree in education and have experience in education (teaching or directing) for no less than five years ("Резолюция всероссийского съезда учителей [The resolution of the teacher congress]," 1987, p. 20).

[1755] Table 8a, row 11.
[1756] Russian: завучи.
[1757] Russian: заместители директора.
[1758] Russian: директора.

Levels of registration and accreditation. Different levels of experience among teachers may be recognised through different levels of registration. While terminology and detail differ between jurisdictions, there are three basic levels of registration used by most Australian states and territories and in England. These are: provisional registration, full registration, and other types of registration (permission to teach and associate membership).

Provisional registration. Teachers on provisional registration are usually expected to achieve full registration within a limited period of time which varies between jurisdictions. For example, this is one year in New South Wales, the Northern Territory, and South Australia, one year with a 12 month extension in Victoria, two years in Queensland, and three years in Western Australia. Provisional registration is given to teachers who are fully qualified but who are not able to provide evidence that they have achieved the required standards of professional practice yet. These normally are entry-level graduate teachers. This type of registration is defined as "initial" in Tasmania. In New South Wales however, teachers who return to teaching after a long absence must also be provisionally registered. While there is a provisional type of registration in the Northern Territory, Queensland, South Australia, Victoria, Tasmania, Western Australia, and England, there is no provisional type of registration in Russia. The graduate teachers (specialists who enter the profession for the first time) cannot be on a determined provisional, trial, or probation period. The rights of newly appointed and employed specialists are protected by legislation according to the *Labour Code of Russian Federation* (n.d., chapter 70).

Full registration. This type of registration is granted to teachers who are fully qualified and who can demonstrate that they have achieved the required standard of professional practice in the Northern Territory, Queensland, Tasmania, Victoria, Western Australia, and England. Two hundred days of teaching are a minimum requirement and which enables a person to seek "registration" in South Australia. There is only this type of attestation in Russia. The characteristic levels from seven to fourteen specify rates for specialists (executive teachers and teachers) and from eleven to sixteen for directors/executives (deputy principals and principals). The numbers of the characteristic levels are also the codes for a wage rate corresponding to qualification and length of experience. Remuneration of teacher labour is connected to and depends on the results of attestation. The requirements of the Russian characteristic levels of attestation for specialists (teachers) include:

The 7th level – vocational education in the specialist field of education (Diploma), no experience required;

> The 8th level – university Degree in the specialist field of education with no experience in education (teaching); or vocational education in the specialist field of education (Diploma) with experience in education (teaching) from 2 to 5 years;
> The 9th level – university Degree in the specialist field of education with experience in education (teaching) from 2 to 5 years; or vocational education in the specialist field of education (Diploma) with experience in education (teaching) from 5 to 10 years;
> The 10th level – university Degree in the specialist field of education with experience in education (teaching) from 5 to 10 years; or vocational education in the specialist field of education with experience in education (teaching) more than 10 years;
> The 11th level – university Degree in the specialist field of education with experience in education (teaching) from 10 to 20 years…
> The 12th level – university Degree in the specialist field of education with experience in education (teaching) more than 20 years…
> The 13th level – the first-class level; and
> The 14th level – the highest level. (Ministry of Labour of the Russian Federation, 1995)

Kosyryova and Paramonova (1996) pointed out a number of disadvantages of attestation in Russia including vague differences between the characteristic levels and the lack of formulated requirements for each of the characteristic levels (p. 83).

Permission to teach. In Australia, a teacher has to have the appropriate qualification to be registered and to be able to teach. However, there are certain people who have "permission to teach" in the Northern Territory, Queensland, Victoria, and Western Australia. For example, this is granted in Queensland when there is no appropriately registered teacher (or in special circumstances) for the teaching position for a fixed period. Permission to Teach in the Northern Territory is not a form of registration but is granted when no registered teacher is available for a teaching position.

Other types of registration. "Limited authority to teach" is similar to permission to teach and is applied to those who do not possess appropriate qualifications. It is recognised in Tasmania, Victoria, and Western Australia. A. Thomas (2001)[1759] wrote that in Tasmania, "music specialists fell in to the category "Limited Authority to Teach" as specialists do not apply for and gain their full registration" (p. 62). "Associate membership" is recognised in

[1759] Table 8a, row 7.

Western Australia only. Under the *Western Australian College of Teaching Act 2004*, the teacher registration body grants associate membership to a person who

> is a qualified teacher and no longer wishes to teach but who wishes to remain connected to the profession;
>
> or has made a contribution to education or teaching recognised by the College who, similarly, wishes to offer support to the profession through membership of the College. (Western Australia College of Teaching, n.d., para. 5)

Appendix 8F

Aims and Purposes of the Standards

The MCEETYA *Framework* (2003) for professional standards aimed to identify the skills, knowledge, and values for effective teaching thereby ensuring a consistent quality of education in all Australian jurisdictions in response to the increasing cross jurisdiction mobility of teachers, students, and parents (p. 2). The Federal government initiative of a national standards framework introduces some new professional standards in each state and territory. How do the new professional standards for teachers interfere with the systems currently in place? In Queensland, for example, the standards developed by the Queensland College of Teachers (QCT) are for teacher registration purposes. This is highlighted in the *Implementation of Standards* statement as follows:

> It is important to note that whilst teachers may already be using a range of professional standards developed by different bodies for a range of professional purposes, these standards developed by the QCT are for teacher registration purposes (QCT, December 2006).

The authors also stress a very prescriptive nature of the standards that:

> The Professional Standards for QLD Teachers outline the capabilities that teachers must possess in order to provide high quality instruction and support improved student learning (p. 4).

Similarly, one of the purposes of the Victorian standards includes teacher registration. While the Queensland standards are for teacher registration purposes, in South Australia the purpose, aims or goals of the standards are not articulated at all.

The standards from other states and territories describe what teachers should know, value and be able to do at the different stages of their careers. The Northern Territory, Victoria and Western Australian standards also target pre-service teacher education and specify what graduating teachers should know and be able to do as a result of their pre-service course. In-service professional development is expressed as one of the purposes of the professional standards in the Northern Territory and Western Australia. In the Northern Territory, the professional standards "provide a basis for self-regulation" ("Rational," The Teacher Registration Board, 2006). The New South Wales *Professional Standards for Teachers* articulate the link between the quality of teachers' practice and student learning.

> Application of the Standards will sustain and stimulate teachers in their professional practice and support quality learning opportunities for all students. Improving student learning is the central purpose of teaching. (NSW Institute of Teachers, 2004, p. 2)

Thus, the aims of the professional standards vary from state to state.

In England and Russia, however, the professional teaching standards/characteristic levels are the sets of standards which incorporate not only formal professional rules for teachers but also establish teacher qualification requirements, embody teachers' performance and leadership capabilities, and set out ethical and values frameworks. The standards also regulate teacher remuneration. However, all levels of the education, educational content, and resourcing in the Russian education system are highly standardised. The *Federal State Educational Code of Standards* of the Russian Federation is a collection of norms and requirements which define the mandatory minimum content of educational programs, maximum education load for students, the level of outcomes of graduates as well as the requirements for educational resources and facilities (provision of finances, pedagogical and methodical materials, support, and staffing). The *Federal State Educational Code of Standards* is a set of requirements which are mandatory for the implementation of fundamental educational programs by education institutions which have the accreditation of the state. These institutions include: comprehensive schools (general beginning, general middle, and general secondary education), colleges (beginning and secondary professional education) and universities (tertiary professional education). The *Federal State Educational Code of Standards* is also a set of requirements for the structure of main educational programs. This document outlines the proportions of different parts of the main educational program in relation to the total scope of the program, conditions of implementation (staff, finance, resources and facilities), and outcomes (chapter I s. 4(1-3)).

These standards form the basis for the assessment of the quality and level of education and qualification of graduates (chapter I s. 8). The professional educational programs of secondary and tertiary professional education guarantee the implementation of the *Federal State Educational Code of Standards*. This includes: curriculum, syllabi, units and modules of courses and subjects as well as programs of practicum, timetabling and pedagogical methodical materials (chapter II s. 9(6)). The core education program must constitute the basis of the program contents of all accredited educational institutions. It must ensure that the individual (the one who is taught)is able to attain the educational levels (educational requirements) that are determined by the state (educational requirements) in accordance with the *Federal State Educational Code of Standards* (chapter II s. 14(5)). Every education program at all universities follows the Federal Educational Standards. Any student passing through these programs is automatically qualified and accredited to teach (chapter II s. 9(6.1)).

The development and approval of the *Federal State Educational Code of Standards* is carried out according to the regulations set by the Federal Government of the Russian Federation (chapter II s. 43(5)). The Federal authoritative body establishes, regulates, finances, monitors, supervises, and controls the *Federal State Educational Code of Standards*. The scope of the selected functions of the Federal authoritative body, for example, includes:

- The establishment of the lists of professions and qualifications which inform vocational training and vocational education. (chapter III s. 28(7))
- The development of the Federal State Educational Code of Standards and requirements for vocational training. (chapter III s. 28(7.1))
- The establishment of the process of licensing and state accreditation of all educational and scientific institutions. (chapter III s. 28(11))
- The establishment of the attestation process for the pedagogical staff of the state and municipal educational institutions. (chapter III s. 28(12))
- The establishment of the main finance principals of educational services. (chapter III s. 28(16))
- The approval of the procedure of examination of the educational textbooks which are recommended for use in the educational process as well as the annual approval of educational textbooks on the basis of this examination. (chapter III s. 28(18))
- The establishment of informational and methodological guidance for the educational system, the development of the main curricula, courses, subjects, modules, educational literature and textbooks in order to establish the homogeneous system throughout the Russian Federation. (chapter III s. 28(19))
- The establishment of the supervision and control of implementation of the legislation in relation to education and quality of education with regard to the Federal Educational Code of Standards. (chapter III s. 28(21))
- The establishment of the quality control of graduates corresponding to the Federal State Educational Code of Standards. (chapter III s. 28(22.1))
- The licensing and state accreditation of all educational programs that are implemented in all tertiary educational institutions. (chapter III s. 28(24))

Kosyryova and Paramonova (1996) stated that the major objectives of attestation are stimulation and encouragement of purposeful and continuous improvement of professional competency of pedagogical and managerial personnel (p. 83).

Appendix 8G

Standards' Constituent Parts

This part of the thesis is precisely linked to a comparison of what parts of the professional standards are developed for teachers in different jurisdictions. There are a number of terms used in different jurisdictions to name parts of the standards. For the purposes of this thesis the divisions which are articulated directly in the standards are called "constituent parts" (see Table 8c). The table shows that a number of constituent parts are missing across jurisdictions. However, this does not necessarily always mean that they are absent. A number of constituent parts do not form the professional standards but serve for registration and approval functions. In order to avoid confusion in the thesis, the terms which are used by different jurisdictions to name registration and approval functions are called "components" (see Table 8d for a summary of the components of teacher registration, accreditation (NSW) and attestation (Russia)).

Career levels. The teacher career levels covered by the standards vary between jurisdictions (see Table 8c). Firstly, the authorities in New South Wales, the Northern Territory, South Australia, Tasmania, Victoria, and in England and Russia have developed various forms of standards for graduating teachers. These are graduate teachers (the NT, TAS and VIC), entry to register (SA), and the "newly qualified teacher" (NQT) (England). In Queensland and Western Australia, there are criteria for the purpose of registering new teachers. This is not included in the standards contents. Secondly, there are standards for competent teachers developed in all jurisdictions. They may appear under different terminology. These are: benchmarks for the "full registration" (QLD); change of status (SA); and standards of professional practice for full registration (VIC and WA). There are teachers on the main scale (core) (England); and the Russian teachers who are granted from the 8th level (hold a diploma and have at least two years of teaching experience) to the 12th level (hold a university degree in the specialist field of education with more than 20 years experience in teaching. Thirdly, the standards are set for accomplished teachers in New South Wales, the Northern Territory, Tasmania, and in England and Russia. In England, these are teachers on the upper pay scale, "post threshold teachers" and "excellent teachers" (E).

Next, the leadership career level is outlined in New South Wales (professional leadership), England ("advanced skills teachers" (ASTs); and in Russia (from the 11th to 16th levels – directors and executives). Finally, in Russia, the specialists who have honorary

titles[1760] has to have a characteristic level which is one level higher as is prescribed in *The qualification characteristics (requirements) of educational institutions of the Russian Federation, Supplement No. 2 of Government Regulation No. 46* (Ministry of Labour of the Russian Federation, 1995, s. 5).

Teacher Qualifications. In Australia, teacher education institutions have their own quality control systems other than registration, accreditation, and attestation, and associated with them professional standards for teaching. The teacher education courses are monitored, for example, by the Department of Education and Training Qualifications Committee (QC) in the ACT, and by the Education and Training Teacher Quality Assurance Process (TQAP) in New South Wales. According to A. Thomas (2001), the Victorian Qualification Authority (VQA) is responsible for developing policies, criteria, and standards for all public qualifications, except higher education. The teacher education in Russia is set and monitored by the Federal government and attestation is a part of it. As one of the constituent parts of the standards, "teacher qualification" was present in Victoria and Tasmania, and in Russia. However, the requirement of appropriate pre-service teacher training or initial teacher education is one of the components of registration in all the other Australian states and territories, and in England.

Professional knowledge and essential knowledge (Russia), practice, skills (England) and responsibilities (Russia), relationships, and development. It is impossible to separate these parts because they overlap jurisdictions. Overall, the state and territory educational authorities responsible for the standards development followed the MCEETYA *Framework*'s constitutient parts – professional knowledge, practice, values and relationships, under a variety of terminology but covered all recommended constituent parts.

New South Wales. The NSW Institute of Teachers' *Professional Teaching Standards* cover all aspects of the teaching career that was recommended by the MCEETYA *Framework*. These align only with three teaching domains – professional knowledge, professional practice, and professional commitment. However, further analysis shows that commitment is divided into: professional relationships, professional conduct, ethics and values, and professional development.

[1760] Russian: "Народный учитель," "Заслуженный учитель" и "Заслуженный преподаватель."

The Northern Territory. Similar to New South Wales, in the Northern Territory there is a set of professional standards except that in New South Wales the term "professional commitment" is used rather than but "professional engagement."

Queensland. The standards also align closely with the key elements of the *National Framework* – professional knowledge, practice, relationships, and values. They cluster around the three key facets of teachers' work – teaching and learning, professional relationships, and professional growth. A number of key professional values are outlined for each aspect of the practice.

South Australia. There are also three core principles of professional knowledge, practice, and relationships. These are integrity, respect, and responsibility – the values that underpin the core principles.

Tasmania. There are four elements: professional knowledge, practice, relationships, and values.

Victoria. The constituents of the Victorian Institute of Teaching are similar to those of the Northern Territory. While of *Code of Ethics with Core Values* (the Teacher Registraion Board, n.d.) in the Northern Territory is not included in the standards, "professional conduct" is one of the constituents of the Victorian standards.

Western Australia. The Western Australian College of Teachers set three constituent parts of the standards as follows: professional knowledge, practice, and engagement. Professional engagement consists of "effective partnerships" (standard 9), "professional responsibilities" (standard 8), and "professional learning" (standard 7).

England. The standards have similar constituent parts to the Australian standards. These are professional knowledge and understanding, professional practice/skills, and professional attributes. The professional attributes are divided into communicating and working with others, relationships with children and young people, frameworks which outline duties, and personal professional development.

Russia. The same constituent parts appear under slightly different terminology. These are essential knowledge and professional responsibilities. The latter includes professional practice/skills/responsibilities (what teachers should be able to do), professional relationships (who should teachers communicate with), professional conduct, ethics and values, and professional development.

Professional conduct, ethics and/or values. While some jurisdictions (e.g., NSW, TAS, VIC, WA, England and Russia) cover professional conduct, ethics and/or values in the sets of

standards to some extent, other sets have stand-alone statements as constituent parts of standards (e.g., the NT) or components of registration (e.g., conduct – in QLD; and ethics – in SA and WA).

Professional experience and length of service. In Russia, the length of pedagogical experience[1761] is an essential part of both attestation and the characteristic levels. One of the factors that determines advancement from one level to another is the length of pedagogical service which is measured in years in the following steps: from two to five, five to ten, ten to twenty, and more than twenty years, as per the *Qualification characteristics (requirements) of educational institutions of Russian Federation, Supplement No. 2 of Government Reg. No. 46* (Ministry of Labour of the Russian Federation, 1995). In Tasmania, there is a registration component that takes into consideration not only teacher qualification and length of service, but other aspects of employment as well. Registration requires evidence of "an applicant's teacher education studies in conjunction with the length, location and timing of her or his teaching experiences to determine the category of registration to be granted, subject to a satisfactory character check" ("Teachers' registration," Tasmanian Department of Education, n.d.).

[1761] Russian: стаж.

Appendix 8H

Sections of the Standards Constituent Parts: Career Levels, Teacher Qualifications

Career levels. These include graduate, competent, accomplished teacher, and/or educational leaders. While there are a number of standards which identify the specific attributes of individual teachers in relation to different career levels, the South Australian and Western Australian jurisdictions do not define the career levels.

Graduates. In Australia, the *National Framework* states that "a graduate is not yet recognised as a competent and capable practitioner with full professional standing. Graduate teachers are about to begin their teaching careers" (Ministerial Council on Education, 2003, p. 10). In summary, the *National Framework* describes a number of characteristics of graduate teachers. Graduates are new to the profession, are neither competent nor capable as teachers although they have knowledge, skills, and attitudes to help their students to learn and know themselves how to learn, and they set high expectations for themselves and their students. In addition they are committed to the high achievement of their students and contribute to the school and wider community. This latter attribute is a result of them having certain personality characteristics such as communication skills (p. 10). However, according to the *National Framework*, there is not enough professional practice time in their qualifications as it is said that "their essential qualification lies predominantly in study rather than professional practice" (p. 10). Does this mean that the *Framework* advocates that there should be more professional practice in the educational courses of teachers? They not only "possess the requisite knowledge, skills, values and attitudes to plan for and manage successful learning" but also have teaching qualifications (p. 10). However, according to the *Framework,* they are not teachers as yet.

This definition may contradict other Australian legislation. For example, as established in part 1A division 6 section 50 of the *Civil Liability Act 2002*, the level of skill that is reasonable to expect from a qualified professional is the standard of professional competency in that industry.

(1) A person practising a profession (a professional) does not incur liability in negligence arising from the provision of a professional service if it is established that the professional acted in a manner that (at the time the service was provided) was widely accepted in Australia by peer professional opinion as competent professional practice (NSW Parliament, 2002).

Therefore, a particular characteristic, such as a lack of experience is not relevant when determining civil liability in negligence. As a result, the MCEETYA *Framework* contradicts the New South Wales legislation.

Australia. The extents to which the Australian jurisdictions follow the *National Framework* vary. There is no definition provided in South Australia and Western Australia. The New South Wales standards are an example which closely follows the national *Framework*. However, it does not agree with the *National Framework* in the part where a graduate is not yet recognised as a competent and capable practitioner. Unlike New South Wales, the standards in the Northern Territory "reflect the national *Framework* in acknowledging that a graduate teacher is not yet recognised as a competent and capable practitioner with full professional standing" ("Graduate teachers," TRB, 2006). In Queensland there is no specific definition for graduate teacher. Rather the focus is on "teacher quality, the changing nature of teachers' work and the new demands being placed on teachers by students, their families and the broader society" (QCT, December 2006). Yet this statement should not be taken for granted as it echoes the MCEETYA *Framework* in that graduate teachers are life-long learners and contribute to the school and the wider community.

The Tasmanian document partly follows the MCEETYA *Framework.* When defining the graduate teacher it does not stress that they know how to learn themselves, set high expectations, commit to the high achievement of their students, or contribute to the school and wider community. Unlike in New South Wales and the Northern Territory, the authorities in Tasmania believe that even though graduate teachers are just about to begin their teaching careers, they "are expected to have gained theoretical understandings about teaching and learning through their studies, and applied these understandings through limited teaching practice such as supervised practicum and internships" (The Tasmanian Teachers Registration Board, 2007). The Victorian Institute of Teaching (2009) does not provide a definition of graduate teachers but "requires all graduating teachers to have had pre-service professional learning experiences which lead to a development of practice within… the standards."

England. There is no definition of graduate teacher but it is specified in the *Introduction to Standards* that the newly qualified teachers (NQTs) are not required to meet fully the core standards until the end of their induction period ("Introduction to Standards," The Training and Development Agency for Schools, 2007a, p. 3).

Russia. There are three issues in relation to this section of the standards. Firstly, career-wide characteristic levels in Russia deal with specialists rather than graduates. They are also becoming more specific in relation to teaching music. For example, in the Q*ualification characteristics (requirements) of educational institutions of Russian Federation, Supplement No. 2 of Government Regulation No. 46* there are a number of specialists. Among them there are "teachers" and "music teachers." Secondly, "graduate"[1762] and "specialist"[1763] is not a variation in terminology. The fundamental difference is in their definitions. A graduate is a person who is in his or her final year of study or has already graduated from an educational institution. In relation to workplace and employment, however, there are specialists who possess specific knowledge, skills, and other attributes as a result of the specialised vocational or university study. Any specialist is a professional and holds the appropriate qualification. Thirdly, the *Education Act of the Russian Federation* (1992) declares that:

> Having completed the professional education and obtaining the relevant qualification, graduates must be assured of securing a place in the profession. (chapter II s. 9(6.1))

Therefore, unlike the Northern Territory and New South Wales authorities that agree with the MCEETYA *Framework* in that graduate teachers are not teachers yet, those who have completed vocational or tertiary training in Russia are seen as qualified professionals and competent teachers.

Professional Competence. The next section of the standard's constituent parts defines and/or describes the characteristics of the teachers at the level of professional competence. The MCEETYA *Framework* states that:

> The *National Framework* allows for the establishment of a mechanism and process that signifies professional competence or formal and full entry to the profession. Professionally competent teachers have demonstrated successful teaching experience. They effectively monitor, evaluate and plan for learning and are able to tailor teaching programs to meet the needs of individuals and groups within the class. Professionally competent teachers have a record of effective and ongoing professional learning. They work collegially and in teams to further enhance their professional practice, and take greater responsibility in collaboration with others for identifying and addressing their own learning needs. They are effective members of a school and its broader community and interact effectively with stakeholders. (p. 10)

[1762] Russian: выпускник.
[1763] Russian: специалист.

This differs from graduate teachers' qualities in that competent teachers have demonstrated successful teaching experience and are able to adjust teaching programs to the needs of individual students and groups within the class.

Australia. Overall, there is no information in the standards that describes the professional competence level of teachers in the ACT, South Australia, and Western Australia. New South Wales mirrors the MCEETYA *Framework.* The Northern Territory reflects the *Framework* but refrains from recognising that the competent teacher should "effectively monitor, evaluate and plan for learning and are able to tailor teaching programs to meet the needs of individuals and groups within the class" ("Competent teachers," TRB, 2006). In this section of the teacher career paths, Queensland continues to focus on the teacher as a role model for their students. The central point of the competent teachers' attention is the future needs of the students. Students should have applied knowledge rather than just theoretical knowledge. They should also have values to be effective citizens and be computer literate. Only the themes of life-time learning and contribution to the society echo the MCEETYA *Framework*. In Tasmania there is no definition of a competent teacher but it is mentioned that competent teachers are "teachers in all teaching contexts, in any content area and at any grade level" (The Tasmanian Teachers Registration Board, 2007) which is more general than the recommendations of the MCEETYA *Framework.* Similarly to Queensland, in the Victorian standards for full registration teachers' qualities are also seen through the learning and well-being of the students. In general, it reflects the MCEETYA *Framework.*

England. There is no definition for teachers who are being considered under the core standards as competent teachers. In lieu of the fact that the framework of standards is progressive, teachers are expected to reflect this component of the standards in the development of their professional attributes, knowledge, understanding, and skills. The teachers should also demonstrate an increasing effectiveness in their roles ("Introduction to Standards," Training and Development Agency for Schools, 2007a, p. 3).

Russia. There is no definition of music specialist or music teacher in this section of the standards.

Professional Accomplishment. The next section of the standard's constituent parts is about the teachers who are characterised as accomplished. The MCEETYA *National Framework* recognises the teachers

> who are highly accomplished and highly regarded by their peers. Teachers at this level are highly proficient and successful practitioners. They are recognised by other

> teachers as having in-depth subject knowledge and pedagogical expertise. They keep abreast of and contribute to professional learning and contribute to the professional learning of others. These teachers are advocates for the profession and their schools. They communicate effectively to diverse audiences and interact professionally with the community (p.10).

Australia. An accomplished teacher career is addressed in New South Wales, the Northern Territory, Tasmania, and in England and Russia. While the Northern Territory standards mirror the *National Framework*, the NSW Institute of Teachers also reflects it but expands the teachers' role by "mentoring beginning teachers" (NSW Institute of Teachers, 2004, p. 2). In Tasmania, accomplished teachers provide a high quality educational experience for all students they teach; they identify and address the obstacles that students face in order to participate fully in education. Yet compared to the *National Frameworks*, in the Tasmanian standards the roles of teachers are significantly diminished as their contribution to the professional learning of others and their ability to effectively communicate and interact professionally with diverse audiences and the wider community is not recognized.

England. There are two levels of accomplishment in teaching. The first is "post threshold teachers" which is similar to the Australian *National Framework* as it covers the same aspects. The second is "excellent teachers" who satisfy the standards which are similar to the post threshold teachers; however such teachers are more accomplished and display leadership qualities. For example, excellent teachers provide an exemplary model to others through their professional expertise, play a leading role in raising standards, and address their development needs through highly effective coaching and mentoring ("Introduction to Standards," The Training and Development Agency for Schools, 2007a, p. 3).

Russia. There are teachers with honorary titles which are similar to the title of "excellent teacher" used in England. However, the literature does not provide any description of accomplished teachers.

Professional Leadership. The MCEETYA *Framework* provides a very detailed description of professional leaders:

> Within a profession, and among the most accomplished of professionals, some individuals will have the capacity and the willingness to apply their professionalism in ways that are transformative for their profession, for students and the community. Such teachers have a record of outstanding teaching and are committed to enhancing the quality of teaching and learning. They are committed educators who can articulate

> a vision of education to their students, peers, the profession and the wider community. These teachers are knowledgeable about the latest developments in pedagogy and can apply those developments to unique student contexts. They have outstanding interpersonal and leadership skills, underpinned by principles of fairness, compassion, integrity and equity. They recognise the talents of others and promote and encourage those people to achieve their potential. They apply critical analysis and problem solving skills to educational matters, and engage in ongoing professional learning and facilitate and support the professional learning needs of others. They communicate effectively with the community to support the development of the school and promote student learning. (p.10)

Australia. However, New South Wales is the only Australian state that recognises the leadership level and expands the recommended framework by adding a statement about the type of employment these teachers may have within schools; namely that "They may be employed in formal leadership positions within schools" (NSW Institute of Teachers, 2004, p. 2). In New South Wales it is also specified that these teachers assist and support the professional learning needs of others, particularly in "induction programs for beginning teachers" (p. 2).

England. In practice, the standards relating to excellence are common to the "advanced skill teachers" (AST) and excellent teachers. However, there are three additional AST standards which are focused on their ability to carry out their work with other schools and on their leadership role ("Introduction to Standards," The Training and Development Agency for Schools, 2007a, p. 3).

Russia. In a similar section of the Russian characteristic levels, the leadership levels are listed as directors, executives, or administrators who manage the state or municipal education institutions.

Teacher Education and Qualifications. This part of the thesis addresses the issue of teacher qualifications obtained in pre-service training, with the main focus on the teacher qualification requirements that are articulated in the professional standards for teachers. Hence, there are a number of jurisdictions where the teacher qualification requirements do not constitute the essential sections of the professional standards. I will investigate the teacher education courses that lead to the teacher qualifications and are required for registration and accreditation.

Pre-service teacher education and the standards for teaching. There are only three jurisdictions that mention pre-service teacher training in the standards for teaching. Firstly, the Victorian Institute of Teaching (VIT) is required, under its enabling legislation, to "approve teacher education courses that will lead to qualifications or competencies in teaching that satisfy the requirements for registration as a teacher" (Institute of Teachers Regulation, 2005). The "Standards for Graduating Teachers" in Victoria require "four years of tertiary education including at least one year of pre-service teacher education and specific subject guidelines" (VIT, 2009). Secondly, graduating teachers in Tasmania are required to obtain a qualification in "the context of an approved pre-service teacher education course and supervised internship" (The Tasmanian Teachers Registration Board, 2007). Lastly, the characteristic levels provide data on specialists in their first year of service in Russia. According to *Regulations,* there are two levels of new specialists. The first level is for specialists whose vocational education is in the specialist field of music and music education (Diploma – three years and ten months of study after completion of secondary studies (equivalent to Australian Diploma in Music and Education) with no experience required. The second level is for specialists who have graduated from universities in the specialist field of music and music education (Degree, five years of study (equivalent to Australian Double Degree BMus/BEd and Masters) with no experience in education (teaching). These new specialists possess the following qualification: music teacher in a comprehensive/general school[1764].

Teacher education courses and registration, accreditation, and attestation. There is a relationship between teacher registration, accreditation, and attestation authorities and teacher education. Pre-service or initial teacher education programs provide the necessary skills, knowledge, and experiences for those entering the profession. The teacher registration authorities in every jurisdiction have or are putting into place some form of quality assurance system for its teacher educators. Initial teacher education is required for registration in all jurisdictions. The standards for entry level to the profession are also seen as particularly crucial in all jurisdictions. The Russian and English education systems align professional entry-level requirements to teach in schools with teacher education courses conducted by tertiary education institutions nationally.

[1764] Russian: учитель музыки.

In Australia, each state and territory has their own requirements for the content of teacher training courses which lead to approved teacher qualifications. According to the Australian Education Union (AEU, the ACT branch):

> All the teacher registration authorities established by Australian state and territory governments have responsibilities regarding the accreditation of pre-service courses… The extent to which authorities are prescriptive in their processes for approving or accrediting teacher education courses varies. The minimum formal requirement for course approval in Australia is that it must be a degree course of three or four years duration in a recognised higher education institution. Beyond specifying this minimum benchmark, authorities have different processes for approving or accrediting pre-service courses. (n.d., p. 9)

The teacher registration bodies of Queensland, South Australia, Tasmania, Western Australia and the Northern Territory recognise university courses approved by other jurisdictions. These include approved programs by the Teacher Registration Board of the Northern Territory, the Teachers Registration Board of South Australia, the Queensland College of Teachers, the Victorian Institute of Teaching, and the Western Australian College of Teaching.

Many of the states and territories have developed supplementary documentation to reflect their requirements for teacher education courses including the lists of approved university courses. In the following pages a number of quotes are taken from registration or accreditation regulations which appear under the title "teacher education" on the websites of registration or accreditation authorities. In order to narrow down the focus of the inquiry, it is reasonable to focus on teacher training in music. Yet, it is widely known that at the primary level in Australia and England, music is taught mostly by generalist teachers. Therefore, from the current evidence I suggested considering a number of possible types of teacher training courses. It is presumed that all these courses have to have some music component in their contents because music is a compulsory subject in primary school. Since music at secondary schools is taught by specialists, it is worth considering only those training courses for teachers which have specialised in music.

Australia. In the following statement, Jeanneret (2006)[1765] referred to Australia as a whole, and in which teacher accreditation and registration systems have been established in recent years. Jeanneret (2006) wrote that:

[1765] Table 8a, row 9.

> Teachers have to meet certain criteria before they can be registered to teach and University pre-service courses have to address certain criteria before receiving accreditation. This accreditation system is largely driven by state and territory education authorities and is based on what they perceive to be the desirable attributes of graduate teachers coming into the government school system. (Jeanneret, 2006, p. 96)

However, the ACT government education system has not developed the registration requirement and standards yet, although this does not mean that applicants for classroom teacher positions do not need qualifications. They must have four-year teacher training qualifications (Bachelor of Education or Bachelor Degree and Diploma and Diploma of Education). These qualifications can also come from any teacher educational institution, including overseas institutions which are subject to the requirements of the National Office of Overseas Skills Recognition. The ACT Government already has a number of systems in place that control "teacher entry selection criteria that emphasise academic competence, an ability to understand and manage an inclusive learning environment, an understanding of student monitoring, assessment and reporting processes and a capacity to contribute to the broader life of the school" ("Present situation," ACT Department of Education and Training, 2006).

The NSW Institute of Teachers links teacher accreditation with accreditation of teacher education courses in all universities in New South Wales. Graduate teachers get automatically accredited by the NSW Institute of Teachers if they have completed a locally approved degree. There are a variety of approved university courses including single and double undergraduate degrees for both primary and secondary schools (see Table 8e). There is some historical evidence indicating a modification of the course in line with the accreditation requirements. For example, A. Thomas (2000)[1766] referred to the University of Newcastle where the double degree Bachelor of Teaching/Bachelor of Music was modified to increase the number of methods of teaching and learning and included a professional preparation component throughout the four-year degree. However it is not clear whether these were music-specific or general pedagogical modifications.

There is no formal course accreditation of teacher education courses in the Northern Territory. Rather, the body's legislation requires teachers to "liaise with institutions providing teacher education courses in relation to standards and relevance of those programs to the teaching profession in the Territory" (The Legislative Assembly of the Northern Territory,

[1766] Table 8a, row 5.

2004). At present, the Northern Territory is the only jurisdiction where there is a primary teacher training course which incorporates music. This course is a double degree Bachelor of Music/Bachelor of Education (BMus/BEd Primary Strand). There are also a number of secondary school teacher education courses which appear as double degrees (Bachelor of Music/Bachelor of Education (BMus/BEd) (NT Teacher Registration Board [TRB]).

The TRB (TRB, 2007) in Tasmania barely touches the topic of teacher qualification requirements in the *Standards Framework*. It varies general expectation for the initial preparation of teachers saying that "all children in Tasmanian schools are taught by skilled and qualified teachers, who are of good character" and that "within the context of an approved pre-service teacher education course and supervised internship." However, the TRB requirements (2010) for registration are:

> (a) four-year undergraduate pre-service teacher education programs assessed as comparable to those currently offered by the University of Tasmania;
> (b) two-year postgraduate pre-service teacher education programs assessed as comparable to that currently offered by the University of Tasmania, combined with the equivalent of a 3 year undergraduate degree (minimum);
> (c) one-year postgraduate pre-service teacher education programs assessed as comparable to the Diploma of Education previously offered by the University of Tasmania combined with the equivalent of a 3 year undergraduate degree (minimum); and
> (d) other programs of teacher education, as the Board may determine in a particular case, where the applicant has tertiary qualifications that, when combined with the teacher education programs are equivalent to a 4 year degree (minimum).
> ("Recognised teacher education qualifications," 2010)

In Victoria as in New South Wales, the Accreditation Committee of the Institute, using evaluation guidelines formally reviews and approves all teacher education courses in its jurisdiction. The details of requirements for the teacher education qualifications in Victoria are found in two documents. First, there are requirements that underpin the *Standards for Graduating Teachers* acknowledging that graduating teachers have to have "four years of tertiary education including at least one year of pre-service teacher education and specific subject guidelines" (The Victorian Institute of Teaching, n.d.). Second, the *Standards, Guidelines and Process for the Accreditation of Pre-service Teacher Education Courses, Preparing Future Teachers June 2007* provides more details of requirements for the teacher education qualifications. It states that:

> Teachers may be prepared for teaching through four-year undergraduate programs in either a single education degree (e.g. Bachelor of Education) or a double degree where two degrees are completed at the same time (e.g. Bachelor of Teaching/Bachelor of Arts). Alternatively, graduates who already hold a non-teaching degree or equivalent may undertake their pre-service teacher education in a postgraduate course of one or two years duration (e.g. Graduate Diploma of Education, Graduate Diploma in Education, Bachelor of Teaching). (Victorian Institute of Teaching, 2007b)

More to the point, in addition to this the *Specialist Area Guidelines* clarify the specialist area for teachers of primary and secondary schools. Thus, the requirements for teacher music training include:

> Major study in Music which includes Practical Music; or
> Major study in Music together with AMEB Grade VI or Year 12 Practical music; or
> Major study in Music which includes Practical Music specialising in one or more musical Instruments. (Victorian Institute of Teaching, 2003, pp. 4-7)

Jeanneret (2006) examined a draft of the document designed by The Victorian Institute of Teaching in 2006 in relation to the standards and the accreditation of pre-service teacher education courses. Jeanneret concluded that the document mentioned "the arts once in a 20 page document and there is no mention of music at all. With such a minor mention, faculties of education are unlikely to make any more room for the arts, let alone music" (p. 96).

There are also a number of single and double degree courses for both primary and secondary school levels. In Queensland there is an arts focus in primary schools, in Western Australia there is an arts focus for primary schools and a music focus for secondary schools, and in South Australia there is a general education and music focus for primary schools and secondary schools respectively (see Table 8e).

England. The historical data show that in the 1960s, in order to teach music in a primary school it was necessary to have one of the following qualifications:

1. The Teacher's Certificate

This is obtained by attending a college of education for three years. In some colleges they offer a two-year course for mature students who have already followed some form of further education or obtained a diploma from one of the recognised schools of music.

2. A music diploma plus a one-year teacher training course

This entails studying at a music college for two years as an internet student and obtaining a music diploma and then attending a college of education for one year to obtain the Teacher's Certificate.

3. A three-year course at a school of music to obtain a graduate diploma

> Since December 1963 it is no longer possible for a person who has obtained and external diploma from a school of music to qualify as a trained teacher who can work in a primary school. (B.R.D., 1968, p. 31)[1767]

At present, in order to be registered, teachers are required to complete teacher training and meet the competencies required for the Qualified Teacher Status (QTS). The QTS is an award given to teachers who have demonstrated that they have met the required professional standards to be considered qualified to teach in schools. Without the QTS a teacher cannot register with the General Teaching Council for England (http://www.gtce.org.uk/) and therefore cannot be employed as a qualified teacher. The *Education Act 2002* defines the "qualified teacher" as a person who satisfies requirements specified in regulations (Parliament of UK, 2002, s. 132(1)). These regulations are: (a) the possession of a specified qualification or experience of a specified kind; (b) participation in or completion of a specified programme or course of training; and (c) compliance with a specified condition (Parliament of UK, 2002, s. 132(2)). In England, an undergraduate degree and some form of teacher training is compulsory for new Qualified Teacher Status (QTS) applicants. These include the Bachelor of Education (BEd), Bachelor of Arts (BA), or Bachelor of Science (BSc). For those who already have a degree, the most common way to achieve QTS is to undertake a postgraduate teacher training course, such as the Postgraduate Certificate in Education (PGCE), and Professional Certificate in Education, or to undertake employment based training, such as the Graduate Teacher Programme (GTP). There are also some undergraduate degree qualifications, such as the Bachelor of Education, that lead to the award of a first degree and QTS. The Training and Development Agency for Schools (TDA, http://www.tda.gov.uk/) is concerned only with the courses listed above so there is no reference to teacher music training.

Russia. The Federal authoritative body is responsible for the licensing and accreditation of all educational programs that are implemented in all tertiary educational institutions (Duma, 1992, chapter III s. 28(24)). There are two pathways for a person to gain the qualification of music teacher. These are the diploma in the specialist area of music and music education (equivalent to Australian Diploma in Music and Education (MusEd) – 3 years 10 months), and the degree in the specialist area of music and music education (equivalent to Australian Bachelor's Double Degree BMus/BEd together with Master's Degree in Music and/or Music Education – 5 years 10 months).

[1767] Table 8a, row 10.

Appendix 8l

Sections of Standard Constituent Parts and a Degree of Prescriptiveness

Professional Knowledge (continued).

Cross-curriculum content. These are: Information and Communication Technologies (ICT) are required in New South Wales, Queensland, and in England. Literacy and numeracy are mandatory in Queensland and England. Achievement and diversity is required in New South Wales, South Australia, Western Australia, and in England and Russia. Health and well-being is required in England. Work, employment, and enterprise with knowledge of post-school options for young people, including education and training pathways, is required in Queensland and Russia; and values and morals, civics and citizenship are required in Queensland and Russia. The sections in the New South Wales standards dealing with Knowledge of achievement and diversity is more detailed than those for South Australia, Western Australia, and Russia. It concerns the cultural, ethnic, and religious background of the student and the effects of these factors on learning. While the New South Wales, South Australian, and English standards concentrate on knowledge of diverse learner contexts, the Russian standards focus on knowledge of methods of recognising, supporting, and teaching.

The section dedicated to literacy and numeracy appears in the Queensland and England standards. This is not included in Russian characteristic levels for music teachers because it is not a focus of school music curricula in Russia. The music lessons in Russia have aesthetic objectives for the development of interest and love of music (I. Petrova, 2005, p. 9). It is based on Kabalevsky's belief that the music educator should establish the children's interests and love of music, habits relating to music perception, broaden listening capacity, and teach the elements of music theory (I. Petrova, 2005, p.31). Even though the Russian characteristic levels do not see Information and Communication Technology, and numeracy and literacy as essential knowledge, they set most of the requirements for what teachers must know in relation to cross-curriculum content.

The general observation of the data summarised in Table 8f shows that for the sections dealing with aspects of professional knowledge for teachers, the Northern Territory and Victorian standards establish the least out of all the Australian states. Both standards include the knowledge of subject content, psychology of teaching and learning, and pedagogy. The South Australian standards divide professional knowledge into three sections and title them as: learning processes, learning content, and learning context. These correspond to "teachers know about learning processes and how to teach and implement,"

"teachers know the content they teach," and "teachers know about learner contexts and diversity." Consequently, professional knowledge is seen through the bond of learning and teaching. While in Australia and England, sections usually start with teachers "know…" or teachers "have knowledge of…," in Russia, all sections start with "teachers must know…" and this highlights its very prescriptive nature.

Professional Practice and Skills (England) and Professional Responsibilities (Russia). Table 8g summarises a number of sections of the standards' constituent parts that concentrate on professional practice, and skills or professional responsibilities (Russia). All standards outline clearly what teachers need to demonstrate but the prescriptive nature of the standards varies across jurisdictions. The degree of prescriptiveness will be a part of the analysis of the standards' content. There are differences in how the jurisdictions name the standards' constituent parts – professional practice, skills (England) or professional responsibilities (Russia) - as well as how different jurisdictions unfold the constituent parts in each of the sections. For the purpose of this thesis, the sections dealing with professional practice, and skills (England) or professional responsibilities (Russia), are grouped around seven areas: "planning and teaching," "assessment," "reporting," "program evaluation," "team working and collaboration," "teaching strategies/practices/methods/approaches," and "learning environment." The first column of Table 8g is a collection of aspects of teacher professional practice, and skills or professional responsibilities (Russia).

Degree of prescriptiveness. It was primarily the MCEETYA Framework that set the national requirement which aim to identify basic "knowledge, understanding, **skills** and values" that all Australian teachers should hold (p.2)[1768]. It also articulated its objective which is to provide "the basis for agreement on and consistency around what constitutes quality teaching and facilitates the articulation of the knowledge, understandings, **skills** and values for effective teaching" (p.2). However, when describing these through specific aspects of teachers' work, skills are redesignated and transformed into "professional practice" (p.11). This shift changes the nature of the standards. The term "practice" brings a less prescriptive character to the requirement as well as two new distinct qualities. Firstly, practice may be interpreted as a repeated performance or systematic exercise for the purpose of acquiring skill or proficiency. Secondly, practice may be seen from the broader point of view as pursuit of a profession similar in the way that lawyers and doctors pursue the practise of law or medicine.

[1768] Bold on this page is mine.

Following the MCEETYA *Framework*, all standards across Australia employed the less prescriptive term "practice." However, it is impossible to determine whether the authors were referring to one or the other of the meanings, or both of the meanings.

The professional standards for teachers in England are more prescriptive in character than they are in Australia. The skills require special teacher training in which teachers gain competency and experience. In other words, while teachers in England have to demonstrate that they are competent and proficient in a number of skills, teachers in Australia have to perform repeatedly in order to acquire skills or proficiency. Teachers in the Russian educational system are assessed against selection criteria that emphasise "professional responsibilities" which are highly prescriptive in nature. The Russian characteristic criteria set a burden of obligation upon teachers. They contain the main functions of the teachers who are not only commissioned with them but also are legally responsible. For example, one of the sections of professional responsibilities states that teachers must provide the level of student learning outcomes which corresponds to the requirements of the State Educational Standards and are liable in the case of inadequate provision of program contents to the students.

When comparing the approaches which different jurisdictions use to divide professional practice, and skills (England) or professional responsibilities (Russia) into the sections, the degree of prescriptiveness may also be measured. The English standards simply list the teachers' skills as the acts or processes which teachers should be able to perform. These are: planning, teaching, assessing, monitoring and giving feedback, reviewing teaching and learning, shaping the learning environment, and teamwork and collaboration. As in England, the South Australian, Tasmanian, and Western Australian standards also display the lists of areas that teachers exercise in their profession. These are: planning and teaching, feedback and reporting, and shaping the learning environment in South Australia; and teaching practice, shaping the learning environment, and planning and assessment in Western Australia. However, these are then expressed in the fuller terms as a number of specified actions. These appear in South Australia, for example, as the following: "teachers plan and implement teaching strategies for successful learning experiences"; "teachers assess and report learning outcomes"; and "teachers create a safe, challenging and supportive learning environment." In Western Australia, the areas of teacher practice are unfolded in a similar manner: "teachers use a range of teaching practices and resources to engage students in effective learning"; "teachers create and maintain a safe, challenging and supportive learning environment"; and "teachers plan, implement, assess and report for effective learning."

In New South Wales, the approach to the way the sections are set out is similar to that in South Australia and Western Australia, but in reverse order. Firstly, the NSW Institute of Teachers specifies actions: "NSW teachers plan, assess and report for effective learning"; "teachers communicate effectively with their students"; and "teachers create and maintain safe and challenging learning environments through the use of classroom management skills." Secondly, each of these exposes a number of aspects. For instance, the statement that "NSW teachers plan, assess and report for effective learning" highlights the importance of: planning, assessment, reporting, and program evaluation.

Unlike in the section on "professional skills" in England, the sections of standards in regard to professional practice in the Northern Territory, Queensland, Tasmania and Victoria are more prescriptive nature. They give clear and straightforward directions that teachers should repeatedly perform or systematically engage in specific types of exercises for the purpose of acquiring skill or proficiency in pursuit of the teaching profession. For example, in the Northern Territory "teachers plan and assess for effective learning," "teachers create and maintain safe and challenging learning environments," and "teachers use a range of teaching strategies and resources to engage students in effective learning." All sections of the Russian characteristic levels start with verbs in modal form which bring a tone of necessity, command, and emphasis. For example, teachers *must* "implement educational programs," "promote and assist students in setting their goals for further education, training, leisure, lifestyle and work options," and "establish learning goals that promote student personal development and social participation."

Planning and teaching. When the analysis comes to the sections on professional practice, skills, and responsibilities, all the English and Australian standards, as well as the Russian characteristic criteria, point out "planning and teaching." One essential difference between the English, Australian, and Russian standards for teachers is that in Russia, standards dealing with music subject content are explicitly met. For example, while teachers use a number of specific strategies appropriate to the subject they teach, music teachers must "teach and foster students taking into account specific aspects of teaching and learning *music*," "realise the development of students' *musical* abilities, emotional realm and creativity," and "shape students' aesthetic senses utilising various forms of *musical* activities." The next section requires the New South Wales and Northern Territory teachers to "select and organise programs" when planning and teaching. There is no need for Russian teachers to select and organise programs because they are all set in the minimum standards for educational programs for all levels and subjects. In Russia, teachers are ordained to

"implement educational programs" and "provide the level of student learning outcomes which corresponds to the requirements of the *State Educational Standards* and [are] liable in the case [of] inadequate provision of program contents to the students" as stated in the *Regulations* (Ministry of Labour of the Russian Federation, 1995, p. 17).

When teaching and planning, teachers are to "select, develop and use materials and resources" in New South Wales and the Northern Territory. This statement may be interpreted as meaning there are teaching resources at school from which teachers select materials, and if these are unavailable or absent, teachers make them themselves. In Victoria and Western Australia, however, the standards requirement to "use the range of resources" presumes the presence and availability of sufficient resources for teaching. The issue of resourcing for teaching music is worth considering and investigating in detail because in Russia there is the *List of essential educational and technological resources and equipment for comprehensive schools* (Министерство Образования и Науки Российской Федерации (MON) [Department of Education and Science of the Russian Federation (MON)], 2005b). The *List* outlines required and recommended resources for all subjects, particularly for music. The facilities for teaching music and their rational use is defined by the medical and epidemiological norms (The Federal Department of Health and Welfare, 2002). This is funded by the Federal government.

The New South Wales standards highlight the need for setting teaching and learning goals. The standards from Queensland and Russia provide more details of set goals. For instance, in Russia these include: "establish learning goals that promote student personal development and social participation" and "promote and assist students in setting their goals for further education, training, leisure, lifestyle and work options." Music teachers are required to "determine and set the learning goals and directions with respect to the individual and developmental needs of students as well as their creative capacities." Moreover, the list of sections of professional responsibilities for teaching music was expanded so that teachers "must realise the development of student *musical* abilities, emotional realm and creativity" and "must shape students' aesthetic senses utilising various forms of *musical* activities." Furthermore, teachers are required to have the specific skills for teaching *music*. This is to "perform on [a] *musical* instrument at a professional level."

Assessment. As can be seen from Table 8g assessment is a section of the standards for professional practice in all states and territories of Australia, and in England. New South Wales and Queensland provide more details in regard to assessment. They state that teachers "link assessment to learning," "provide feedback to students," and "monitor student progress

and record keeping." The South Australian standards view assessment only as the provision of feedback to students. The English standards include assessment, monitoring, and feedback. The Russian characteristic levels do not include assessment in the section on teachers' responsibilities. In relation to music teachers, as it was mentioned earlier, Russian students are not assessed in music at all. The data in the next three sections do not provide much detail. The section "reporting" occurs in New South Wales, the Northern Territory, Queensland, South Australia, Western Australia, and Russia. The section "program evaluation" is present in New South Wales, Queensland, and England. The teachers in England and Queensland are also required to demonstrate "team working and collaboration."

Teaching strategies, practices, methods and approaches. This section is included in New South Wales, the Northern Territory, Queensland, Victoria, Western Australia, and Russia. The New South Wales and Queensland standards have set a number of similar requirements for professional practice. These are: teachers' effective communication and classroom discussion, teachers' ability to group students, teachers' ability to manage students' behaviour, and a requirement to promote student responsibility for learning. While the New South Wales teachers have to manage classroom activities smoothly and effectively, the Russian music teachers have a responsibility to shape the students' aesthetic senses through various forms of musical activities.

Learning environment. This has three themes. The first concerns students' health and safety. The section "assure the safety of students" occurs in all jurisdictions except England. Interestingly, the English standards require teachers to have knowledge of student "health and welfare" (which was mentioned earlier) but this is not seen as a common skill that teachers have to demonstrate. The next few sections are focused on equal opportunities in learning. Once again, the New South Wales and Queensland standards have shared some aspects of professional practice. For example, teachers are required to "create an environment of respect and rapport" and to "establish [a] climate where learning is valued and students' ideas are respected." The Tasmanian standards highlight that teachers are to "operate in [an] equitable manner." Teachers are required to "create a supportive learning environment" in Queensland, South Australia, Tasmania, and Western Australia and "create an inclusive learning environment" in Queensland and Tasmania. The third theme concerns students' academic opportunities. The teachers are placed under obligation to "create and maintain [a] challenging learning environment" in the Northern Territory, Queensland, South Australia, Victoria and Western Australia.

Professional Relationships. Aspects of professional relationships appear in the standards of all jurisdictions. The data for the sections were gathered from similar constituent parts of the standards. For example, sections were extracted from professional commitment (NSW), professional engagement (the NT and VIC), professional relationships (QLD, SA, and TAS), professional engagement and effective partnership in particular (WA), professional attributes – communicating and working with others (England) – and professional responsibilities – professional relationships (Russia). Table 8h shows that effective teachers build relationships both within and beyond the school. There are a number of differences between jurisdictions in relation to professional relationships.

Types of professional relationships. In Australia the MCEETYA *Framework* points to professional relationships with parents and carers in the statement of professional values for teachers:

> *Teachers … work closely with parents and carers to acknowledge that the education of students is a shared enterprise.* (p.11)

Within the school, according to the professional standards, teachers build effective relationships with students in South Australia, Tasmania, and Queensland, and with children and young people in England. Teachers also contribute to effective professional teams in New South Wales, the Northern Territory, Queensland, South Australia, Western Australia, and England. Beyond the school, teachers foster effective relationships with families including parents and caregivers in Queensland, South Australia and Russia. Moreover, in Queensland, South Australia, Tasmania, and Western Australia, teachers may establish, maintain, develop and/or sustain relationships or partnerships with the wider community (wider networks also in SA). However, the standards do not make it clear what the "wider community" is or who they are. This vagueness is seen in the Tasmanian section about graduate teachers who need to "understand the importance of and demonstrate a capacity to develop effective professional relationships within… pre-service communities." It is not clear who are meant to be involved in pre-service communities.

Approaches. There are a variety of approaches to the sections which related to professional relationships. While the New South Wales, Northern Territory, and Victorian standards provide descriptive characteristics of teachers' behaviours, for example, "teachers are active members of their profession" and have "capacity to contribute to a professional community," the English standards highlight what teachers need to demonstrate. For example, there is "communicating and working with others" and "relationships with children and young people." The Russian characteristic levels and the South Australian and

Tasmanian standards, however, stress what teachers should do. For instance, the competent teachers in Tasmania are required to "develop effective professional relationships with students, and the school and wider communities." Teachers in South Australia are required to "work effectively with parents and caregivers and the wider community. In Russia, teachers have to "coordinate and manage relationships between pedagogical personnel and parents and caregivers." Another difference is seen when comparing the section from the Northern Territory and Victorian standards where "teachers are active members of their profession." In this statement it is not clear what is involved in being an "active member." In contrast, the Russian section specifies what the teachers do as active members of the profession; teachers "take part in professional organisations for teachers and other forms of pedagogical involvement."

Professional Conduct (Ethics and Values). Sharply defined codes and executable conduct are important for teachers because they define their roles and responsibilities in relationships with students, colleagues, and parents. When considering the relationship between professional conduct for teachers and professional standards for teachers, a number of issues should be discussed.

Firstly, when seeking employment in the government educational institutions in Australia, England, and Russia, all teachers are required to undergo a criminal history record check. This check determines if there is anything in a person's background that may prevent him or her from being employed as a teacher. The codes are based on the values, principles, and ethical obligations for all public servants. These usually include service to the public, responsiveness to government and the public, accountability, fairness, integrity, efficiency, and effectiveness. There are also a number of the broader ethical obligations for teachers. Teachers are expected to be apolitical and accountable for the effective and proper use of resources. They have to respect the rights of their colleagues and students, avoid conflicts of interest, obey the law and reasonable direction, act with fairness, integrity, and probity, protect sensitive information, avoid harassment and bullying, and respect differences and diversity. In all jurisdictions, the professional conduct expected of government teachers was set out in detail in the codes of professional practice long before the professional teaching standards were established. Having said that, a key question is whether professional conduct and ethics should be established and enforced in the professional teaching standards as they duplicate those that that currently exist.

Secondly, there is a difference between statements of ethics and standards in how they are set out. The statements of ethics usually aspire to ideals. They describe the best professional and behavioural practice. In contrast, the statements which describe the core standards of behaviour must be met and can be enforced through legal sanctions. Thirdly, there are a number of aspects of professional conduct and standards which overlap in practice. While professional standards describe the skills and abilities a teacher needs to be effective, the codes may also cover specific ethical obligations of the teaching profession. These may include protecting students from harm, maintenance and development of professional knowledge and skills, development and implementation of effective pedagogies, promotion of learning, the value of education, and acceptance of responsibility for high quality teaching. Lastly, in a situation where the teacher has breached a code of professional conduct or ethics, an issue of misconduct is raised. When a teacher cannot meet a professional standard, however, there is an issue of performance management.

As it was mentioned earlier in the chapter, all jurisdictions (except the ACT) have authorities which are responsible in one way or another for the establishment and maintenance of professional standards for teachers. In some Australian states and territories the authority is also given an explicit legislative responsibility for professional conduct, values, and/or ethics. For example, the Victorian Institute of Teaching was required to "develop, maintain and promote a code of conduct for the teaching profession" (The *Victorian Institute of Teaching Act 2001*). The Tasmanian and Northern Territory bodies have virtually the same responsibilities as dictated by legislation: "to develop and maintain a code of professional ethics for the teaching profession" (The *Teacher Registration (Northern Territory) Act 2004)*. The Western Australian body has to "establish and promote professional values relating to teaching in schools" (The *Western Australian College of Teaching Act 2004*). The Queensland authority is enabled to "develop codes of practice to provide guidance to approved teachers about appropriate professional conduct or practice" (The *Education (QLD College of Teachers) Act 2005).*

The sections of standards which include some coverage of professional conduct, values, and ethics vary not only in content but also have distinct qualities. In the latter case sections of the standards may have an aspiring character, may describe personal qualities and characteristics of the teachers, or may set out in detail the particular behavioural obligations of teachers. Professional conduct (ethics and values) appear in a variety of different standard constituent parts. They come within professional engagement (the NT and VIC), attributes (England), responsibilities (Russia) or commitment (NSW, QLD, SA and TAS) (see Table

8i). In Western Australia the professional engagement, responsibilities, and commitment overlap. The constituent parts define the nature of aspects of professional conduct included in them. For example, while professional engagement may be solely viewed as employment – job or profession – and attributes may be merely seen as the professional qualities and characteristics of a person who is employed as a teacher, professional responsibility, in contrast, has a very prescriptive nature. The latter puts a particular burden of obligation upon the one who is responsible. Commitment is also an obligation but it arises out of a person's sense of duty.

Australia. The MCEETYA *Framework* makes the following statement of professional values:

> Teachers are committed to their own development and continually analyse, evaluate and enhance their professional practice. They understand that the contexts in which they work are continuously evolving and changing and the need to adapt and respond to these changes. They work closely with parents and carers to acknowledge that the education of students is a shared enterprise.
>
> They uphold high professional ethics with regard to their own conduct and that of others, and respect their students and value their diversity. They act professionally at all times in their dealing with their students, peers, members of the profession and members of the community (p.11).

Thus, ongoing professional development (which will be discussed in the next section) and professional ethics and conduct are rendered by the national *Framework* as desirable values for teachers. Most of the Australian professional standards pertaining to professional conduct, ethics and/or values are short statements. They usually set out broad ethical aspirations. Some states and territories have developed the standing along codes of professional ethics (the NT, SA, and WA).

The ACT. The draft *Issues Paper No. 4* confirms that at the present there is a criminal history record check for teachers in operation as well as the *Teacher's Code of Professional Practice* which sets the professional conduct expected of teachers in government schools. The authors of the draft raise two questions. The first questions whether an ACT teacher registration body

> should have powers to conduct its own discipline and review processes in relation to teacher misconduct, or whether it should simply leave that role to teacher employers who would, of course, be subject to employment law and to processes set out in

> certified agreements. Separate powers would involve resources but arguably provide professional safeguards. ("Professional Conduct," ACT Department of Education and Training [DET], 2006)

And the second question is

> whether the body should have the power to issue its own codes of conduct or ethics. An issue here is that while the body can set broad aspirational and good practice goals in relation to conduct, it may be difficult to develop a uniform code for disciplinary purposes that meets the particular ethical needs of all sectors. ("Professional Conduct," ACT DET, 2006)

New South Wales. The New South Wales standards embedded the section of professional ethics and conduct in the standard constituent part "professional commitment." Further analysis into a subsection shows that there are some broader ethical issues. They strengthen and deepen during the course of the teacher's career. They relate, for example, to teachers' responsibilities and students' rights when graduate teachers "Understand regulations and statutes related to teachers' responsibilities and students' rights" (NSW Institute of Teachers, 2004). Competent teachers "demonstrate ethical behaviour by respecting the privacy of students and confidentiality of student information" and accomplished teachers "ensure that all contact with the educational and wider community is professional and ethical" (NSW Institute of Teachers, 2004).

The section of professional ethics and conduct also highlights the capacity to liaise, communicate and interact effectively and appropriately with a number of stakeholders including parents, caregivers, colleagues, industry, and the local community. These section of professional ethics and conduct progress from expectations from graduate teachers to teachers who have leadership roles (NSW Institute of Teachers, 2004).

The Northern Territory. The Northern Territory standards to some extent cover professional values, and ethics and responsibilities in the constituent part "professional engagement." For example, for graduates and competent teachers these are

> to share responsibility for the integrity of the profession by promoting learning, the value of education and the profession in the wider community;
>
> act with dignity, courtesy and empathy in their relationships with all staff, students, parents/carers and the education community; and
>
> understand and fulfil their legal and ethical responsibilities. ("Professional Practice," Teacher Registration Board (NT TRB), 2006)

There are also a number of more demanding requirements for accomplished teachers, who

> build networks, partnerships and working relationships to enhance the community's knowledge about, and are advocates for, the status of the profession;
> model and actively encourage professional integrity and empathy in diverse educational contexts; and
> model and mentor others in the legal and ethical obligations of the profession. ("Professional Practice," NT TRB, 2006)

The Northern Territory standards also have a standalone ethics statement which emphasises the ethical responsibilities of the teachers. The core values underpin the professional standards for teachers and the *Code of Ethics*. These are integrity, respect, justice, empathy, and dignity (TRB, n.d.).

Queensland. There are a number of sections with values for each aspect of practice which appear in the standards' constituent part "commitment." These values derive from the statements of scope. Thus, according to the Queensland standards teachers should be committed to all aspects of their practice. For example, the first scope statement proclaims that "teachers design and deliver learning experiences, for individuals and groups that employ a range of developmentally appropriate and flexible teaching, learning and assessment strategies and resources in information and communication technology (ICT) enriched environments" (Queensland College of Teachers (QCT), 2006). Therefore, teachers are committed to "working with young people and learners of all ages"; "believing all students can learn and supporting them to achieve success"; "articulating and generating enthusiasm for learning and modelling the skills of a lifelong learner"; and "making ICT integral to learning" (QCT, 2006).

South Australia. Integrity, respect, and responsibility are the values that underpin the standards and are fully articulated in separate statements in the *Teachers Registration Board's Code of Ethics for the Teaching Profession in South Australia* (Teachers Registration Board in South Australia (SA TRB), n.d.). This is based on a belief that at the heart of the teaching profession in South Australia there is a commitment of the teachers to education, learning, protection, and the wellbeing of learners (SA TRB, n.d.). The Tasmanian Registration Board has a standing along the concise *Code of Professional Ethics for the Teaching Profession in Tasmania* that also commits teachers to the principles of dignity, respect, integrity, empathy, and justice. Professional principles are also the learning that the community values and which underpin the professional standards for teachers.

Victoria. There were some subsections that relate to values and responsibilities of the teachers in the standards' constituent part "professional engagement" for graduates and teachers with full registration. Graduating teachers were expected to "understand the professional behaviour and ethical conduct expected of a teacher and demonstrate attitudes which support professional behaviour; be aware of stakeholders, industrial structures, career opportunities, and regulatory requirements which impact on their profession; and be aware of common administrative and professional duties and expectations of teachers, and can fulfil these competently" (The Victorian Institute of Teaching, 2003a).The teachers with full registration "promote learning, the value of education and the profession of teaching in the wider community"; and "understand and fulfil their legal responsibilities and share responsibility for the integrity of their profession" (The Victorian Institute of Teaching, 2003b). Victoria also has a short statement of ethics similar to those for the Northern Territory, South Australia, and Tasmania – the *Victorian Teaching Profession Code of Ethics* – based around the qualities of integrity, respect and responsibility (The Victorian Institute of Teaching, 2003c). According to the *Code*, it "sets out the ideal to which we aspire."

Western Australia. Unlike in other states and territories of Australia, the professional engagement, responsibilities and commitment overlap in Western Australia. The section on "professional responsibilities" appears in the standards' constituent part "professional engagement." This states that "teachers act in an ethical and professional manner to uphold the integrity of the profession" ("Standard 8," Western Australia College of Teaching, n.d.). There are a number of subsections which provide a deeper insight into what is understood under professional responsibilities. These are:

> Teachers promote the value of education, life-long learning and the profession of teachers in the school and the community.
>
> Teachers have organisational, technological and administrative skills to manage their professional duties.
>
> Teachers understand and fulfil their professional, legal and ethical responsibilities to students, colleagues and the community. ("Standard 8," Western Australia College of Teaching, n.d.)

Thus, there are educational values, conduct (duties), and other responsibilities. Like many other states and territories of Australia, the Western Australian College of Teaching also developed the *Western Australia Code of Ethics* (Western Australia College of Teaching, 2004). The professional *Code of Ethics* identifies "the ethical responsibilities and commitments of the teaching profession." It was designed to "guide ethical decisions and

actions and inspire professional excellence" (Western Australia College of Teaching, 2004). Thus, there is some degree of prescriptiveness and aspiration.

England. There are the *Statement of Professional Values and Practice for Teachers* (General Teaching Council for England (GTCE), 2004) and *the Code of Conduct and Practice* (GCTE, 2009). The issues of professional conduct and values are also included in the standards' constituent part "professional attributes" under the title "Frameworks." This section contains a number of professional duties, policies, and practices for teachers. These are, for example:

> Be aware of the professional duties of teachers and the statutory framework within which they work; (The Training and Development Agency for Schools, 2007a, Q3(a)) and
>
> Be aware of the policies and practices of the workplace and share in collective responsibility for their implementation. (The Training and Development Agency for Schools, 2007a, Q3(b))

On the one hand these statements defer to aspiring Australian statements with the desired goals or objectives for teachers' behaviour. They describe the behavioural characteristics of teachers who "have knowledge" or are "being knowledgeable." In other words, it is desirable for teachers to be well informed about the duties and policies that form the basis of their profession. On the other hand, teachers have to perform their duties and is something that teachers are expected or required to do by moral or legal obligation. Yet this makes the professional standards in England more prescriptive rather than descriptive.

Russia. The issues of professional conduct, ethics, and values are included in professional responsibilities. In contrast to the aspiring Australian statements and the descriptive statements of teacher behaviour in England, Russian teachers are obliged to act to fulfil their responsibilities. As members of an educational community, teachers are expected to adhere to the requirements, rights, and responsibilities articulated in the statements of professional conduct, ethics, and values, and share responsibility for putting them into practice. For example, Russian teachers "must adhere to the student rights and freedoms" and "provide a safe environment for students (student health and welfare) in accordance with the *Educational Act of the Russian Federation* and the *Convention on the Rights of the Child*" (Ministry of Labour of the Russian Federation, 1995). The following three responsibilities also dictate that teachers are to promote, advance, or foster "student socialising," "student social identity," and "conscious choice of further vocational training" (Ministry of Labour of

the Russian Federation, 1995). Thus, all Russian statements prescribe in detail the particular behavioural obligations of teachers.

Professional Development. Table 8j summarises a number of sections of the standards' constituent parts that relate to professional development. Learning undertaken once employed as a teacher is often referred to as in-service teacher education, professional development, professional learning or continuing professional development[1769]. In Australia, the MCEETYA *Framework* made a statement in regard to professional development for teachers within professional values:

> Teachers are committed to their own development and continually analyse, evaluate and enhance their professional practice. They understand that the contexts in which they work are continuously evolving and changing and the need to adapt and respond to these changes. They work closely with parents and carers to acknowledge that the education of students is a shared enterprise. (p.11)

However, Table 8j shows that professional development is included in a variety of other standards' constituent parts rather than in the sections with values. For example, in New South Wales, the Northern Territory, South Australia, Victoria and Western Australia, professional development is a section of professional engagement; and in South Australia, "professional and collegial learning" is a section of professional relationships. While the standards are not developed in the ACT yet, the Tasmanian standards for teachers do not cover the issue of professional development. Thus, all Australian states and territories follow the national *Framework* to an almost negligible extent. Table 8j also shows that "personal professional development" is included in professional attributes of the teachers in England and in professional responsibilities in Russia.

[1769] Russian: курсы повышения квалификации.

Table 8a

Teacher Registration, Accreditation, Attestation and Professional Standards for Teachers (Citations)

Row number	School level	Year	Citation (across Australia and England) and summary of citation (Russia)	Journal and place	Reference
1.	Primary and Secondary	1994	*As an immediate major outcome of collaboration Arts Education has scored three units towards a program of teacher accreditation by the Northern Territory University… in the Arts, have apparently been offered only two.*	*AJME*, NT	(Jarvis et al., 1994, p. 72)
2.	Primary and Secondary	1995	*Amongst many excellent initiatives, there have also been some areas of concern. The Victorian Government has established a Professional Recognition Program and has created a promotional structure called Leading Teacher Positions. This is a four level Structure and has enabled some music teachers to receive promotion and recognition of their fine work.*	*AJME*, VIC	(Caesar et al., 1995, pp. 72-73)
3.	Primary and Secondary	1999	[There is] *the requirement that all registered teachers must undertake at least two years of study in education – a type of postgraduate course – the jury is still out on the music side of things.*	*AJME*, QLD	(A. Thomas, 1999, p. 81)
4.	Primary and Secondary	1999	*There is a concerted support for teachers taking responsibility for induction into the profession of new teachers and for a model of National Teacher Registration to help guarantee "quality control" in the profession itself.*	*AJME*, NSW	(A. Thomas, 1999, p. 73)
5.	Primary and Secondary	2000	*At the University of Newcastle, the double degree – Bachelor of Teaching/Bachelor of Music – being modified to increase the number of Teaching/Learning subjects (methods) and includes a Professional Preparation component throughout the four-year degree. The aim is to increase the focus on teacher preparation in line with suggestions and feedback from stakeholders such as DET and the NSW Teachers' Federation.*	*AJME*, NSW	(A. Thomas, 2000, p. 66)
6.	Primary and Secondary	2000	*Professional organisations, teachers' unions and the WA Government have discussed the desirability of setting up a Teachers' Registration Board in WA. Teachers' unions have pushed for a registration board to lift professional standards, ensure competency between States and to guard against teachers with convictions for actions against children.*	*AJME*, WA	(A. Thomas, 2000, p. 81)
7.	Primary and Secondary	2001	*Teacher registration comes in to force on January 1, 2003. The Teacher Registration Board has been established and information pamphlets and application forms have been sent to al teachers. Issues of part time music specialists seem to be covered by the category "Limited Authority to Teach" as specialists do not apply for and gain their full registration.*	*AJME*, TAS	(A. Thomas, 2001, p. 62)

Row number	School level	Year	Citation (across Australia and England) and summary of citation (Russia)	Journal and place	Reference
8.	Primary and Secondary	2001	*A Revised classification structure was introduced into the Victorian Teaching Service in 2001. Within the Teacher Class, Government sector teachers are now classified as Beginning Teacher, Experienced Teacher, Experienced Teacher with Responsibility (ETWR) and Leading Teacher. In each instance, teachers are required to demonstrate specific professional standards. The new ETWR category requires a teacher to undertake an additional responsibility in addition to their normal teaching load.*	*AJME*, VIC	(Watson et al., 2001, p. 65)
9.	Primary and Secondary	2006	*Teacher accreditation and registration systems have been established throughout Australia in recent years and are in various stages of implementation across the States and Territories. Similarly, Teaching Australia is currently working on a national system for teacher accreditation (Ingvarson & Kleinhenz, 2006).* *[Registration]* *Put simply, teachers have to meet certain criteria before they can be registered to teach and University pre-service courses have to address certain criteria before receiving accreditation. This accreditation system is largely driven by State and Territory education authorities and is based on what they perceive to be the desirable attributes of graduate teachers coming into the government school system.* *The Victorian Institute of Teachers (2006) draft document, The Standards, Guidelines And Process For The Accreditation Of Pre-Service Teacher Education Courses mentions the arts once in a 20 page document and there is no mention of music at all: "Graduates who will be teaching in the primary years must be well prepared to teach in the core areas of English and mathematics, while also being able to teach in other core discipline domains such as science, the humanities and the arts" (p.6). With such a minor mention, Faculties of Education are unlikely to make any more room for the arts, let alone music.*	*AJME*, Australia and VIC in particular	(Jeanneret, 2006, p. 96)
10.	Primary and Secondary	1968	*Q.M.8799 Could you please advise me what qualifications, diplomas, etc., are necessary to enable me to teach music, e.g. in Primary Schools?* *In order to teach music in a primary school it is necessary to have one of the following qualifications:* *1. The Teacher's Certificate* *This is obtained by attending a College of Education for three years. I some Colleges they offer a two-year Course for mature students who have already followed some form of further education or obtained a diploma of one of the recognised Schools of Music.* *2. A Music Diploma plus a one-year Teacher Training Course* *This entails studying at a Music College for two years as an internat student and*	*Music Teacher*, England	(B.R.D., 1968, p. 31)

Row number	School level	Year	Citation (across Australia and England) and summary of citation (Russia)	Journal and place	Reference
			obtaining a music diploma and then attending a College of Education for one year to obtain the Teacher's Certificate. *3. A three-year Course at a school of music to obtain a graduate diploma* *Since December 1963 it is no longer possible for a person who has obtained and external diploma from a school of music to qualify as a trained teacher who can work in a primary school.*		
4.	Years 1 - 8	1987	The Congress of Teachers (June 3, 1987) decided that it is necessarily to eliminate the bureaucratic approach to teacher's attestation. The Congress supports the notion of differentiation of teachers' salaries it accordance to their attestation results.	*Music in School*, Russia	("Резолюция всероссийского съезда учителей [The resolution of the teacher congress]," 1987, p. 20)
5.	Years 1 - 8	2007	All forms of professional development – courses, self education, seminars and professional meetings, should help music teachers to prepare for attestation where teachers demonstrate their professional competency. The main part of a teacher's portfolio which serves to measure a teacher's proficiency in teaching music consists of materials from professional development courses, meetings, teacher's publications, research projects and presentations.	*Music in School*, Russia	(Sergeeva, 2007, p. 26)

Table 8b

Career Dimensions; Levels of Registration, Accreditation, and Attestation; and Wage Levels

Location	Career dimensions (professional standards)	Levels of registration, accreditation and attestation	Wage levels
ACT	Nil	Nil	N/A
NSW	Key Stages: Graduate Teacher Professional Competence Professional Accomplishment Professional Leadership	Nil	(Does not play a role in accreditation)
NT	Dimensions: Graduate Competent Accomplished	Provisional Registration Full Registration Other: Permission to Teach	(Does not play a role in registration)
QLD	Benchmarks for the Full Registration	Provisional Registration Full Registration	(Does not play a role in registration)
SA	Entry to the Register Change of Status	Graduate Entry Provisional Registration Registration	(Does not play a role in registration)
TAS	Dimensions : Graduate Competence Accomplishment Leadership (is to be developed)	Initial Registration Full Registration Other: Limited Authority to Teach	(Does not play a role in registration)
VIC	Standards for Graduating Teachers Standards of Professional Practice for full registration	Categories: Provisional Registration of Trainees Provisional Registration Full Registration Other:	(Does not play a role in registration)

Location	Career dimensions (professional standards)	Levels of registration, accreditation and attestation	Wage levels
		Permission to Teach Limited Authority to Teacher Associate	
WA	Standards for Full Registration	Categories: Provisional Registration Full Registration Other: Permission to Teach Limited Authority to Teach to Teacher Associate	(Does not play a role in registration)
England	Teachers on the main pay scale The award of Qualified Teacher Status (QTS) (Q) Teachers on the main scale (Core) (C) Teachers on the upper pay scale Post Threshold Teachers (P) Excellent Teachers' Pay range Excellent Teachers (E) Leadership pay scale Advanced Skills Teachers (ASTs) (A)	Full Registration Provisional Registration with GTCE	The main pay scale (QTS) (Q) Teachers on the main scale (Core) (C) Post Threshold pay scale (P) Excellent Teachers' Pay range Leadership pay scale (E) and (ASTs) (A)
Russia	Specialists (teachers) Directors/executives (principals)	Characteristic levels of attestation: 7-14 - Specialists 11-16 - Directors/executives	Characteristic levels: 7-14 - Specialists 11-16 - Directors/executives

Table 8c

Parts of Professional Standards

1 Location	2 Career Levels	3 Teacher Qualifications/ Education Requirements	4 Professional Knowledge	5 Professional Practice/Skills/ Responsibilities	6 Professional Relationships	7 Professional Conduct (Ethics and/or Values)	8 Professional Development	9 Professional Experience/ Length of Service
ACT	Nil	Nil	Draft: Issues Paper NO. 2	Draft: Issues Paper NO. 2	Draft: Issues Paper NO. 2	Draft: Issues Paper NO. 4	Draft: Issues Paper NO. 3	Nil
NSW	Key Stages: Graduate teacher Professional Competence Professional Accomplishment Professional Leadership	Nil	Domain 1 Professional Knowledge	Domain 2 Professional Practice	Domain 3 Professional Commitment	Domain 3 Professional Commitment	Domain 3 Professional Commitment	Nil
NT	Career Dimensions: Graduate Competent Accomplished	Nil	Professional Knowledge	Professional Practice	Professional Engagement	Professional Engagement; and Code of Ethics with Core Values	Professional Engagement	Nil
QLD	Benchmarks for the Full Registration	Nil	The first cluster: Teaching and Learning	The first cluster: Teaching and Learning	The second cluster: Relationships	Values	The third cluster: Reflective practice	Nil

1 Location	2 Career Levels	3 Teacher Qualifications/ Education Requirements	4 Professional Knowledge	5 Professional Practice/Skills/ Responsibilities	6 Professional Relationships	7 Professional Conduct (Ethics and/or Values)	8 Professional Development	9 Professional Experience/ Length of Service
SA	Entry to the Register; Change of Status	Nil	Core principal: Professional Knowledge	Core principal: Professional Practice	Core principal: Professional Relationships	Values	Professional renewal Professional Relationships Professional and collegial learning	Nil
TAS	Dimensions: Graduate Competence Accomplishment	Approved Course Requirements for Graduating Teachers	Element A: Professional Knowledge	Element C and D: Professional Practice	Element B: Professional Relationships	Element: Professional Values	Nil	Nil
VIC	Graduating Teachers; Standards of Professional Practice for Full Registration	Qualification Requirements for Graduating Teachers	Professional Knowledge	Professional Practice	Professional Engagement	Professional Engagement: Professional Conduct	Professional Engagement	Nil
WA	Standards are for the Full Registration	Nil	Professional Knowledge	Professional Practice	Professional Engagement: Effective Partnerships (Standard 9)	Professional Engagement: Professional Responsibilities (Standard 8)	Professional Engagement: Professional Learning (Standard 7)	Nil
England	The award of Qualified Teacher Status (QTS) (Q)	Nil	Professional Knowledge and Understanding	Professional skills (Q22-Q33)	Professional attributes: Communicating	Professional attributes: Relationships	Professional attributes: Personal	Nil

1 Location	2 Career Levels	3 Teacher Qualifications/ Education Requirements	4 Professional Knowledge	5 Professional Practice/Skills/ Responsibilities	6 Professional Relationships	7 Professional Conduct (Ethics and/or Values)	8 Professional Development	9 Professional Experience/ Length of Service
	Newly Qualified teacher (NQT) Teachers on the main scale (Core) (C) Excellent Teachers (E) Advanced Skills Teachers (ASTs) (A) Teachers on the upper pay scale (Post Threshold Teachers) (P)		(Q10-Q21)		and Working with Others	with Children and Young People; Frameworks [Duties]	Professional Development	
Russia	Characteristic Levels (Russian: разряды): 7-14 – Specialists 11-16 – Directors/executives	Qualification Requirements	Essential Knowledge	Professional Responsibilities	Professional Responsibilities	Professional Responsibilities	Professional Responsibilities	Length of Service (Russian: стаж)

Table 8d

Components of Teacher Registration, Accreditation (NSW), and Attestation (Russia)

1 State and Territory	2 Requirements for Teacher Qualification and Education	3 Professional Standards	4 Professional Conduct, Ethics and/or Values	5 Professional Development	6 Length of Service/Professional Experience
ACT	Issues Paper NO. 1	Issues Paper NO. 2	Issues Paper NO. 4	Issues Paper NO. 3	Nil
NSW	Initial Teacher Education	Professional Teaching Standards	Nil	Continuing Professional Development	Nil
NT	Pre-service Teacher Education	Professional Teaching Standards	Code of Ethics	Professional Learning	Nil
QLD	Pre-service Teacher Training	Professional Standards	Professional Conduct	Nil	Nil
SA	Pre-service Teacher Training	Professional Standards	Code of Ethics	Nil	Nil
TAS	Skilled and qualified teachers	Professional Standards	Code of Professional Ethics	Nil	The length, location and timing of teaching experience
VIC	Pre-service Teacher Training	Professional Standards for Graduating Teachers Standards of Professional Practice for Full Registration	Professional Conduct	Professional Learning	Nil
WA	Pre-service Teacher Training	Professional Standards for Full Registration	Professional Code of Ethics	Professional Learning	Nil
England	Teacher training and the	Standards for Professional	The *Statement of*	Continuing Professional	Nil

1 State and Territory	2 Requirements for Teacher Qualification and Education	3 Professional Standards	4 Professional Conduct, Ethics and/or Values	5 Professional Development	6 Length of Service/Professional Experience
	competences required for Qualified Teacher Status (QTS) (TDA)	Teaching (TDA)	*Professional Values and Practice for Teachers* and *the Code of Conduct and Practice* (GCT)	Development (CPD)	
Russia	Requirements for Teacher Qualification specified for each of the characteristic levels from 7 to 12 – Specialists Prerequisites for the Characteristic Levels from 13 to 14 – Directors and Executives The Specialists with Honorary Titles	Characteristic Levels	Characteristic Levels	Characteristic Levels	Length of Service

Table 8e

Initial Qualification Requirements

Location	Professional Standards for Teaching	Registration, Accreditation and Attestation	Reference
ACT	Nil	Nil	NA
NSW	N/A	**Primary** Bachelor of Education (BEd Primary) **Primary – Double Degree** Bachelor of Arts/Bachelor of Education (BA/BEd Primary) Bachelor of Arts/Bachelor of Teaching (BA/BTeach Primary) **Secondary – Double Degree** Bachelor of Contemporary Music/Bachelor of Education (Secondary) (BContMus/BEd (Secondary) (e.g., Southern Cross University) Bachelor of Education in Secondary Teaching (Music) (e.g., University of Canberra) Bachelor of Teaching/Bachelor of Music (BTeach/BMus) (e.g., University of Newcastle) Bachelor of Music/Bachelor of Teaching (Secondary) (BMus/BTeach) (e.g., University of New England) Bachelor of Music/Bachelor of Education And Honours (e.g., University of NSW) Bachelor of Music (Music Education) (Secondary) (e.g., University of Sydney)	NSW Institute of Teachers, http://www.nswteachers.nsw.edu.au/IgnitionSuite/uploads/docs/ITE%20Approved%20Programs%20of%20Initial%20Teacher%20Education%20in%20NSW%20and%20ACT%20-%2030%20June%202008.pdf
NT	N/A	**Primary** Bachelor of Education (BEd Primary) **Primary – Double Degree** Bachelor of Arts/Bachelor of Education (BA/Bed Primary Strand) Bachelor of Science/Bachelor of Education (BSc/BEd Primary Strand) Bachelor of Music/Bachelor of Education (BMus/BEd Primary Strand) **Secondary – Double Degree** Bachelor of Teaching and Learning/Bachelor of Music (BTeach and Learn/BMus	Teacher Registration Board, the Northern Territory, http://www.trb.nt.gov.au/teacher_educ.shtml

Location	Professional Standards for Teaching	Registration, Accreditation and Attestation	Reference
		Bachelor of Music/Bachelor of Education (BMus/BEd Secondary Strand)	
QLD	N/A	**Primary** Bachelor of Education (BEd Primary) Bachelor of Education (BEd Early Childhood & Primary) Bachelor of Education (BEd Primary) Indigenous Education Bachelor of Education (BEd Primary/Early Years) Bachelor of Education (BEd Primary/Middle Years) Bachelor of Education (BEd Middle Schooling) **Primary – Double Degree** Bachelor of Arts/Bachelor of Education (BA/BEd Primary/Early Years) Bachelor of Arts/Bachelor of Education (BA/Ed Primary) Bachelor of Arts/Bachelor of Education (BA/BEd Primary/Middle Years) Bachelor of Human Services/Bachelor of Education (B Human Services/BEd Primary) Bachelor of Education (Primary)/Bachelor of Psychology (BEd/BPsych) Bachelor of Applied Science/Bachelor of Education (Primary) **Secondary – Double Degrees** Bachelor of Music/Bachelor of Education (BMus/BEd Senior and Middle Schooling) **Primary and Secondary – Double Degrees** Bachelor of Education (Primary and Secondary)/Bachelor of Arts (BEd (Primary and Secondary)/BA) Bachelor of Education (Primary and Secondary)/Bachelor of Languages (BEd (Primary and Secondary)/BLang)	Queensland College of Teachers, http://www.qct.edu.au/education/approved.html
SA	N/A	**Primary** Bachelor of Education (Primary) Bachelor of Education (Primary and Middle) **Primary – Double Degree** Bachelor of Education (Junior Primary /Primary) /Bachelor of Arts Bachelor of Education (Junior Primary /Primary) /Bachelor of Science **Secondary**	Teacher Registration Board, South Australia, http://www.trb.sa.edu.au/pdf/Info%20Sheet%20-%20All%20Teaching%20courses%20SA%202009.pdf

Location	Professional Standards for Teaching	Registration, Accreditation and Attestation	Reference
		Bachelor of Music Education (BMusEd) Course length: 4 years full-time (or part-time equivalent)	
TAS	Graduating teachers *the context of an approved pre-service teacher education course and supervised internship*	Nil	Teacher Registration Board, Tasmania, http://trb.tas.gov.au/Final%20Standards%20July12%2007.pdf
VIC	Graduating teachers *…four years of tertiary education including at least one year of pre-service teacher education and specific subject guidelines…*	A single education degree (e.g., Bachelor of Education); or A double degree (e.g., Bachelor of Teaching/Bachelor of Arts); and **Requirements in specialist area (music)**: (a) Major study in Music which includes Practical Music or (b) Major study in Music together with AMEB Grade VI or Year 12 Practical music or (c) Major study in Music which includes Practical Music specialising in one or more musical Instruments	Victorian Institute of Teaching. *Standards for Graduating Teachers*, http://www.vit.vic.edu.au/files/documents/1435_standards-for-graduating-teachers.pdf Victorian Institute of Teaching. *Specialist Area Guidelines*, 2003, p. 4/7, http://www.vit.vic.edu.au/files/documents/1672_Specialist-Area-Guidelines-Nov08.pdf
WA	N/A	**Primary** Bachelor of Education (Early Childhood and Primary) Bachelor of Education (Primary education) Bachelor of Education (Kindergarten – Year 7) Bachelor of Education (Primary) Bachelor of Education (K-7) **Primary – Double Degree** Bachelor of Education (Primary) /Bachelor of Arts Australian Indigenous Studies **Secondary** Bachelor of Music Education **Secondary – Double Degrees** Double Degree specialising in two areas of the secondary school curriculum	Western Australia College of Teachers, http://www.wacot.wa.edu.au/index.php?section=46

Location	Professional Standards for Teaching	Registration, Accreditation and Attestation	Reference
England	N/A	Bachelor of Education (BEd) or Bachelor of Arts (BA) or Bachelor of Science (BSc)	Training and Development Agency for Schools (UK), http://www.tda.gov.uk/Recruit/thetraininggprocess/basicrequirements.asp
Russia	Diploma in specialist area of music and music education (equivalent to Australian Dip Mus and Ed (MusEd) – 3 years 10 months), and/or Degree in specialist area of music and music education (equivalent to Australian Double Degree BMus/BEd together with a Master's Degree – 5 years 10 months)	N/A	*Вестник образования No. 12,* 1995 [*Education Herald, 12*, 1995]

Table 8f

Professional Knowledge and Essential Knowledge (Russia)

Teachers have to have knowledge of:	ACT	NSW	NT	QLD[1770]	SA	TAS	VIC	WA	England	Russia
Subject content										
Subject content	N/A	Yes	Yes	*Yes*	Yes	Yes	Yes		Yes	Yes
Pedagogy										
Pedagogy	N/A	Yes	Yes		Yes	Yes	Yes	Yes		Yes
Teaching strategies	N/A	Yes		*Yes*						Yes
Teaching methods, processes and approaches and student behaviour management	N/A			*Yes*						Yes
Psychology of teaching and learning										
Psychology of teaching and learning	N/A	Yes	Yes	*Yes*	Yes	Yes	Yes	Yes		Yes
Patterns of student interactions between individuals and in groups	N/A			*Yes*						Yes
Wider Social Sciences										
Physiology - developmental characteristics of the age group(s) of students	N/A	Yes		*Yes*						Yes
Management and economics	N/A			*Yes*						Yes
Curriculum Requirements										
Curriculum Requirements	N/A	Yes		*Yes*				Yes	Yes	
Syllabus	N/A			*Yes*						Yes
Relationship building and collaboration	N/A			*Yes*						Yes
Teaching aids, requirements to facilities and resources	N/A									Yes
Legal, ethical and professional obligations	N/A			*Yes*		Yes				Yes
Assessment and monitoring	N/A			*Yes*					Yes	
Cross-curriculum Content										
Information and Communication Technologies	N/A	Yes		*Yes*					Yes	
Literacy and numeracy	N/A			*Yes*					Yes	

[1770] The QLD Department of Education has separately developed a broader and very detailed set of professional standards. Although the format of its standards does not appear to have been aligned with the MCEETYA *Framework*, QLD listed a number of points of required professional knowledge for teachers throughout the ten standards. All points were analysed in terms of contents and structure similar to the standards from other jurisdictions was devised. However, these sections should be looked at cautiously because they were assigned intentionally for the purpose of a comparison. For this reason, all "Yes" of the QLD standards are made in *Italics*.

Teachers have to have knowledge of:	ACT	NSW	NT	QLD[1770]	SA	TAS	VIC	WA	England	Russia
Achievement and diversity	N/A	Yes		*Yes*	Yes			Yes	Yes	Yes
Health and well-being	N/A			*Yes*					Yes	Yes
Work, Employment and Enterprise	N/A			*Yes*						Yes
Values and Morals; Civics and Citizenship	N/A			*Yes*						Yes

Table 8g

Professional Practice and Skills (England) and Professional Responsibilities (Russia)

Teachers have to be able to:	ACT	NSW	NT	QLD	SA	TAS	VIC	WA	England	Russia
Planning and Teaching										
Plan and teach	N/A		Yes	*Yes*	Yes	Yes	Yes	Yes	Yes	
Select and organise programs	N/A	Yes	Yes							
Implement educational programs	N/A									Yes
Select, develop and use relevant materials and resources	N/A	Yes	Yes							
Use the range of resources	N/A					Yes	Yes	Yes		
Set teaching and learning goals	N/A	Yes		*Yes*						
Establish learning goals that promote student personal development and social participation	N/A			*Yes*						Yes
Determine and set the learning goals and directions with respect to the individual and developmental needs of students as well as their creative capacities	N/A									Yes
Promote and assist students in setting their goals for further education, training, leisure, lifestyle and work options	N/A			*Yes*						Yes
Teach and foster students taking into account specific aspects of teaching and learning music	N/A									Yes
Provide the level of student learning outcomes which corresponds to the requirements of the *State Educational Standard*s and liable in the case inadequate provision of program contents to the students	N/A									Yes

Teachers have to be able to:	ACT	NSW	NT	QLD	SA	TAS	VIC	WA	England	Russia
Realise the development of student musical abilities, emotional realm and creativity	N/A									Yes
Shape students' aesthetic senses utilising various forms of musical activities	N/A									Yes
Perform a musical instrument at a professional level	N/A									Yes
Assessment										
Assess students' learning	N/A	Yes	Yes	*Yes*		Yes	Yes	Yes	Yes	
Link assessment to learning	N/A	Yes		*Yes*						
Provide feedback to students	N/A	Yes		*Yes*	Yes				Yes	
Monitor student progress and keep records	N/A	Yes		*Yes*					Yes	
Reporting										
Report	N/A	Yes	Yes	*Yes*	Yes			Yes		Yes
Program Evaluation										
Evaluate program	N/A	Yes		*Yes*					Yes	
Team Work and Collaboration										
Team Work and Collaboration	N/A			*Yes*					Yes	
Teaching Strategies/Practices/Methods/Approaches										
Communicate effectively and organise a classroom discussion	N/A	Yes		*Yes*						
Group students	N/A	Yes		*Yes*						
Use a range of teaching strategies/practices/methods for effective learning	N/A	Yes	Yes	*Yes*			Yes	Yes		Yes
Shape students' aesthetic senses utilising various forms of	N/A									Yes

Teachers have to be able to:	ACT	NSW	NT	QLD	SA	TAS	VIC	WA	England	Russia
musical activities										
Manage classroom activities smoothly and effectively	N/A	Yes								
Manage student behaviour	N/A	Yes		*Yes*						
Promote student responsibility for learning	N/A	Yes		*Yes*						
Learning Environment									Yes	
Create an environment of respect and rapport	N/A	Yes		*Yes*						
Establish climate where learning is valued and students' ideas are respected	N/A	Yes		*Yes*						
Assure the safety of students	N/A	Yes	Yes	*Yes*	Yes	Yes	Yes	Yes		Yes
Operate in equitable manner	N/A					Yes				
Create and maintain challenging learning environment	N/A		Yes	*Yes*	Yes		Yes	Yes		
Create a supportive learning environment	N/A			*Yes*	Yes	Yes		Yes		
Create an inclusive learning environment	N/A			*Yes*		Yes				

Table 8h

Professional Relationships

Teachers:	ACT	NSW	NT	QLD	SA	TAS	VIC	WA	England	Russia
Are active members of their profession	N/A		Yes	*Yes*			Yes			
Take part in professional organisations for teachers and other forms of pedagogical involvement	N/A									Yes
Have capacity to contribute to a professional community	N/A	Yes	Yes	*Yes*						
Work and communicate and work with others	N/A								Yes	
Establish and maintain collaborative partnerships within the school and wider community	N/A							Yes		
(Graduates) understand the importance of and demonstrate a capacity to develop effective professional relationships within the school and pre-service communities	N/A					Yes				
(Competent teachers) develop effective professional relationships with students, and the school and wider communities	N/A			*Yes*		Yes				
(Accomplished teachers) develop and sustain productive learning partnerships with students, the school community and wider networks	N/A					Yes				
Work effectively with parents/caregivers and the wider community	N/A			*Yes*	Yes					
Teachers foster trusting and respectful relationships with all learners	N/A				Yes					
Maintain communication with parents and caregivers	N/A			*Yes*						Yes
[Establish and maintain] relationships with students	N/A								Yes	
Coordinate and manage relationships between pedagogical personnel and parents and caregivers	N/A									Yes

Table 8i

Professional Conduct (Ethics and Values)

	ACT	NSW	NT	QLD	SA	TAS	VIC	WA	England	Russia
Professional Engagement										
Values: Integrity, respect, justice, empathy, dignity	N/A		Yes							
Professional ethics and conduct Values Integrity, respect and responsibility	N/A						Yes			
Professional Engagement Section: Professional Responsibilities (Standard 8) Teachers act in an ethical and professional manner to uphold the integrity of the profession	N/A							Yes		
Professional Attributes										
Frameworks Be aware of the professional duties of teachers and the statutory framework within which they work	N/A								Yes	
Frameworks Be aware of the policies and practices of the workplace and share in collective responsibility for their implementation	N/A								Yes	
Professional Commitment										
Professional Commitment Professional ethics and conduct	N/A	Yes		*Yes*						
Commitment Values:	N/A				Yes					

	ACT	NSW	NT	QLD	SA	TAS	VIC	WA	England	Russia
Integrity, respect, responsibility										
Ethical commitments, practices and aspiration Learning community values dignity; respect; integrity; empathy and justice	N/A					Yes				
<u>Professional responsibilities</u>										
Teachers act in an ethical and professional manner to uphold the integrity of the profession	N/A							Yes		
Adhere to the student rights and freedoms according to the *Educational Act of Russian Federation*, the *Convention on the Rights of the Child*	N/A									Yes
Follow the rules and regulations occupational health and safety (OH&S).	N/A									Yes
Provide a save environment for students (student health and welfare)	N/A									Yes
Encourage student socialising	N/A									Yes
Encourage development of student social identity	N/A									Yes
Encourage conscious choice of further vocational training	N/A									Yes

Table 8j

Professional Development

	ACT	NSW	NT	QLD	SA	TAS	VIC	WA	England	Russia
Professional Engagement Teachers reflect on, evaluate and improve their professional knowledge and practice	N/A		Yes			Nil	Yes			
Engagement in personal and collegial professional development	N/A	Yes				Nil				
Reflective practice and professional renewal	N/A			*Yes*		Nil				
Professional Learning Teachers reflect on, critically evaluate and improve their professional knowledge and skills	N/A					Nil		Yes		
Professional Relationships Subtitle: Professional and collegial learning Teachers actively engage in personal and collegial learning within the professional community	N/A				Yes	Nil				
Professional Attributes Personal professional development	N/A					Nil			Yes	
Professional Responsibilities Systematically improve professional level	N/A					Nil				Yes

Appendix 9A

The Roles of Governments

Australia. When outlining the role of the Commonwealth government, the *National Review* states:

> At a national level, the Australian Government has an active leadership role to play in stimulating and supporting effective music education in schools through, for example, initiating curriculum projects, supporting partnerships across jurisdictions and sectors, supporting improvements in teacher education, providing stimulus grants, and ensuring national accountability mechanisms are used. Cohesive approaches to music education and national consistency are needed. (p. vi)

The Australian Commonwealth government helps the funding of public universities, but is not involved in setting their curricula. In Australia, school education is the responsibility of individual states and territories. Each state or territory government provides funding and regulates the public schools within its governing area. The *National Review* points out that states' and territories' governments

> have an active leadership role to play in their respective jurisdictions through departments of education; curriculum authorities; and partnerships across agencies and with local government, music organisations, musicians and the community. Their focus is on ensuring access, equity, engagement and participation for all students in their jurisdiction, through the provision of teachers, facilities, equipment, support and valuing of music. Accountability measures are also crucial. (p. vi)

England. The government distributes funding from their budget to schools through the local education authorities ("Education Act 2002, England," 2011). Jenkins (2006)[1771] writes that "increased freedom of action is being variously given and promised to schools in England" (p. 5) (see Table 9a for full citations). The Department of Education (2010) established a radical reform program *The Importance of Teaching - The Schools White Paper 2010* by which the national government centralised the way in which funding for England's state schools is allocated: While local authorities are still responsible for deciding funds, head teachers are given more freedom to decide priorities. Over the last few years the British government has encouraged publicly funded schools to become independent and to manage

[1771] Table 9a, row 18.

their own affaires free from all government controls. More and more of these schools are now emerging, and some are free from inspection by Ofsted because of their high levels of achievement in the past. This is a very new and revolutionary way to run a state school system, where the state is involved less and less in the running and control of schools and teaching. Many schools in England now are completely independent – although they are funded by the central government who pay the money directly to the school.

Russia. The federal government, according to the *Education Act* (1992), establishes and monitors the *Standards* for all levels of education including the contents of the educational programs, regulates the amount of funding, and monitors the implementation of its policies. The amount of funding for education is articulated in the federal and regional budget regulation plans. The regional governments distribute their funding to schools through the local government authorities. At present the new policy of funding regulation entails regional governments providing funds directly to schools, with more freedom being given to principals regarding the distribution of funds.

Appendix 9B

The State of Provision of Resources, Facilities, and Equipment

The *National Review* made the following recommendations for all levels of government:

1. The Australian Government should provide one-off grants to schools for music facilities and equipment, including instruments.
2. State and territory school systems and sectors should ensure that schools have up-to-date and well-maintained facilities and equipment to support contemporary music programs. (p.130)

The *National Review* also stressed that at the local level, "communities should support music in schools through fundraising and advocating for funds, facilities and equipment" (p. 130).

The *National Review* also revealed a substantial difference in provision between public schools in general and a few of well-equipped and well-resourced private schools. What were the *National Review*'s suggestions for improvement? When evaluating the *National Review*'s findings, R. Walker (2009) pointed out that the *National Review* panel was impressed by unique examples of a few private schools sharing their extensive resources, facilities, and equipment with a few public schools in Armidale and Melbourne (p. 15). The *National Review* suggests that "this is a trend to be encouraged" (p. 130). R. Walker (2009) argued that:

> Ignoring the one publicly-funded special music high school attached to the Sydney Conservatorium, there are very few – if any – state high schools that are able to compete with such resources. However ready and willing governors, staff and parents might be to do so, it beggars belief that these 30 or so schools in the independent sector might be able to provide adequate support for 200 public schools, by sharing their resources and equipment. (p. 18)

And further commented that:

> Moreover, the idea of this kind of collaboration sends a mixed message to government from the Review, which simultaneously castigates government for its neglect of music resources and equipment in its publicly funded schools and at the same time suggests that public schools should make use of the facilities available in the private sector! (p. 18)

Appendix 9C

Work Conditions of Teachers who Teach Classroom Music: Roles, Responsibilities, and Duties

Australia. The role of music teachers was pointed out by the *National Review* as one of the important aspects in the delivery of quality music education in Australia. The *National Review* quotes a respondent in order to illustrate the working conditions of music teachers.

> There has been a huge increase in workload for Music teachers. Increasingly, the expectation is that the single teacher will conduct bands, organise musicals and soirées, provide music for Speech Nights and community events etc. with no consideration for this in salary, time allowance or even recognition in the school. Allied with this is the impossibility of participating in promotional positions because there is no "Head of Music" and because your time is more than fully expended teaching the programme and there is no one to take over (No. 60, music teacher in a school, NSW). (p. 58)

The *National Review* acknowledges the "diversity of work involved including face-to-face-teaching as well as after hours work including ensembles, performances, camps, excursions, public relations, looking after music equipment, and resource management and when applicable managing itinerant staff" (p. 135). The historical data show that job conditions of teachers who teach music at schools were always unsatisfactory.

Primary schools. The role of generalist and specialist teachers was a subject for discussion in the 1970s and 1980s in Australia. For example, Hoermann (1988)[1772] stated that some Australian "syllabus and guideline documents specify clearly that it is the role of the generalist classroom teacher to implement the primary music program, notwithstanding the fact that many of them lack musical skills" (p. 87) (see Table 9e for full citations). In regard to the role of specialist teachers, Lepherd (1975)[1773] suggested that "the music specialist as a part of the team would certainly offer a valuable contribution" to solve some of the problems in Australian primary schools by providing "the means by which students can be helped to overcome specific difficulties, means of developing greater incentives for gifted children to extend themselves and means of helping children to pursue their independent lines of thought" (p. 19). Rimmer et al. (1986)[1774] reported that in the ACT specialist teachers are not employed but schools can timetable a music specialist to provide the release time for

[1772] Table 9e, row 4.
[1773] Table 9e, row 1.
[1774] Table 9e, row 2.

classroom teachers. P. Power also provided the evidence which indicated that in the ACT (in 13 out of 70 schools at the time) Music Resource Teachers (MRT) interacted with generalist teachers in teaching music in classrooms so that generalist teachers could develop their skills and confidence. Taylor (1987)[1775] also suggested that music specialists in New South Wales should be given a supportive role when teaching together with generalists in Years K-3 in order to "facilitate the 'pastoral' care and integration of music so necessary in early childhood education" (pp. 74-75). However, Taylor stressed that specialists should replace generalists in the teaching of school Years 4-6.

Many authors reported an excessive workload and other pressures and expectations that are commonly applied to all teachers who teach music whether they were generalists, specialists, or itinerant specialists. For example, Jarvis et al. (1994)[1776] pointed out that in the ACT the primary school sector expressed a concern that a single generalist teacher is expected to teach all strands in each of the eight Key Learning Areas including music, and therefore "the workload is monumental" (p. 69). In regard to music specialists, B. Smith et al. (1992)[1777] stated that in around three quarters of Western Australian primary schools music teaching was happening "under a variety of conditions from splendid to appalling" (p. 75). Caesar et al. (1995)[1778] reported that in the ACT the workload of music specialists increased because of problems concerning assessment and reporting "due to the diversity of each student's achievement within each music class" (pp. 63-64). There are a number of professional responsibilities and duties apart from teaching music in primary school classes. Roulston (1998)[1779] referred to the policy which outlined specialist teachers' responsibilities in the Queensland primary schools who

- have the sole responsibility for the teaching advice and consultation in their KLA;
- are responsible for providing specialist advice and consultation in their KLA; and
- are to work collaboratively with relevant school teams. ("Specialist teacher in state primary and special schools: Industrial agreement," 1997, p. 7)

According to Roulston (1998) there has been an itinerant model of delivery of classroom music education in Australia and in QLD in particular, where specialist music teachers served two or more different schools. Roulston's analysis of the historical data revealed that itinerant teachers always were concerned with adequate time for travelling,

[1775] Table 9e, row 3.
[1776] Table 9e, row 6.
[1777] Table 9e, row 5.
[1778] Table 9e, row 7.
[1779] Table 9e, row 8.

distances travelled and road conditions; accomplishing their daily work in terms of number of classes taught at each school and the mode of delivery in the curriculum area, appropriate teaching resources and teaching space, working relationships with others, and procedures and routines applicable in different schools. As per Roulston (1998), Battams (1986) wrote that the workload of itinerant music teachers who served at two or three schools was an industrial issue which involved the issues about an absolute maximum teaching load and other duties in Queensland. According to Roulston (1998), Rose (1989, 1995, 1996,1997)[1780] pointed out the continued negotiation of working conditions for music teachers including the number of hours of face-to-face teaching, discontinuing the practice of allocating playground and bus duty to teachers servicing more than one school, inclusion of travel in school hours, and a guaranteed meal break. According to Roulston (1998), T. Evans (1997)[1781] stated that itinerant music specialists were also provided with two hours of non-contact time per week – an entitlement that they did not have before. Roulston (1998) also pointed out that an industrial agreement made specific mention of itinerant teachers' extra-curricular involvement when primary school principals were advised to "reasonably adjust the expectation of co-curricular involvement" for teachers servicing more than one school ("Specialist teacher in state primary and special schools: Industrial agreement," 1997, p. 7).

Secondary schools. Bartle (1974)[1782] stated that in the 1970s, there was a tendency towards improvement in the teaching conditions, salaries, and possibilities of promotion for secondary school teachers. However, the other evidence indicates that there were always a number of areas of concern in regard to career paths, pay raises, professional responsibilities, and other duties of secondary school music teachers. For example, Carroll (1988)[1783] pointed out that "most states have a limited number of promotion positions in music." The instances included thirty music positions in New South Wales and positions in performing arts in Queensland. Caesar et al. (1996)[1784] pointed out that teachers in the ACT "struggled to gain a desperately needed pay rise without any trade-offs" (pp. 67-68). Caesar also pointed out the common practice of the voluntary work conditions for teachers in secondary schools. Caesar wrote that music at schools relied "heavily on voluntary work offered by teachers" which resulted in "the government's blatant disregard for teachers and their profession" (pp. 67-68).

[1780] Table 9e, row 8.
[1781] Table 9e, row 8.
[1782] Table 9e, row 9.
[1783] Table 9e, row 10.
[1784] Table 9e, row 11.

A similar situation in Victoria was described by A. Lierse (1998)[1785] who wrote that music teachers usually were responsible for coordinating and promoting music programs, and providing musical performances. A. Lierse stated that secondary school music teachers' professional responsibilities were to:

1. Teach the history, appreciation, and analysis of all musical styles from Medieval to 20th century including Jazz Rock and Pop to students form Years 7 to12,
2. Prepare the requirements of VCE music subjects including the written and aural requirements of the Common Assessment Tasks (CATs),
3. Teach music composition and improvisation, singing, keyboard laboratory, guitar, drums etc.,
4. Use, and teach students to use music technology,
5. Prepare lessons and correct work,
6. Conduct assessments, write reports, and consult and interview parents, and
7. Supervise student teachers. (p. 76)

The Victorian secondary school music teachers also were involved in one of the following extra-curricular duties:

1. Accompany choirs and soloists in rehearsals and performances,
2. Direct and conduct musical ensembles including choral, band and orchestra,
3. Produce, rehearse and conduct a musical, and
4. Plan and prepare musical performances for school and community occasions. (p. 76)

They also were expected to administer the music and to:

1. Attend extra school and parent meetings,
2. Develop courses of study,
3. Prepare submissions,
4. Prepare a budget and monitor spending,
5. Keep equipment in good order, hire out instruments to students, collect music levies and hire fees,
6. Organise concerts, camps, tours and excursions,
7. Organise sound and lighting and set up the venue for musical performances,
8. Consult with students, parents, teachers and the administration, and
9. Coordinate the timetable, room allocation, and work of the instrumental music teachers. (p. 77)

[1785] Table 9e, row 12.

The Victorian secondary school music teachers, according to A. Lierse (1998), reported that they had "to continually justify their subject in curriculum meetings and fight for curriculum time" which was intensified due to cuts to Victorian education funding starting from 1993. Music teachers also testified that their jobs were stated "to be at risk adding to already high levels of anxiety" (p. 77).

Primary and secondary schools. Kartomi et al. (1988)[1786] indentified a number of concerns expressed by specialist music teachers in Western Australian state schools. These were: the lack of sufficient music curriculum documentation for the yearly years of schooling, the lack of status of music specialists, the lack of opportunity for promotion, the lack of financial reward for excellence in teaching, the lack of flexibility of school timetables and difficulties in integrating instrumental and classroom music programs, and the lack of flexible use of music expertise which take into account unpaid extra-curricular activities. A. Thomas (1999)[1787] reported the results of a review of teacher education in New South Wales which also provided the evidence that the conditions of music teacher jobs had no limits to the workload and duties including "rehearsals, classroom teaching, maintenance of equipment, public relations… and much else" (p. 73). Watson (1996)[1788] pointed out that in Victoria music specialists are employed on short-term contracts and that "the disruption to school music programs along with major problems with pay and recognition of accumulated service for the individual teachers abound" (p. 71). Watson (1999b)[1789] reiterated that "the short timeframe of employment for music teachers, especially new graduates, remains a concern" (p. 85). Professional isolation was pointed out as an issue for specialist classroom music teachers by A. Thomas (2000)[1790] who wrote that in Tasmania "the pressures of the job make it difficult to take time out to reflect, discuss, negotiate, and generally develop the collegial practice of these key practitioners" (p. 75).

England.

Primary schools. The professional roles of generalist and specialist teachers were also issues for discussion. For example, Dove (1980)[1791] wrote that specialist music teachers, "where they existed, frequently have the added difficulty of overall responsibility of the teaching of one particular class. The effectiveness of their specialism is therefore

[1786] Table 9e, row 13.
[1787] Table 9e, row 14.
[1788] Table 9e, row 15.
[1789] Table 9e, row 16.
[1790] Table 9e, row 17.
[1791] Table 9e, row 19.

considerably reduced" (p. 17).The evidence of the supportive role of the visiting primary school music specialist teachers and "tremendous opportunity for the professional development of the class teacher" was shown by Dibb (2003, p. 23)[1792]. Music-specific professional responsibilities were provided by R. Hall (1972)[1793] who referred to secondary schools in England and stated that music teachers provided vocal, instrumental, and theoretical training for students. Elkin (2003a)[1794] stated that the Ofsted inspectors found that music specialists provided very good support for newly-qualified and trainee teachers in both primary and secondary schools. The conditions of music teacher jobs were pointed out by Mann (1974)[1795] who believed that "music is one of the most difficult subjects to teach well" because of the nature of music and the amount of concentration it requires on the part of both teachers and students. Dove (1980)[1796] pointed out the isolation of the classroom was the biggest problem for most primary teachers in both the urban and the rural environments.

Secondary schools. Swanwick (1974c)[1797] described the conditions in which music teachers worked as "deplorable" because of big class sizes and a lack of "concerted efforts to deal with those pupils who are maladjusted to schools" (p. 18). An unknown author stated that "music teaching is a most tiring activity" because it requires profound aural and mental concentration and substantial powers of classroom organisation ("Music in a secondary school (5)," 1971, p. 10)[1798]. Gamble (1976)[1799] stated that a "creative music approach is even more exhausting than [a] conventional approach" (p. 10). Moreover, in addition to providing curriculum and classes for Year 7 to 12 students, music teachers were expected to take on an extensive amount of voluntary work. For example, Odam (1974)[1800] asked the rhetorical question if it was "necessary to work every lunch-hour, break and after school to make your subject work in the curriculum" (p. 16). This question reflects the state of working conditions of music teachers working in the 1970s. Lord (1998)[1801] provided evidence that the conditions for teaching music were not satisfactory in the 1990s. In addition to a full teaching timetable, the music teacher was engaged "in daily lunchtime rehearsals with pupils," were "involved with a local music centre and a country music group," produced "regular school

[1792] Table 9e, row 20.
[1793] Table 9e, row 22.
[1794] Table 9e, row 29.
[1795] Table 9e, row 18.
[1796] Table 9e, row 19.
[1797] Table 9e, row 23.
[1798] Table 9e, row 21.
[1799] Table 9e, row 25.
[1800] Table 9e, row 24.
[1801] Table 9e, row 26.

concerts," and was "organising a foreign trip from school" (p. 11). The findings of the 2004/2005 annual report of the chief inspector of schools, according to Mason (2006)[1802], claimed that "many music teachers are professionally isolated at secondary level" (p. 9).

Primary and secondary schools. The fact that music teachers were "working longer hours, teaching more pupils per group and per hour" was pointed out by Jenkins (1999a, p. 5)[1803].

Russia. The low prestige of the profession of music teachers was viewed as one of the reasons for many issues in school music education. Apracsina (1983)[1804] believed that a number of the difficulties of working at schools were due to the profession's lack of prestige. The poor status of the profession in the long term was also pointed out by Ryazanova (1985)[1805]. Anisimov (1983)[1806] pointed out that music teachers who considered music to be relaxating and entertaining resulted in negative student attitudes and behaviour. Bagreeva (1983)[1807] wrote about the complexity of teaching classroom music which aims to show the value of truly artistic classical music (Western art music) and to develop a sustained interest in it. This is not easy to teach to diligent students and even more difficult to teach to students who have behavioural problems. Shkolyar (1988)[1808] stated that there was professional isolation among music teachers and a lack of respect for music teachers among other teachers who did not consider music to be a serious subject. Shyshkina (1989)[1809] also pointed out the fact that the prestige of the music teacher was lacking in many schools. Avinskaya and Ol'hovenko (1989)[1810] wrote that the reason behind a lack of prestige was linked to the old music syllabus[1811] although with the emergence of the new syllabus designed by Kabalevsky,

[1802] Table 9e, row 27.
[1803] Table 9e, row 28.
[1804] Table 9e, row 30.
[1805] Table 9e, row 34.
[1806] Table 9e, row 32.
[1807] Table 9e, row 31.
[1808] Table 9e, row 42.
[1809] Table 9e, row 46.
[1810] Table 9e, row 43.
[1811] Avinskaya and Ol'hovenko wrote that the old music syllabus for general school music reflected the program for specialised music schools (Russian: детская музыкальная школа – ДМШ). The general and specialised schools resembled each other in the same areas of music study that included choir, musicology (music history and analysis of musical forms), music theory and solfege. General school singing teachers could use the manuals and text books for specialised school students but there was not enough time devoted to classroom music at general schools (45 minutes a week) when compared to specialised music schools (around 6 hours in average). As a result, all areas of study transformed into activities at general schools. Meanwhile, students were comparing the quality of lessons between these schools. The score was not in support of general schools. This led to the establishment of a common opinion that general schools do not provide a valid music education and that music teachers at schools are unlucky or half-educated specialists, or bad musicians. Moreover, the

the work of music teachers has become more valued despite the presence of some conservative thinking in schools. The same view was taken by an unknown author who wrote that the prestige of music teachers was raised in light of much evidence indicating that the new music program allowed music teachers to effectively instil virtues, moral principles, and a sense of patriotism ("Искусство в школе [The Arts in school]," 1983)[1812]. An unknown author also provided some evidence that suggested that the prestige of the profession was higher and there was considerable interest in music teaching at Magnitogorsk schools ("Общая забота музыкантов [The common care of all musicians]," 1987)[1813]. Chelyshova (1987)[1814] claimed music teachers have been at the centre of attention for a few years and that a lack of prestige in the profession was almost a thing of the past. According to Chelyshova, practice showed that the school music program positively influenced perceptions of music lessons held by teachers of other subjects.

Other conditions of the music teacher's job, such as large class sizes, a lack of teaching time, small teaching load, low income or extensive workload, many voluntary duties, an absence of promotion, and poor dwelling conditions were also pointed out by a number of authors. For instance, Scherbakov (1987)[1815] compared the conditions of teachers of other subjects with those of music teachers who had bigger class sizes, little time to familiarise themselves with students well enough to be able to assess and mark their work objectively. On the one hand, the small teaching loads in more than half the schools was pointed out by Trushin (1989)[1816] who also lamented that music specialists were forced to teach other school subjects for this reason. In regard to a small workload and low incomes in rural areas, Voronov (1990)[1817] commented that this unnecessary universality does not allow teachers to grow professionally in music teaching, which requires a lot of time spent on broadening general and musical knowledge and experiences as well as mastering musical instruments. Small teaching loads and the poor working and living conditions of music teachers throughout Russia were also confirmed by Pigareva (1990)[1818]. On the other hand, Shumkov (1986)[1819] pointed to the "often unbearable" load of hours from years one to seven,

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educational inspectors and school principals generally did not have any musical backgrounds and judged the music teachers' work by the success in concerts or other school and community events.

[1812] Table 9e, row 33.
[1813] Table 9e, row 38.
[1814] Table 9e, row 40.
[1815] Table 9e, row 39.
[1816] Table 9e, row 48.
[1817] Table 9e, row 49.
[1818] Table 9e, row 50.
[1819] Table 9e, row 35.

extracurricular duties (school choirs, other teaching and rehearsing), social duties, and maintenance of the music classroom. These often resulted in a lack of time for thorough preparation of lessons. Nikulina (1987)[1820] also listed an extensive workload and a number of other unfair conditions of the job including an absence of long-run perspectives and promotion, and great psychological pressure. Nikulina wrote that while teachers of other subjects have paid extracurricular duties (18 hours a year paid fortnightly), extracurricular music activities require more time for practice.

Moreover, students did not sing from scores but required teacher demonstration. While the other teachers' outcomes were only on paper, the music teacher's work was judged by the success or failure of music concerts, festivals, and evenings (pp. 31-32). Similarly to Nikulina, Shyshkina (1989)[1821] stated that the music teachers' job conditions required them to attend to all school functions where their work was measured by success in these functions.

An unknown author also confirmed that classroom music teachers were exhausted from the burden of endless responsibilities ("Не уклоняйся от назревших проблем [Do not avoid real issues]," 1986)[1822]. The Upper Parliament of USSR also reported that the Departments of Education were obliged by the *Major Directions of School Reform* (1984) to provide the dwelling conditions for music teachers in order to secure their continuous employment at rural schools and increase their retention period (p. 7). It was officially recognised that school music teachers were at the centre of a vast amount of the extracurricular activities (e.g., all sorts of celebrations, public holidays, evenings, competitions, festivals, and concerts) (pp. 7-8). However, it still was not clarified which duties were compulsory and which duties were considered voluntary. Practice showed that music teachers were not paid for most of the extracurricular duties. Nelubina (1986)[1823] complained that music teachers did not know where to get the strength and creativity for all the extracurricular activities, duties, and school events in which the music teacher was to be involved. Nikulina (1987)[1824] provided some evidence that involvement in extracurricular work (without pay) affected teachers' health. Saruba (1989)[1825] noted that music teachers were expected to work without any payment. Trushin (1989)[1826] reported that the Department of Education USSR issued the instruction on November 3, 1987 which informed schools that

[1820] Table 9e, row 41.
[1821] Table 9e, row 45.
[1822] Table 9e, row 36.
[1823] Table 9e, row 37.
[1824] Table 9e, row 41.
[1825] Table 9e, row 44.
[1826] Table 9e, row 47.

there was an allocation of funding for extracurricular activities. However, according to Trushin, this funding – usually distributed by the schools' principals, was often not in favour of music teachers. Trushin also suggested that the Department of Education should allocate funding specifically and purposely for music as it has been done for physical education. The conditions of music teachers' jobs did not improve by 2010. Trofimova (2006)[1827] observed that on top of all the classroom work, music teachers conduct choirs, instrumental and vocal ensembles and have to organise extra-curricular activities including numerous celebrations, festivals, rehearsals and concerts.

[1827] Table 9e, row 51.

Appendix 9D

The State and Territory Budgets for 2011- 2012

The following data illustrate state and territory governments' attitudes to music in Australia. For example, the ACT government supports the following initiatives in education:

- Teacher Quality Institute ($4 million over 4 years);
- Swimming and Water Survival Skills ($0.3 million over 4 years); and
- Youth Attainment and Transitions National Partnership ($1.1 million over 4 years) (Australian Capital Territory Government, 2010, pp. 30-31).

In Queensland, the government will

- Provide $25.8 million to boost literacy and numeracy skills through intensive teaching, summer schools, literacy and numeracy coaches, and professional development for teachers;
- Provide $19.5 million for science teaching through the Science Spark program;
- Employ 316 additional teachers and teacher aides (full-time equivalent) (Queensland Government, 2010, p. 9).

In South Australia, the major government education initiatives include:

- $8.7 million to provide schools with more teachers who have specialist qualifications in maths and science.

The budget also provides $265.0 million over four years to support the costs arising from the needs of pre-schools and schools including:

- resources for increases in preparation time for teachers; and
- additional resources for ICT technical and curriculum support in schools (South Australian Government, 2010, p. 10).

The New South Wales Government's priorities for education are articulated in the budget as the following:

- $124 million towards the Best Start Initiative for literacy and numeracy assessments which gather information that assists and guides teaching kindergarten students;
- $47 million for Connected Classrooms to expand technology-based learning in schools with interactive whiteboards, video-conferencing facilities and online learning tools; and
- $36 million to support new teachers to improve their effectiveness and increase retention rates (New South Wales Government, 2010).

The Northern Territory budget incorporates the following education initiatives:

- $1.5 million to expand the @School pilot, using virtual schooling as a learning alternative for senior secondary students;
- $0.7 million to establish a literacy and numeracy taskforce to oversee whole-of-school approaches to improving literacy and numeracy; and
- $0.3 million to establish the first two of five Centres for Excellence in senior secondary colleges and comprehensive high schools (Northern Territory Government, 2010).

The Tasmanian government initiatives aim toward improvement in the educational outcomes by:

- Extending the Raising the Bar and Closing the Gap (literacy and numeracy) program – $10m; and
- Innovative Education program (technology) $5.4 m (Tasmanian Government, 2010, p. 2).

The Victorian Government allocates

- $81 million for modernisation projects, including new gymnasiums, libraries, classrooms and multi-purpose science and ICT centres;
- $11 million to help to secure the future of small rural schools;
- $34 million for new schools in high growth areas; and
- $7 million in 2010-11 to purchase more than 7 000 new or replacement computers in government schools to give students access to modern, state of the art equipment (Victorian Government, 2010).

In Western Australia government initiatives in education include:

- $22 million over four years to enable small secondary schools to provide appropriate curriculum access for students as the half cohort, resulting from a change in the school starting age in 2003, moves through successive years;
- $28 million over four years for an additional 112 school support staff; and
- $70 million over four years for 316 additional teachers and education assistants employed to accommodate higher student numbers (Western Australian Government, 2010, p. 5).

Moreover, all states and territories participate in the Commonwealth's *Building the Education Revolution* initiative.

Appendix 9E

Music Manifesto: Government's Project for Music in England

A joint statement of priorities and pledges for action by Government was made, and a coalition of over 70 music organisations and arts practitioners formed. Miliband stated that:

> For the Government's part, we will continue with the ring-fenced Music Standards Fund until 2008. That's £180 million over the nest three years – guaranteed. We remain fully committed to funding music provision. Total school funding per pupil has gone up by some 30 per cent in real terms since we took office, and we are increasingly giving schools more say over how their allocations are spent. (p. 7)

Miliband promised that:

> Over time, every primary school child should have opportunities for sustained and progressive musical tuition, offered free of charge or at a reduced rate. In addition, all children should have access to a wide range of high quality live music, as well as a solid foundation in general musicianship…(p. 7)

The other target of the *Music Manifesto* was identifying and nurturing the most talented young musicians because, according to Miliband,

> In music, as in sport, the seeds of brilliance can be spotted at a very young age. We need to ensure that our most talented young musicians are given all the support and tuition they need to fulfil their potential. That means stronger links between schools, conservatories and the music industry, and improved access to high-level[s] of tuition. (p. 7)

Miliband also addressed the issue of teacher training where in his vision

> Contractual changes mean new ways of working for teachers, and new roles for paraprofessional support staff. As well as maintaining and improving quality in the teaching workforce, I want to see more music professionals sharing their passion for their subject, both in the classroom and in less formal settings. (p. 7)

However, Jenkins (2005)[1828] commented on this strategy in the following:

> What a vision! The question is will pupils find a secondary music-education system capable of building on their primary successes? (p. 5)

[1828] Table 9f, row 19.

Table 9a

Role of Governments (Citations)

Row number	School level	Year	Citation (across Australia and England) and summary of citation (Russia)	Journal and place	Reference
1.	Primary	1994	*The major activities of the year have focussed on a professional development program on the National Curriculum for the Arts, and the newly designed Victorian Curriculum and Standards Frameworks. There are some interesting differences between the two documents. Whereas there is a flexibility in the National Curriculum's eight levels in regard to the age group they serve, the designers of the Victorian CSFs have designated seven levels, each associated with a particular grade level in school. Thus, at the end of grade 6 students are expected to be able to "experiment with ideas and explore feelings to find satisfactory solutions to tasks." This will be evident when, amongst other things, the students "add harmonic or rhythmic accompaniments to known songs and instrumental works with a simple chord (harmonic) pattern." Another learning outcome for students at this age is that they should be able to "draw upon a range of skills to present musical works for a variety of audiences and purposes." This will be evident when they "interpret musical notation within a limited range of pitch, rhythm and dynamics and prepare works for performance with guidance in stylistic interpretation." While these learning outcomes are admirable it almost goes without saying that the number of primary schools whose grade 6 students are capable of this type of work is limited. It is particularly ironic that the Victorian Government has prepared such a curriculum document at a time when many of its primary schools have lost their specialist music teachers due to its own spending cuts. However, it is to be hoped that the Government is concerned to see its policies implemented and that consideration will be given to the provision of funding which can assist schools to reinstate their primary music teachers. The production of a new curriculum document is only one of a multitude of initiatives which have occurred in education since the election of a Liberal Government two years ago. The decentralising of administrative power to schools and principals in the State education system has been another big change, and in many cases this has been beneficial for music education. With the establishment of Schools of the Future, principals whose schools are in this category are becoming very aware of the effectiveness of music performance for promotional purposes, and thus instrumental teachers are in demand. Indeed, the situation was such that in the final term of 1994 there was a shortage of teachers in Melbourne, particularly of stringed and brass instruments, while in country areas of Victoria there was a demand for both classroom and instrumental teachers. For teacher trainees graduating at the end of 1994 the likelihood of employment is extremely high. However, it is of concern that, in their quest to promote music performance,*	*AJME*, VIC	(Jarvis et al., 1994, pp. 79-80)

Row number	School level	Year	Citation (across Australia and England) and summary of citation (Russia)	Journal and place	Reference
			principals do not sacrifice classroom music. While music educators know that the basis of a strong performance program is an equally strong classroom program it is important that this is well understood by school communities.		
2.	Primary	1996	*The withdrawal of the financial recompense for associate teachers will, without a doubt, see a much less motivated group of teachers undertake student supervision. Worse still, the supervision of student teachers may well be left to those teachers who see practicum as a break from their own teaching load and a time to relax…*	*AJME*, ACT	(Caesar et al., 1996, p. 68)
3.	Secondary	1989	*Just how music education will fare with inevitable budget constraints remains to be seen.*	*AJME*, ACT	(McMillan & Livermore, 1989, p. 54)
4.	Secondary	1987	*The concern in the present climate of economic cuts and restriction of growth is that the momentum of recent year is about to slow down at a depressing rate.*	*AJME*, QLD	(May et al., 1987, p. 18)
5.	Secondary	1987	*Budget cuts will have an effect and unless the various music bodies work closely together, the ongoing evolution and development of music education may slow down even further.*	*AJME*, VIC	(May et al., 1987, p. 34)
6.	Secondary	1989	*In Victoria we have been fortunate that cutbacks in educational funding do not appear to have affected music…*	*AJME*, VIC	(McMillan & Livermore, 1989, p. 54)
7.	Primary and secondary	1977	*If music educational activities of the last 10 years have grown in number and progressed in kind, what then of the immediate future: can we simply expect more of the same? All sectors seem to have estimated with some sophistication continuing growth rate according to projected student demand. On this basis the Education Department, for example, envisages a 60% overall expansion on the present situation. The time span in which such a growth could occur would then appear to depend largely on financial resources, but if recent practices are any guide, that ceiling should be reached before too long.*	*AJME*, SA	(Bonham et al., 1977b, p. 63)
8.	Primary and secondary	1977	*A brief survey of developments and trends in music education in N.S.W. (1967-1977) reveals some exciting achievements, some anomalies and contradictions, and some disappointing failures. Changes in prevailing conditions have usually been a reflection of changes in Governmental attitude both State and Federal. 1976 marked the end of eleven years of Liberal government at the State level; 1972-75 saw a brief but dramatic era in Federal policies. In general terms it seems that the sort of personal interest exhibited towards the arts by Gough Whiltlam during his term as Prime Minister is being matched by*	*AJME*, NSW	(Bonham et al., 1977b, 57)

Row number	School level	Year	Citation (across Australia and England) and summary of citation (Russia)	Journal and place	Reference
			the interest of the current Premier of N.S.W., Neville Wran. In this optimistic atmosphere one feels encouraged to believe that the long-term prospects for music education in this State are bright indeed. However, the stop start condition of funding for education and the arts over the past six or seven years has caused some music education administrators to be somewhat cautious about making any positive predications.		
9.	Primary and secondary	1986	*However, it has to be recognized that within the context of financial constraint. I believe music has been generously treated in WA and moreover it would be churlish if we were not to recognize the great debt owed to a number of Department colleagues - notably in the Staffing and Schools Directorates and Teacher Development and Buildings Branches - for without their generous and active support we could quite simply not have been able to function…*	*AJME*, WA	(Rimmer et al., 1986, p. 20)
			The sixth area in which much progress has been made is in provision of music facilities in schools. Buildings and Development Branch personnel have been quick to seize every opportunity to help us and projects are being looked at in a number of high schools…		(Rimmer et al., 1986, p. 22)
10.	Primary and secondary	1990	*Arts educators can identify burning issues – exclusion from recent national curriculum initiatives, inadequate teacher training, inequitable allocation of funds, and declining advisory and consultancy support to name a few. Enormous amounts of time and energy have been devoted to addressing these issues as they arise, and despite the most sustained efforts, there is an overwhelming sense of frustration at the apparent lack of progress.*	*AJME*, Australia	(Livermore, 1990, p. 3)
			In the current political climate, arts advocacy rightly emphasises the responsibility of governments to support arts education, and maintain staffing and resources. But to be effective, the arts campaign must go beyond this and target not only POLITICIANS, but also the COMMUNITY with the aim of raising general awareness of the arts as an integral part of daily life.		(Livermore, 1990, p. 7)
11.	Primary and secondary	1991	*… through lack of support or funds for a teacher's efforts at continued personal development in this subject, or restrictions on resources and materials, and ossification of culturing the arts sets in.*	*AJME*, Australia	(Aspin, 1991, p. 70)
			One can think of a number of reasons, of course, why teachers might want access to the work of a plethora of other professionals: the desirability of variety; the need for fresh thinking and new ideas; expertise in other fields or radically different views in the same field.		(Aspin, 1991, p. 71)

Row number	School level	Year	Citation (across Australia and England) and summary of citation (Russia)	Journal and place	Reference
			But above all these I should want to stress the point that, by making the experience of other people at work in the Arts accessible to my pupils, I should be demonstrating to them the unity-in-diversity, the shared sense of excitement and the readiness for discovery that characterizes and coalesces this community, into which, by encouraging their own efforts and inviting their participation, I was thus offering them an entree. Indeed the vital importance of a partnership between the Arts and schools as agents of the community's educating endeavours was well expressed in the policy statement of 1965, A Policy for the A r t d 2 *The place that the Arts occupy in the life of a nation is largely a reflection of the time and effort devoted to them in schools and colleges. This view was put forward by a government committed to a radical reappraisal of social institutions and cultural traditions in an age of the 'white heat of the technological revolution', relatively full employment, and a booming economy.*		
12.	Primary and secondary	1996	*The true picture which is emerging from this is that DECS schools have generally received cuts of 35%... Schools have responded to the cuts in a number of ways. Some classroom teachers have undertaken the task of teacher instrumental lessons on tops of their teaching load, just to keep a program or student going. Other schools have simply cut the number of lessons offered, or have not taken on beginners. The impact of these cuts, however, will continue to be felt for many years, long after the politicians and bean-counters have retired. There is also little doubt that should the state become prosperous, that the funding for these lost salaries will never be recovered, and music teachers will continue to struggle with inadequate resourcing.*	*AJME*, SA	(Caesar et al., 1996, pp. 68-69)
13.	Primary and secondary	2001	*Financial cut-backs in recent years have seen support resources for teachers reduced.*	*AJME*, NT	(A. Thomas, 2001, p. 59)
14.	Primary and secondary	2001	*The fact is that the supply of music teachers and therefore the state of music education in Victorian government schools have been largely determined by the prevailing economic climate and government funding priorities at any given time. There are numerous historical precedents for governments to achieve economies in educational expenditure by dispensing with specialist teachers. Almost since the introduction of singing to school in the 1850s, music has been "walking on the tight rope of survival."*	*AJME*, VIC	(R. Stevens, 2001, pp. 24-25)
15.	Primary	1990	*The education reform act* *A survey, and a look at its implications for music education* *1. National Curriculum*	*Music Teacher*, England	(Shield, 1990, p. 35)

Row number	School level	Year	Citation (across Australia and England) and summary of citation (Russia)	Journal and place	Reference
			• *programmes of study to be determined by secretary of state, but not allocation of time* *3. Local Management of Schools* • *provision is likely to be more uneven as popular and successful schools attract additional resources. In less popular schools resources are reduced and LEA intervention is limited. Some protection will be provided by the foundation subject status of music in the national curriculum, but some aspects may suffer including instrumental teaching and opportunities for education projects with professional music groups* • *the decentralisation of resources*		
16.	Primary	1999	*The National Advisory Committee on Creative and Cultural Education* [recommendations on] *Resourcing* *A variety of funding opportunities exist, though these opportunities are not coordinated and can cause widespread inequality of access. A directory of funding opportunities should be developed and made available to schools in printed format and on the national grid for learning. Action should also be taken to ensure long-term provision of a single national system of music services.*	*Music Teacher*, England	(Joubert, 1999, p. 51)
17.	Primary	2005	[There is] *a lack of government support for music…*	*Music Teacher*, England	(S. Smith, 2005, p. 13)
18.	Primary and secondary	2005	*Increased freedom of action is being variously given and promised to schools in England. With the recent abolition of the existing management allowances for teachers and the current proposal for "trust schools," schools gain greater freedom to privilege some subjects over others.*	*Music Teacher*, England	(Jenkins, 2006, p. 5)
19.	Years 1 - 8	1989	**Equipment, resourcing, and lack of funding** In 1989-1990 school year there will be an increase in hours of teaching music per class. There will be two hours a week for Years 1-5 and one hour a week for Years 7-8. This is a long-awaited and important event. This has become a reality because of music teachers who have made a vast amount of preparatory work, because of the growing prestige of the subject, because of the general tendency towards humanisation of education, and because of numerous statements. The learning plans will come in 12 different variants. Schools are to choose the most appropriate variant to suit the need of their students. The only choices of variants from 6 to	*Music in School*, Russia	(Trushin, 1989, pp. 5-6)

Row number	School level	Year	Citation (across Australia and England) and summary of citation (Russia)	Journal and place	Reference
			11 offer more hours for music. However, this will depend on the quality of teaching music at a particular school, the music teacher's authority and prestige among other teachers and the place/rating of music within school curriculum. There will be a problem of the methodological supply of the second hour in regard to the content of music lessons. While waiting for methodological recommendations every teacher will decide what to teach by themselves. We have to admit, however, that not every music teacher is able today to make choices and expand school music repertoire. The music teacher needs music! The school repertoire does not include music by Schnitke, Denisov, Gubaidulina and so on. There is also not enough traditional folk music. Meanwhile, the Просвещение publisher is issuing the music scores for Year 4 of small schools. The Мелодия issues a set of recordings for Years 1 to 8. However, these sets will be issued in school terms 3 and 4 so the difficulties with resource supply will continue. The funding for 1988 year was estimated without taking into consideration the real needs. Currently, there is a shortage of 30,000 sets of recordings. There is a shortage of musical instruments. During 1989 year every school has an allocation of 59 roubles for supporting the music program. We are paying for defects of the previous years. We will need many years to establish a centralised system of supplying music program at schools. **[Roles of the Department of Education and other government bodies – providing resources for teaching and staffing]** There are three major issues for the Department of Education. These are: the content of music education, personnel and material resources. However, it is impossible to solve these issues alone. All departments need to unite. The roles of the Department of Education, the Department of Cultural Affairs, the Union of Composers and the Federal Society for Music are to establish an integrated and comprehensive aesthetic program for children and youth for 1991-1995. Federal funding should be supported by a specific resource for music education. We have to do everything to enable teachers to instil the musical culture into all children and every individual child.		(Trushin, 1989, p. 9)
20.	Years 1 - 8	1994	Music teachers have low salary rates, difficulties with accommodation, and poor resources and facilities for teaching music at schools. All these obstacles prevent teachers from achieving their potential and creativity in teaching. These obstacles have to be taken into consideration before expecting quality teaching. The first President of Russia B.N. Eltsin placed a high emphasis on school development and stressed that schools are our first priority. However, the economical situation in the country did not allow to realise his plans.	*The Arts in School*, Russia	(Sedunova, 2004, p. 47)

Row number	School level	Year	Citation (across Australia and England) and summary of citation (Russia)	Journal and place	Reference
			The Education Act (1992) states that schools are eligible for 10% of their salary pool to be allocated to purchase professional journals, text and method books.		
21.	Years 1 - 8	1985	When educating children, it is important to remember that parents are our best allies….The main message is that every teacher wishes to see tenderness, kindness, and sensitiveness in his or her students. How to develop these qualities? We have to introduce aesthetic values of music, arts, and life. Parents play one of the major roles in this. They should demonstrate their interest in music by asking questions about the content of music lessons and homework, and by helping their children in making choices of music to listen to.	*Music in School*, Russia	(Chernousova, 1985a, p. 28)

Table 9b

Resources and Facilities for Teaching Music (Citations)

Row number	School level	Year	Citation (across Australia and England) and summary of citation (Russia)	Journal and place	Reference
1.	Primary	1967	*Far more urgent than providing finance of specialist teaching in primary schools is the matter of providing adequate accommodation and equipment. The education authorities in the various Australian States vary considerably as to the public finance allocated to the provision of equipment such as pianos, good quality gramophones, gramophone records, tape recorders, song books and other scores, charts and so on. Then there are the items of instrumental equipment – percussion and recorder band instruments, chime bars, Carl Orff instruments and so no not to mention brass and military band and orchestral instruments and music stands.*	*AJME*, across Australia	(Hunt & Epstein, 1967, p. 20)
2.	Primary	1974	*The Australian (i.e. Federal) Government should institute grants for the provision of properly equipped music rooms and music blocks comparable to its recent schemes of grants for science blocks and school libraries.*	*AJME*, across Australia	(Covell, 1974, p. 81)
3.	Primary	1987	*The Music Curriculum Committee of the Studies Directorate undertakes many ongoing tasks for the Education Department, but this year the main tasks have been: …Conducting a thorough review of primary music education. This was a valuable exercise, conforming many of our suspicions, but providing a wider audience with much information about teacher practice, timetabling, curriculum documentation, accommodation, equipment, and – most vitally – teachers' perceptions of their needs in pre-service and in-service training and in Departmental assistance.*	*AJME*, SA	(May et al., 1987, p. 21)
4.	Primary	1974	*Resource centers for general and specialist music teachers are being developed in many States, and this offer access to libraries of books, records, tapes and teaching materials.*	*AJME*, across Australia	(Purcell, 1974, p. 19)
5.	Primary	1974	*There is still much room, naturally for more staff, more money and expended facilities. When these become available expansion and extension of existing activities will occur and music will gain a rightful place of recognition by all primary teachers and the general community.*	*AJME*, across Australia	(Purcell, 1974, p. 20)
6.	Primary	1975	*In the first instance, whether the school is traditional or open space, the specialist must*	*AJME*,	(Lepherd,

Row number	School level	Year	Citation (across Australia and England) and summary of citation (Russia)	Journal and place	Reference
			have a large room or studio which would be suitable for larger combined groups (choir, orchestra) or regular class sizes. The room should be equipped with first rate musical instruments and accessories. These would include hi-fi stereogram, tape recorder or tape deck, cassette player, percussion instruments (tuned and untuned, after Carl Orff), orchestral instruments, charts, records, projectors, (overhead, movie and slide), marker boards, display boards, music stands, television and outlet, piano, suitable furniture and, above all, adequate storage space. *In the second instance, some of these materials must be available in classroom so that spontaneous music making can take place without problems of availability of instruments of equipment. This, in effect, would constitute a more efficient use of funds; otherwise without a specialist room, all rooms of a school would need to have very good quality equipment.* *[There would be] the statement of an facial policy of construction of music specialist rooms in new or existing buildings, or the conversion of suitable room (rooms) in existing buildings. The absolute necessity for these rooms is attested to by Roger Covell, Professor of the University of New South Wales…*	across Australia	1975, pp. 19-20)
7.	Primary	1986	*… The first purpose built primary music room has recently opened at East Carnarvon. The room is of good size with plenty of natural light and has ample storage and cupboards. Materials are handsome but the acoustic is dry…*	*AJME*, WA	(Rimmer et al., 1986, p. 22)
8.	Primary	1988	*Performance, storage or practice-room facilities and equipment are not normal inclusions in the building codes for primary school. This, of course, affects the scope and status of the subject.*	*AJME*, across Australia	(Hoermann, 1988, p. 89)
9.	Primary	1988	*A major problem was that although the Curriculum advocated pupils receiving a systematic music education throughout primary school, no practical teaching material had been provided.*	*AJME*, NT	(Kartomi et al., 1988, p. 56)
10.	Primary	1992	*Eight working parties were formed to investigate a range of issues including a primary developmental music program, the instrumental teachers program, technology in music education, share music and arts specialists, qualifications and training for music teachers, music encouragement awards, music education support services and facilities, and district provision and music education.*	*AJME*, VIC	(B. Smith et al., 1992, p. 73)
11.	Primary	1998	*Primary teachers frequently admonish me regarding the unrealistic expectations of curriculum writers…*	*AJME*, NT	(R. Smith, 1998, p. 38)

Row number	School level	Year	Citation (across Australia and England) and summary of citation (Russia)	Journal and place	Reference
			While there should be ample support in the plethora of resource material available much of this, they add, also makes assumptions about their competence to utilise it. Books, tapes, and CDs which would seem to comply with every teacher's needs lie inert in libraries and stores in many schools.		
12.	Primary	1998	*The final level of "Tune In," a Music Program for Primary Schools published by Education Queensland, will by available for purchase during Term 1.*	*AJME*, QLD	(A. Thomas, 1998, p. 83)
13.	Primary	1998	[There is] *the wide range in budgetary allocation for music in schools serviced by itinerant teachers.* *Whereas a small number of teachers service schools with per annum music budgets ain excess of $3,000, thirty-six teachers did not know what budget for music their school/s had, or had no budgetary allocation. Six teachers noted that they request finance as the need arises.*	*AJME*, QLD	(Roulston, 1998, p. 16)
14.	Primary	1999	*The cost of providing instruments to all students was a concern.*	*AJME*, WA	(Yourn, 1999, p. 15)
15.	Primary	2000	*Primary music programs, while vital, largely remain under funded… Resources for specialist and non-specialist primary music teachers are in high demand.*	*AJME*, SA	(A. Thomas, 2000, p. 72)
16.	Primary	2000	*NSW Government Initiative* *The second Education Department CD Sampler was released – together with the first (now 18 months old), these demonstrate the range of musicmaking in government schools, both primary and secondary, throughout the state. On the Level, a CD-Rom of work samples in primary music has been distributed to all government schools with primary classes throughout the state. Primary music specialists were able to access workshops to help them understand the content, and have their own copies in addition to those held by the school. This product was demonstrated at a workshop at the ASME Conference in Sydney, and is being marketed by the Curriculum Corporation - watch out for the new catalogue.*	*AJME*, NSW	(A. Thomas, 2000, p. 76)
17.	Secondary	1974	*In replies to a recent questionnaire to supervisors and inspectors of music in all States the lack of adequate accommodation for music activities in schools was frequently mentioned.*	*AJME*, across Australia	(Bartle, 1974, p. 22)
18.	Secondary	1986	*Resources are now being extended for use in music in secondary schools. New State high schools are equipped with a basic kit of resources and the music section of the Education Department has a collection of resources available for loan. These materials most*	*AJME*, QLD	(Rimmer et al., 1986, p. 29)

Row number	School level	Year	Citation (across Australia and England) and summary of citation (Russia)	Journal and place	Reference
			commonly consist of sets of books, scores and recordings.		
19.	Secondary	1988	*Yes, most secondary school students in Australian schools study music in some form for at least a year. In most secondary school they may take an elective music study after that. They are usually taught by qualified music teachers who have basic equipment, including sound reproduction equipment, musical instruments, scores and texts, and who often teach in purpose-built music rooms and suites. While this picture varies a great deal, there are trends and issues common to and current in all Territories and States of Australia.*	*AJME*, across Australia	(Carroll, 1988, p. 92)
20.	Primary and Secondary	1968	*There is wider disparity in provision and opportunity for musical experience in secondary schools than in primary. The Newsom Report stated that: "Music is frequently the worst equipped and accommodated subject in the curriculum."*	*AJME*, but the article is about Great Britain	("Music and the young (A report from Great Britain)," 1968, p. 52)
21.	Primary and Secondary	1974	*…a teacher must have personal resources in music…*	*AJME*, across Australia	(Bartle, 1974, p. 23)
22.	Primary and Secondary	1977	*…the financial burden of buying instruments is still the responsibility of schools…*	*AJME*, VIC	(Bonham et al., 1977b, p. 65)
23.	Primary and Secondary	1987	*The establishment of a State-wide Music Resource Centre which will eventually link to Regional Resource Centres should provide much needed resources for teacher and students use.*	*AJME*, VIC	(May et al., 1987, p. 34)
24.	Primary and Secondary	1989	*In Victoria we have been fortunate that cutbacks in educational funding do not appear to have affected music…*	*AJME*, VIC	(McMillan & Livermore, 1989, p. 54)
25.	Primary and Secondary	1997	*The government has recently received two complete interactive multimedia hardware suites. One is located in Arthur District and one in Bowen District. Someone will be employed to teach interested arts officers and teachers how to use the equipment and it will then become available to use for projects within the department or individual schools.*	*AJME*, TAS	(Caesar et al., 1997, p. 77)
26.	Primary	1991	*… through lack of support or funds for a teacher's efforts at continued personal*	*AJME*,	(Aspin, 1991, p.

Row number	School level	Year	Citation (across Australia and England) and summary of citation (Russia)	Journal and place	Reference
	and Secondary		*development in this subject, or restrictions on resources and materials, and ossification of culturing the arts sets in.*	across Australia	70)
27.	Primary	1971	*Many schools, for instance, would be ashamed to admit to no lending library, but have no provision for the loan of records, tapes or music.*	*Music Teacher*, England	(Brocklehurst, 1971, p. 11)
28.	Primary	1976	*Every child has one class music lesson per week in the music room and one class music and movement lesson in the hall.*	*Music Teacher*, England	(P. Palmer, 1976, p. 11)
29.	Primary	1973	*The ever increasing cost of music instruments for children can impose severe strains on a school budget. One very rewarding way to overcome this is to explore with the children the possibilities of using easily obtainable materials to make some effective instruments of their own. The educational advantages, in terms of music and scientific discovery, as well as in the development of manual skills, are fairly obvious. From a musical standpoint the results can be richly satisfying if the instruments work well enough…*	*Music Teacher*, England	(Garnett, 1973, p. 18)
30.	Primary	1973	*Nowadays "performance," as such, is not the ultimate aim of as improvisation takes over, new ideas are added and orchestration is varied as the music grows. The improvement in the quality of the school instruments is enormous and this makes in necessary to cut down on their number.*	*Music Teacher*, England	(Mendoza, 1973, p. 28)
31.	Primary	1998	[Ofsted report] *Another problem is clearly resources. One in nine schools still lacks the learning resources needed to teach music effectively.*	*Music Teacher*, England	(Jenkins, 1997, p. 5)
32.	Primary	2002	*Primary schools across England are to benefit form new arts and sports facilities, which will also be open for use be local communities, education secretary Estelle Morris and culture secretary Tessa Jowell announce last month…* [There are] *grants to almost 300 primary schools to modernise or build new multi-use halls, music and arts studios…*	*Music Teacher*, England	(McKeon, 2002, p. 14)
33.	Primary	2003	*In a recent research project undertaken as part of the QCA's Curriculum Development Project in the Arts and Music Monitoring Programme, we have been exploring teachers' and pupils' attitudes towards music in primary schools, In the research, carried out with my colleagues… we interviewed head-teachers and music coordinators form nine very*	*Music Teacher*, England	(Lamont, 2003, p. 29)

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			different primary schools across England. W also gave questionnaires to 714 pupils in Years 4 and 6, and carried out focus-group interviews with another 61 pupils. The research provides and up-to-date picture of the highs and lows of music in and out of school for today's primary-school pupils… *Resources are also a problem, and funding for musical instruments, good quality ICT and training, and instrumental tuition are commonly mentioned. The pupils reflect similar concerns in discussing their frustration at… not having access to musical instruments …*		
34.	Secondary	1969	*Given adequate equipment so that all can be provided with simple instruments requiring a minimum technique, but capable of producing a good quality and range of effects, new sources of interest become available. Especially when used imaginatively in illustrating moods and ideas, in accompanying mime, drama, film, puppetry, dance, the creative experiences thus shared will provide the stimulus for many young people to extend their exploration of music. Interest thus engendered can be guided into other channels, and some of the more conventional types of study can then be shown to have purpose and relevance. Instruments requiring methodical study and development of technique are now often taken up with greater willingness to face the practice required, rather than at an earlier stage before interest has been awakened, when enforced study easily becomes drudgery.*	*Music Teacher*, England	(D. M. Smith, 1969, pp. 20-21)
35.	Secondary	1971	*…Two other points must be mentioned in connection with efficient provision for music equipment and material. I was lucky in that I had access to a good library of records and books, so that I did not have to rely on the small stock of records which I found in the school, and which were mostly irrelevant in any case. Money spent on a really good central store of records, books on music, scores and orchestral and chamber music parts, would be well spent. The librarian in charge would need to know the needs of the teachers as well as of the amateur music lovers, but such a service would be invaluable for inexperienced teachers.*	*Music Teacher*, England	("Music in a secondary school (5)," 1971, p. 10)
36.	Secondary	1998	*I note in the "Heresy" column of your March issue the usual depressing collection of Ofsted comments, all saying how bad we classroom teachers of music are at Key Stage 3. This coincided with the government's announcement of super-teachers at a vast salary and proposed re-educations of teacher holidays to knee weeks per annum, which would be "genuine holiday', whatever that means.* *Could I put in a plea that occasionally someone actually notices what we musicians, who are classroom teachers, really do? I am trying to encourage music in a school of over 800 pupils (key stage 3 to A level) on minimal resources, fighting for budget allocation against*	*Music Teacher*, England	(Lord, 1998, p. 11)

Row number	School level	Year	Citation (across Australia and England) and summary of citation (Russia)	Journal and place	Reference
			often impossible odds.		
37.	Secondary	2004	*The collection posits that the National Curriculum has become out of touch with modern life, and warns that consequently the number of 16-year-olds dropping out of education is unlikely to fall.* *In their chapter on music, Keith Swanwick and Charles Plummeridge of the Institute of Education assert that the music curriculum aims to engender a "general musicianship" in students through a linear progression of lessons. This, they argue is a flawed concept, as time constraints and staff and resource shortages all ensure that this cannot be implemented to the required extent. Equally, they state that one prescribe curriculum cannot possibly take into account the sheer diversity of skills and activities present within the subject and, as a result, classroom music all too often lacks authenticity, which in turn explains a long history of pupil discontent with the subject.*	*Music Teacher*, England	(Whale, 2004, p. 9)
38.	Primary and secondary	1974	*If we can accept the validity of the proposed two-pronged aim for class music, that is to say the pupils' sense of achievement and the enjoyment of aesthetic experiences, and if we can accept as a general rule of music teaching the notion that control of materials (skills) should give rise directly to musical (aesthetic experience), it at least seems possible to begin to think of a music curriculum. When we reach the stage of being fairly clear about these matters then, and not before, are we in a position to consider the conditions, staffing, time-tabling, equipment and so on to enable us to function more effectively.*	*Music Teacher*, England	(Swanwick, 1974, p. 16)
39.	Primary and secondary	1975	*One thing is certain: there is no shortage of ideas now for class music activities in schools. Indeed, we seem to have reached a stage where teachers can be subjected to a bombardment of suggestions and information intended to extend the range of teaching and, in some cases, to radically change what is done. Materials are being generated by those in teacher education, by music advisers… Whatever the intention of those of us who contribute our offerings, the result in practice can so often is confusion, indigestion, when scraps of activities are set in motion without clear ideas of why and how and minus any attempt to evaluate what is done. It is rather like undertaking a journey into the unknown without a sense of direction and without the means of knowing whether or not we have arrived anywhere.*	*Music Teacher*, England	(Swanwick, 1975, p. 11)
			Teachers complain that music is a "difficult" subject and that the difficulties are not appreciated by headmasters and others who fail to provide proper facilities.		(Swanwick, 1975, p. 12)
40.	Primary	1990	*The Education Reform Act*	*Music*	(Shield, 1990,

Row number	School level	Year	Citation (across Australia and England) and summary of citation (Russia)	Journal and place	Reference
	and secondary		*A survey, and a look at its implications for music education* *1. National Curriculum* • *programmes of study to be determined by secretary of state, but not allocation of time* *3. Local Management of Schools* • *provision is likely to be more uneven as popular and successful schools attract additional resources. In less popular schools resources are reduced and LEA intervention is limited. Some protection will be provided by the foundation subject status of music in the national curriculum, but some aspects may suffer including instrumental teaching and opportunities for education projects with professional music groups* • *the decentralisation of resources*	*Teacher*, England	p. 35)
41.	Primary and secondary	1992	*I undertook a survey of schools in Devon to find out (a) what equipment schools have and the extent to which technology is used in the music curriculum… (c) the initial training of those responsible for music in schools, and (d) what INSET* [post graduated professional development] *needs teachers perceived…* *Keyboards and Synthesisers* *At a very basic level of music technology in terms of equipment, having a keyboard must be one of the most fundamental tools.* *Out of the schools surveyed, ten per cent did not possess any keyboard, as opposed to piano. Of those that did possess a keyboard many had out-dated models with no MIDI for computer application.* *…Out of all primary schools, 30% owned Yamaha keyboards with two schools having over five. Secondary schools had as many as 35 instruments in one school. Casio keyboards were more popular, with 49% of primary schools owning one or more; one school had 15 keyboards. Evidently there is a widespread availability of technology at this level.* *…In the primary sector only tow schools had a synthesiser by their own, though in 11 cases staff brought their own instruments into school (if this isn't commitment then what is?). Several secondary schools, in addition to possessing many keyboards, had synthesisers, drum pads, wind controllers and guitar synthesisers. Many of the secondary schools had bass and rhythm guitar plus drum machine.*	*Music Teacher*, England	(Naughton, 1992, p. 20)
42.	Primary and secondary	2006	*Music teaching is improving in primary and secondary schools, according to the latest annual report of the chief inspector of schools – but progress is slower than desired in many instances.*	*Music Teacher*, England	(Mason, 2006, p. 9)

Row number	School level	Year	Citation (across Australia and England) and summary of citation (Russia)	Journal and place	Reference
			David Bell's 2004/2005 report, published recently, says that…[at] *primary school level, the accommodation for music was deemed to be good or better in fewer than half of schools… Music technology was another area highlighted, with provision variable at secondary level and used too little by primary schools.*		
43.	Years 1 - 8	1983	It is necessary to strengthen the roles of school teaching staff and responsibilities of the principals in order to enable them to improve conditions – resources and facilities, for a successful implementation of the new program.	*Music in School*, Russia	(Balyasnaya, 1983, p. 7)
44.	Years 1 - 8	1983	When we came to a rural school, there was a well equipped music classroom. There were everything that music teacher can dream about. The first lessons disappointed us because students were emotionally inactive. We started a number of music extracurricular activities. Consequently, students' interest in music has increased.	*Music in School*, Russia	(Anisimov, 1983, p. 23)
45.	Years 1 - 8	1983	The regional departments of education contribute to and actively and positively influence the implementation of the new program Music in schools. This becomes apparent in the arrangement of conditions for teaching, for example, equipping the classrooms, provision of essential resources. The departments' officers know content of the program well and show interest in its implementation.	*Music in School*, Russia	(Chelyshova, 1983, p. 20)
46.	Years 1 - 8	1985	I am a methodologist of a pedagogical institution which trains primary school teachers. My lecturing and other educational experiences let me state that primary school teacher graduates are able to implement the new program Music (on the condition that they have all resources) until all schools have music specialists.	*Music in School*, Russia	(Ryazanova, 1985, p. 33)
47.	Years 1 - 8	1986	The attention and support of music teachers from school administrations varies from school to school. There are still some schools which do not have music classrooms so music teacher has to move from one classroom to another with a cassette tape or record player and other teaching aids. How are we supposed to teach music without piano?	*Music in School*, Russia	(Alexandrov, 1986, p. 34)
48.	Years 1 - 8	1986	In 1977-1978 learning year many teachers have started implementing a new program Music. All of them were offered separate classrooms with piano and bayan, recording players and other musical and method resources.	*Music in School*, Russia	(Lugova, 1986, p. 29)
49.	Years 1 - 8	1987	All educational authorities helped to solve many financial problems. For example, all schools have well equipped music classrooms. There are musical instruments and cassette players. Some schools also have amphitheatres for choirs. Every music teacher	*Music in School*, Russia	(Zchykov, 1987, p. 14)

Row number	School level	Year	Citation (across Australia and England) and summary of citation (Russia)	Journal and place	Reference
			has musical and methodological resources for teaching music.		
50.	Years 1 - 8	1988	Practice shows that many teachers do not know how music resourced are obtained by schools. All issues with resources are responsibility of the Institutes of Teacher Professional Development and Music Methodologists/Advisers at the Department of Education and Science. School principals are supposed to supply and furnish all necessarily facilities and resources. The standard music program is issued once in two years. Music teachers fill in the order blank for music equipment and other resources annually. All orders are sent to the Department of Education [Главучснаб Министерства народного образования РСФСР]. All recorded music is published/ issued every year for all school levels and classes. However, there is still a shortage of music manuals and other resources. The major reason for this is hidden in the local levels of distribution. Some schools keep contacting music shops about when the resources are coming. These schools renew their resources annually. Other schools do not make any enquiries after they filled in the order blank. These schools are still waiting for resources to come… Another reason is that the local educational authorities do not consider the opening of a number of new schools when order music resources. Music scores are distributed by libraries. There are some facts that music scores are sent to music shops despite the order to sent to shops only unclaimed scores. All music teachers are advised to make enquiries into the plans of the following publishers: Просвещение and Педагогика. All schools have a catalogue of educational films. All musical instruments and classroom facilities are funded from the provided for this matters funding which is distributed to schools annually. All music teachers are recommended to look at the *Collection of orders and instructions by the Department of Education RSFSR* which is sent to every school principal across the Russian Federation. The *Collection* publishes all information about school resources and facilities. Many music teachers complain that they do not have resources. However, the case is that they do not know what to do to obtain them.	*Music in School*, Russia	(Pigareva, 1988, pp. 66-67)
51.	Years 1 - 8	1989	Music is often taught by anybody but not music specialists. The specialists who respect themselves will not go to schools where there are no music classrooms, no instruments and other resources. And, the most important, there is no principal who shows commitment and interest in music as an art. The music teacher at this kind of schools is also expected to vamp, prepare to perform without any payment.	*Music in School*, Russia	(Saruba, 1989, p. 9)

Row number	School level	Year	Citation (across Australia and England) and summary of citation (Russia)	Journal and place	Reference
52.	Years 1 - 8	1989	Rural schools need to strengthen material resources for teaching music.	*Music in School*, Russia	(Goroschuk, 1989, p. 13)
53.	Years 1 - 8	1989	In 1989-1990 school year, there is an increase in hours of teaching music per class. There will be two hours a week for years one to fife and one hour a week for years six to eight. This is a long-awaited and important event. This has become a reality because of music teachers who have made a vast amount of preparatory work; because of the growing prestige of the subject; because of the general tendency towards humanization of education; and, because of numerous statements of educational. The learning plans will come in 12 different variants. Schools are to choose the most appropriate variant to suit the need of their students. The only choices of variants from 6 to 11 offer more hours for music. However, this will depend on the quality of teaching music at a particular school, music teacher's authority and prestige among other teachers and the place/ rating of music within school curriculum. There will be a problem of the methodological supply of the second hour in regard to the content of music lessons. While waiting for methodological recommendations every teacher will decide what to teach by themselves. We have to admit, however, that not every music teacher is able today to make choices and expend school music repertoire. Music teacher needs music! The school repertoire does not include music by Schnitke, Denisov, Gubaidulina and so on. There is also not enough traditional folk music. Meanwhile, the Просвещение publisher is issuing the music scores for year 4 of small schools. The Мелодия issues a set of recordings for years 1 to 8. However, these sets will be issued in the school terms 3 and 4 so the difficulties with resources supply will continue. The funding for 1988 year was estimated without taking into consideration the real needs. Currently, there is a shortage of 30,000 sets of recordings. There is a shortage of musical instruments. During 1989 year every school has an allocation of 59 rubles for supporting the music program. We are paying for defects of the previous years. We will need many years to establish a centralised system of supplying music program at schools.	*Music in School*, Russia	(Trushin, 1989, pp. 5-6)
54.	Years 1 - 8	1989	There are some schools where music teachers are using both the old and the new music program. The funding is allocated for one. It is also allocated for the best one. At present it is the standard music program by Kabalevsky.	*Music in School*, Russia	(Avinskaya & Ol'hovenko, 1989, p. 69)
55.	Years 1 - 8	1990	The fundamentals of aesthetic appreciation of music in person are established during school years. Therefore, music should penetrate all aspects of school life. This is possible	*Music in School*,	(Efimov, 1990, p. 12)

Row number	School level	Year	Citation (across Australia and England) and summary of citation (Russia)	Journal and place	Reference
			only if there are favourable conditions for teaching music, resources, equipment and facilities.	Russia	
56.	Years 1 - 8	1990	Facilities and resources for teaching music at schools often are not reflecting the contemporary requirements.	*Music in School*, Russia	(Nikitin, 1990, p. 11)
57.	Years 1 - 8	1993	Music teachers have low salary rates, difficulties with dwelling/accommodation, and poor resources and facilities for teaching music at schools. All these obstacles prevent teachers to open their potentials and creativity in teaching. These obstacles have to be taken into consideration before expecting quality teaching. The first President of Russia B.N. Eltsin placed a high emphasis on school development and stressed that schools are our first priority. However, the economical situation in the country did not allow realising his plans.	*The Arts in School*, Russia	("Журналу Музыка в школе - Искусство в школе 10 лет [The 10th anniversary of Music in School-The Arts in School]," 1993, p. 3)
58.	Years 1 - 8	2005	Music teaching is impossible without music recordings, libraries, methodological support, financial and organisational support, and professional development. Effective and efficient teaching requires a number of conditions. These are personal abilities and qualities and methodological resources and pedagogical resources and facilities. Personal qualities and abilities are dominating. However, the development and improvement of teachers' personal characteristics which lead to successful teaching depends on the methodological resources and pedagogical resources and facilities.	*Music in School*, Russia	(Rybakova, 2005, pp. 23-27)

Table 9c[1829]

A List of the Minimum Requirements for Resources, Facilities and Equipment for Comprehensive Schools in the Russian Federation, Years 1 - 8 (MON, 2005b)

School Year	Item	Quantity, purpose and/or commentary
1 - 4	*Musical instruments*	
1 - 4	Piano (grand piano)	For a music room and a hall
1 - 4	Bayan/accordion; violin; guitar	For a teacher
1 - 4	Keyboard	1
1 - 4	Keyboards for students (small size)	1 for 2 students
1 - 4	A set of instruments for students including flute, bells, glockenspiel, tambourine, drum, triangle, rumba, maracas, castanets and xylophone	6-7 sets for working in groups. Note that traditional musical instruments should be also included in regions
1 - 4	Russian traditional instruments: wooden spoons, penny whistles and rattles	
1 - 4	Baton for conducting	
1 - 4	*Literature resources*	
1 - 4	The educational kits including the teacher method books, student text and work books, music anthologies for years 1-4	The literature is comprised only of the materials approved by the Federal Department of Education
1 - 4	Music syllabi and musical scores and recordings for supporting the mandatory list of musical repertoire	1
1 - 4	Method books (recommendations for implementation of music syllabus)	1
1 - 4	Method journals about the Arts	1
1 - 4	Music encyclopaedia	1 printed copy, 1 digital copy
1 - 4	A variety of books about music and musicians as per the syllabus	6-7 items of each, 1 digital copy
1 - 4	The Federal Standards for primary schools, Music	1
1 - 4	*Wall posters*	
1 - 4	Portraits of the Russian and foreign composers	1 set
1 - 4	Tables: the examples of notation, song lyrics, musical instruments	1 set for a teacher and sets for student (1 per 2 students)
1 - 4	Music calendar	1
1 - 4	A set of flash cards (music theory)	1
1 - 4	Music scores as a supplement to the text books	1 for a teacher
1 - 4	A collection of songs for children and children's choirs	1
1 - 4	*Digital resources*	
1 - 4	Method books in creativity with the use of technology	1
1 - 4	Video and audio resources	
1 - 4	A collection of recorded music as per a syllabus	The set of audio and video recordings (CDs) according to the

[1829] Table 9c lists the minimum requirements for the resources, facilities and equipment for Russian comprehensive schools for teaching classroom music. The table is divided in two halves horizontally: The first indicates school years 1-4 and the second half is for years 5-9. The second column contains a number of music-specific items that are divided into the following sections: musical instruments, literature resources, wall posters, video and audio resources, and toys. The third column provides a number of items and commentaries. The amount of items in the table is estimated for one music room with 25 students in average.

School Year	Item	Quantity, purpose and/or commentary
		themes prescribed by the syllabus for each school year.
1 - 4	Video recordings	Operas, ballets, works of a particular composer, significant performers and groups or ensembles
1 - 4	Slides	Illustrations of literature masterpieces
1 - 4	*Toys*	
1 - 4	Theatre/puppet theatre	6-7 sets for working in groups
1 - 4	The Russian and traditional costumes and accessories, costumes and accessories of other cultures of Russia and the World	6-7 sets for working in groups
1 - 4	Sound toys	
5 - 8	*Musical instruments*	
5 - 8	Music instruments for a rock band	2 electric guitars and a set of drums
5 - 8	The sound equipment	3 microphones, 2 speakers
5 - 8	Piano (grand piano)	For a music room and a hall
5 - 8	Bayan/accordion; violin; guitar	For a teacher
5 - 8	Keyboard	1
5 - 8	Keyboards for students (small size)	1 for 2 students
5 - 8	A set of instruments for students including flute, bells, glockenspiel, tambourine, drum, triangle, rumba, maracas, castanets and xylophone	6-7 sets for working in groups. Note that traditional musical instruments should be also included in regions.
5 - 8	Russian traditional instruments: wooden spoons, penny whistles and rattles	
5 - 8	Baton for conducting	
5 - 8	*Literature resources*	
5 - 8	The *Federal Educational Standards*, the syllabi, the educational kits including the teacher method books, student text and work books, music anthologies for Years 5-9	Student work books have to be in a conjunction to the student text books.
5 - 8	Musical scores and recordings for supporting the mandatory list of musical repertoire	
5 - 8	Collection of songs for choirs for a range of ages	
5 - 8	Method books and support documentation with recommendations for implementation the syllabi	
5 - 8	Professional Method journals	
5 - 8	Manual for improvisation using electronic instruments	
5 - 8	Musical dictionaries, reference materials musical encyclopaedias	A dictionary for a young musician, the dictionaries with musicological, aesthetic, pedagogical, psychological terminology
5 - 8	*Wall posters*	
5 - 8	Tables: conventional notation, the means of expressiveness in music; Schemes with disposition of musical instruments in different types of orchestras, parts of choirs, graphic notation	
5 - 8	A score and lyrics of the Russian national anthem	
5 - 8	Portraits of composers, performers	
5 - 8	*Flash cards*	
5 - 8	A set of cards with the means of musical	1

School Year	Item	Quantity, purpose and/or commentary
	expressiveness	
5 - 8	A set of cards with the expressive characteristics and capabilities of different musical instruments	1
5 - 8	*Toys*	
5 - 8	The puppet theatre	6-7 sets for working in groups
5 - 8	*Digital resources*	
5 - 8	A collection of digital educational resources for classroom music (including assessment-type software for individual and group tests)	
5 - 8	Software (notation, sound etc.)	
5 - 8	*Audio and video recordings*	
5 - 8	The kits for each school year organised according to the themes of the Syllabi (including material for listening and performing, accompaniments for singing and performing musical instruments)	
5 - 8	Video recordings	Dedicated to the life and works of specific composers as per the minimum requirement of the syllabus content; performances of significant orchestras and choirs
5 - 8	*Slides*	
5 - 8	Sketches to a variety of operas and ballets; Illustrations to master pieces in literature; and pictures with musicians playing different instruments	

Table 9d

Provision of Qualified Teachers in Schools (Citations)

Row number	School level	Year	Citation (across Australia and England) and summary of citation (Russia)	Journal and place	Reference
1.	Primary	1967	*…more urgent than providing finance for specialist teaching in primary schools is the matter of providing adequate accommodation and equipment.*	*AJME*, across Australia	(Hunt & Epstein, 1967, pp. 20-21)
2.	Primary	1973	*We may always be short of qualified music teachers, but better short of good things than smothered with bad.*	*AJME,* but the author is a Canadian composer and educator	(Schafer, 1973, p. 7)
3.	Primary	1974	*State education departments for philosophical as well as financial reasons have set their face against any specialist interruption to the work of the general class teacher in primary schools.*	*AJME*, across Australia	(Covell, 1974, p. 81)
			[There is a need for] *financial commitment of a high order coupled with major alterations in educational structure* [hiring specialists in primary schools] *and priorities. None of these developments is likely to come about of its own accord.*		(Covell, 1974, p. 82)
4.	Primary	1974	*There is still much room, naturally, for more staff, more money and expanded facilities. When these become available expansion and extension of existing activities will occur and music will gain a rightful place of recognition by all primary teachers and the general community.*	*AJME*, across Australia	(Purcell, 1974, p. 20)
5.	Primary	1975	**The reason for shortage – not many teacher trainees are majoring in music** *The fact that there is a move towards greater specialisation in teacher education institutions indicates recognition of the desirability of specialised knowledge in certain areas. In these cases teacher trainees major in certain subjects. Theoretically this is a move to the right direction. Practically, the move must be viewed with reservations. It has been reported that in Britain only 4% of teacher trainees major in music. If this trend is followed in Australia (it*	*AJME*, ACT	(Lepherd, 1975, p. 16)

Row number	School level	Year	Citation (across Australia and England) and summary of citation (Russia)	Journal and place	Reference
			appears this way in Canberra where there are only 11 teacher trainees majoring in music out of 525 students), then with music training not a significant requirement and few students majoring in music, a critical shortage of teachers capable of teaching music will develop. **[Need for governments' recognition and commitment to specialists]** *There must be official recognition on the part of educational authorities (both local and state) that specialists are an educational necessity.* **[Suggested solution for the shortage]** *Hence The Specialist?* *In a system where specialist teachers are not found, priorities must be determined in order to crate an effective climate into which teachers can come.* *Before the recruiting of teachers is planned, two prerequisites are vital.* *(1) There must be official recognition on the part of educational authorities (both local and state) that specialists are an educational necessity…* *(2) …the statement of an official policy of construction of music specialist rooms in new or existing buildings, or the conversion of suitable room (rooms) in existing buildings…* *(3) Once there is a commitment to specialists and specialist rooms, there would be three ways of obtaining teachers:* *(i) Direct recruitment of teacher specially trained in Primary Music Education.* *(ii) Encouragement of teacher trainees to major in Primary Music Education…* *(iii) In-service training programmes of a comprehensive nature for teachers interested in becoming specialist teachers…*		(Lepherd, 1975, p. 20
6.	Primary	1986	*… I am delighted with our growing staffing profile in both primary and secondary schools. Briefly, 305 primary music specialists appointed in 1986 represent more than a 200% increase in the past 3 years, whilst metropolitan secondary schools are now staffed with at least one teacher (except for nine schools, and of these at least one is introducing music in 1987) and in several cases there are 2-3 full-time music staff, not including of course complimentary visiting instrumental teachers, Country schools, for obvious reasons, continue to be much more difficult to staff adequately (especially for instrumental work), yet even here there are signs of real development in music programming…*	*AJME, WA*	(Rimmer et al., 1986, p. 20)
7.	Primary	1987	*Staffing difficulties are still the major concern affecting the development rate of music education throughout the State.*	*AJME, VIC*	(May et al., 1987, p. 32)

Row number	School level	Year	Citation (across Australia and England) and summary of citation (Russia)	Journal and place	Reference
8.	Primary	1987	*The continued supply of suitably qualified and competent personnel can be a problem in a State the size of Queensland.*	*AJME*, QLD	(Layne, 1987, p. 49)
9.	Primary	1988	*"Although some state education departments have addressed themselves to specialist requirements of early music education, a national awareness and urgency of action is imperative" (Smart, 1984, p. 94).*	*AJME*, NSW	(Bourne, 1988, p. 63)
10.	Primary	1994	*… Many of its [Victorian Government] primary schools have lost their specialist music teachers due to its own spending cuts.*	*AJME*, VIC	(Jarvis et al., 1994, p. 79)
11.	Primary	1995	*…Victoria has been recruiting teachers from South Australia because of a shortage of trained music staff…*	*AJME*, VIC	(Caesar et al., 1995, p. 73)
12.	Primary	2000	*There is particular demand for specialist music and art teachers in Primary schools.*	*AJME*, VIC	(A. Thomas, 2000, p. 78)
13.	Primary	2001	*Provision of Music Teachers in Government Schools: "The more things change, the more they stay the same."* *This is the long-standing problem of supplying specialist teachers for teaching music in government schools. The policy regarding provision of music teachers in primary schools has, over the past one hundred and fifty years, vacillated between two extremes – on the one hand, that music should be taught by either on-staff or visiting specialist teachers, and on the other, that music teaching should be the sole responsibility of generalist class teachers.* *The fact is that the supply of music teachers and therefore the state of music education in Victorian government schools have been largely determined by the prevailing economic climate and government funding priorities at any given time. There are numerous historical precedents for governments to achieve economies in education expenditure by dispensing with specialist teachers.*	*AJME*, VIC	(R. Stevens, 2001, pp. 24-25)
14.	Primary	2006	*The idea of a specialist music teacher in every primary school was strongly endorsed by the participants at the National Music Workshop but what are the implications of placing a specialist music teacher in every primary school across this vast country? Queensland has had this system in place for many years and if one State can do it, why can't the others, was the question.*	*AJME*, QLD	(Jeanneret, 2006, p. 94)

Row number	School level	Year	Citation (across Australia and England) and summary of citation (Russia)	Journal and place	Reference
			… There has always been a problem of providing high school music teachers and instrumental teachers in regional and isolated areas. How will this problem be addressed in the case of primary schools that are generally smaller and more isolated than high schools?		
15.	Secondary	1968	*There is wider disparity in provision and opportunity for musical experience in secondary schools than in primary… There is a shortage of suitably qualified teachers; many schools are without a specialist.*	*AJME,* but the article is about Great Britain	("Music and the young (A report from Great Britain)," 1968, p. 52)
16.	Primary	1974	**[Provision of qualified teachers in secondary schools is better than in primary schools]** *Secondary government schools nave traditionally been granted more room to vary their curriculum than primary schools. There are fewer of them. This means that their total demand for specialised staff is less and their concentration of specialised staff more effective.* **[There are unqualified and inadequate music staff]** *We must also admit that the few well-equipped schools in musical terms must be contrasted with the under-equipped many the qualified and adequate music staffs with the unqualified and inadequate.*	*AJME*, across Australia	(Covell, 1974, p. 81)
17.	Primary	1974	*A prevailing philosophy in secondary schools in Australia is that all children should be given the opportunity to study some music at post-primary level. In all States, then, for most children, music is intended to be compulsory for at least the first year of secondary schooling (depending, naturally, upon the availability of a suitable trained teacher).*	*AJME*, across Australia	(Bartle, 1974, p. 21)
18.	Primary	1974	*Most secondary schools, even those without the services of a full-time music teacher manage to field a choir…* *Furthermore, there was common agreement that the lack of trained music teachers was the greatest obstacle to the proper development of music in secondary schools.*	*AJME*, across Australia	(Bartle, 1974, p. 22)
19.	Primary	1977	*…There is still a grave shortage of music specialists, both class and instrumental.*	*AJME*, VIC	(Bonham et al., 1977b, p. 65)

Row number	School level	Year	Citation (across Australia and England) and summary of citation (Russia)	Journal and place	Reference
20.	Primary	1988	**[A lack of specialists]** *Another access problem is local availability of the necessary specialist staff. This is perhaps more a system-level problem - to establish a sufficient pool of music teachers willing to serve all the population centers of the States, and to provide distance learning opportunities for specialist instrumental or for classroom programs in more isolated settings.*	*AJME*, across Australia	(Carroll, 1988, p. 94)
			[Planning is required by tertiary institutions and educational authorities] *Several States have difficulty staffing classrooms distant from the capital cities and qualified instrumental staff is in critically short supply in some States. Some "hard-nosed" planning by both tertiary education authorities and by education authorities is called for to solve this problem.*		(Carroll, 1988, p. 100)
21.	Primary	1990	*Post Primary school students also suffered from a staffing shortage, with only 25% of students receiving music tuition in a given week. Participation rates at Years 7 and 8 were approximately 50% at Year 9, 7% at Year 10, 3% at Year 11 and 2% at Year 12… there has fortunately been some effort to address the staffing shortages…*	*AJME*, VIC	(A. Lierse, 1990, p. 22)
22.	Primary	1994	*… in country areas of Victoria there was a demand for both classroom and instrumental teachers.*	*AJME*, VIC	(Jarvis et al., 1994, p. 79)
23.	Primary	1998	**[Specialists are required for the effectiveness of music programs]** [There are] *factors influencing the effectiveness of music programs in schools. These include: … the provision of qualified and specialist music teachers… music programs have always suffered from poor resourcing in staffing…*	*AJME*, VIC	(A. Lierse, 1998, p. 72)
			[Need for quality staff] *In response to a survey question asking coordinators of secondary school providers to identify their priority needs for the maintenance and improvement of their music department, 71 per cent of the responses were associated with stuffing issues. Forty eight per cent of schools reported a need to increase the numbers of music teacher and their time allocation. Another 25 per cent of schools wanted a qualified music teacher or the opportunity for their teachers to have training.*		(A. Lierse, 1998, pp. 73-74)
24.	Primary	1999	*Most high schools in the NT have a full or part-music specialist on staff, although one large high school has had no full-time music teacher for this last year.*	*AJME*, NT	(A. Thomas, 1999, p. 75)

Row number	School level	Year	Citation (across Australia and England) and summary of citation (Russia)	Journal and place	Reference
25.	Primary	2001	*The shortage of teachers in all disciplines continues to be problematic. A large section of the Victorian Teaching Service are retiring at 55 years, taking with them an enormous amount of skill, knowledge and wisdom. New graduates are teaching for six to ten years and leaving the teaching profession.*	*AJME*, VIC	(A. Thomas, 2001, p. 65)
26.	Primary and secondary	1992	*Music continues to be included on the curriculum in schools at all levels despite further staffing cuts and the devolution of funding responsibilities to districts and individual schools.*	*AJME*, TAS	(B. Smith et al., 1992, p. 71)
27.	Primary and secondary	2001	*Despite a change of government in Victoria which has seen some promised improvement in staffing levels…*	*AJME*, VIC	(R. Stevens, 2001, p. 27)
28.	Primary	1969	*Problems of the move from primary to secondary education are always acute where music is concerned. The contributory schools themselves show great diversity in their provision for music, frequently governed by a lack of trained music teachers. New entrants to the secondary schools often have little in common in their attainment. Indeed, some children moving from a good musical environment find they can no longer pursue the instrumental training fostered in their junior schools, and their general musical development is retarded through working with children who musically are still at 'square one'.*	*Music Teacher*, England	(D. M. Smith, 1969a, pp. 20-21)
29.	Primary	1976	*One of the greatest inequalities of opportunity even in single school often results from organisational features and staffing ratios in the Primary School which militates against music specialisation.*	*Music Teacher*, England	(P. Palmer, 1976, p. 10)
30.	Primary	1980	*In some schools there is no music… This is… simply because falling rolls have eroded away any possibility of the employment of a specialist and nobody with musical expertise can be found.*	*Music Teacher*, England	(Dove, 1980, p. 17)
31.	Primary	1996	*I have to say that I believe the NC [National Curriculum] in music to have been one of the best moves made in music education in my lifetime (I am 38)… If the NC is failing, which I do not believe it to be, considering the increase in numbers taking GCSE and A level, it will be because of the lack of specialist teachers and support for Key Stages 1 to 3.*	*Music Teacher*, England	(Kerrison, 1996, p. 11)
32.	Primary	1996	[There are] *the enormous difficulties faced by small rural schools in an area such as this, with no specialist musician available.*	*Music Teacher*, England	(Self, 1996, p. 12)

Row number	School level	Year	Citation (across Australia and England) and summary of citation (Russia)	Journal and place	Reference
33.	Primary	1999	*The Royal Society of Art's The Disappearing Arts? Recommends that TTA [Teacher Training Agency] and Qualification and Curriculum Authority should invest in ensuring that every primary school has an arts specialist on staff or regular access to one.*	*Music Teacher*, England	(Elkin, 1999, p. 5)
34.	Primary	2000	*… targets for primary teachers are being met and the BEd is dominated by trainee primary teachers…* [There] *is the perceived need for more primary specialists. A recent conference on curriculum-music issues held by the Qualifications and Curriculum Authority produced what was only the most recent crop of comments on primary music. "Children can do incredible things but (particularly Key Stage 2) teachers sometimes lack the confidence, experience and knowledge to support them" was one indicative view that day. Another speaker from the floor declared even more tellingly: "The Teacher Training Agency has to get the message about the need for training specialists for primary schools."* *So are we going to move towards primary schools staffed by teachers with a subject degree instead of a general teacher-training education? I have little doubt that we are. In terms of subject delivery, this may be a good development. Many schools would be cheered by the arrival of (for example) music specialists.*	*Music Teacher*, England	(Jenkins, 2000a, p. 5)
35.	Primary	2001	*Other concerns – focusing on classroom music – include the difficulty of attracting specialist staff to primary schools and the perceived impassibility of leaving music teaching to generalist classroom teachers.*	*Music Teacher*, England	(Elkin, 2001, p. 7)
36.	Primary	2003	*One in three teachers is planning to leave the profession within the next five years according to a survey of more than 70,000 teachers by the General Teaching Council (GTC)…* *Some leavers will be hard-to-replace music specialists.* *Vivienne Lewis, who teaches music in Kent, added: "A shortage of teachers is bound to mean that music is seriously squeezed. It's always the first casualty especially in primary schools where there are so few specialists. I find the situation very worrying."*	*Music Teacher*, England	(Elkin, 2003a, p. 9)
37.	Primary	2003	*Primary schools are often able to buy in specialist class-music teachers and many already do.*	*Music Teacher*, England	(Dibb, 2003, p. 23)
38.	Secondary	1969	[There is] *one shortage which is prevalent in the country – namely, that of good qualified teachers.*	*Music Teacher*, England	(Rees-Davies, 1969, p. 14)

Row number	School level	Year	Citation (across Australia and England) and summary of citation (Russia)	Journal and place	Reference
39.	Secondary	1998	*… from September 1998, music will be included in the Secondary Subject Shortage Scheme which will the replacing the Priority Subject Recruitment Scheme… I enquired as to what the Secondary Subject Shortage Scheme would actually mean… Being listed is not sufficient; assurance is needed that something will be done about the increasing shortage of music teachers.*	*Music Teacher*, England	(Baker, 1998, p. 11)
40.	Secondary	2000	[There is] *the recruitment crisis in secondary schools. (Professor Howson's Education data Survey has shown shortfall in application to secondary-teacher training courses, the implications of which begin to look worse when you look at the age-bands in which teacher fall.)*	*Music Teacher*, England	(Jenkins, 2000a, p. 5)
41.	Secondary	2004	*Music* [is] *suffering from a shortage of teachers.* *State of training (proportional position of teachers who specialise in music) - a number of teacher trainers for music is falling.* *Helen Coll, head of secondary education at University of Central England and until recently chair of National Association of Music Educators [said]: "…But retention is still an issue and too many teachers leave the profession after the first few years, which is a waste of their training."*	*Music Teacher*, England	(Elkin, 2004c, p. 7)
42.	Primary and secondary	2002	*Music is one of the subjects identified by the government as facing a teacher shortage, estimated at eight per cent for 2001/2.*	*Music Teacher*, England	(Clarke, 2002a, p. 7)
43.	Primary and secondary	2004	*…music – itself a shortage subject*	*Music Teacher*, England	(Elkin, 2004b, p. 11)
44.	Years 1 - 8	1983	The Department of Education of the RSFSR [Министерство просвещения РСФСР] managed to organise the preparation of 13,000 teachers who are able to implement the new program Music in a short period of time.	*Music in School*, Russia	("Искусство в школе [The Arts in school]," 1983, p. 8)
45.	Years 1 - 8	1983	The most acute problem is the provision of qualified music teachers in rural schools.	*Music in School*, Russia	(Chelyshova, 1983, p. 20)

Row number	School level	Year	Citation (across Australia and England) and summary of citation (Russia)	Journal and place	Reference
46.	Years 1 - 8	1985	The major problem of successful realisation of the new program Music is teacher preparation. Obviously, there are not enough teachers graduating from colleges and universities. In the Russian Federation, there are some schools without Music.	*Music in School*, Russia	("Важная часть общего дела [Important part of the matter]," 1985, p. 4)
47.	Years 1 - 8	1985	In 1985, the Department of Education of the RSFSR reported that since 1984, when it was enacted that music should be taught by specialists, 20,000 schools including 8,000 rural schools, had implemented Kabalevsky's new program Music. All Institutes of Teacher Professional Development re-train teachers in accordance to the new program requirements. In the RSFSR, all music specialists are prepared to implement the new program. Their level of professionalism is growing.	*Music in School*, Russia	("В Министерстве просвещения РСФСР [In the Department of Education RSFSR]," 1985, pp. 71-72)
48.	Years 1 - 8	1985	There is still a big demand for music specialists in Soviet general schools.	*Music in School*, Russia	(Kulyasov, 1985, p. 16)
49.	Years 1 - 8	1986	There is a shortage of music specialists at schools. There are some schools without Music, even in Moscow. However, the numbers pointed out earlier - 15 out of 94 pedagogical institutions and 58 out of 303 - may sound like sumptuousness. A number of teachers reported that in the regions, the Education Departments made a decision to close down the music education faculties. These examples are at the Murom pedagogical college in the Vladimir region in 1985, and at the Leningrad pedagogical college, the Leningrad region in 1986. Many schools are proud to have conservatorium and university graduates who teach classroom music. However, the Department of Cultural Affairs of the USSR [Министерство культуры СССР] does not contribute to this practice. It knows about the shortage of music specialists in schools. However, it deliberately reduced the number of university applicants	*Music in School*, Russia	("Не уклоняйся от назревших проблем [Do not avoid real issues]," 1986, p. 6) ("Не уклоняйся

Row number	School level	Year	Citation (across Australia and England) and summary of citation (Russia)	Journal and place	Reference
			for music faculties because of the oversupply of musicians. The Department of Cultural Affairs of the USSR should re-orientate the existing programs to prepare highly demanded music specialists for State schools. In the Tatar region, despite the fact that this is a very small region which has a conservatorium of music, the institute of culture and a number of music colleges, only 21% of teachers who teach music at general schools have music qualifications.		от назревших проблем [Do not avoid real issues]," 1986, p. 7)
50.	Years 1 - 8	1987	Teaching personnel is of paramount importance at schools. What are the characteristics of a specialist teacher? Above all, he or she is a teacher whose training includes both music and education. He or she a teacher whose professional qualification is the music teacher of a general school. However, it happens often that music is taught by musicians who specialise in one area of music (pianists, or choir/orchestra conductors, vocalists). Their narrow specialisation influences the quality of music lessons. It has to be noted that we do not consider these people as unsuitable for school. On the contrary, they are welcomed at school. However, in each case there has to be substantial amount of help, support and training in general school music teaching methods. There is a shortage of music specialists in the regions where there are no music departments at pedagogical colleges (the Novgorod, Pskov, T'umen' and Chita regions). Despite the fact that the Department of Education of the RSFSR reports annually that there are enough graduates to fulfil the demand for music teachers in schools, there is still a shortage. For example, in the Novgorod region there are 42 music specialists out of 400 schools. The reason for this is an imperfect system of graduate distribution. This seriously holds behind the implementation of the new program Music at schools. What should we do? Should we wait until there are enough music specialists? Where should we find the workload for small rural schools? At present, generalist teachers are involved in teaching music almost everywhere in these small schools.	*Music in School*, Russia	(Chelyshova, 1987, p. 39)
51.	Years 1 - 8	1987	The number of music specialists has increased… In 1983, there were 6 teachers with tertiary degrees in music education. Now, there are 20. The increase is more than 3 times.	*Music in School*, Russia	(Zchykov, 1987, p. 12)
52.	Years 1 - 8	1988	I am pleased to announce that both the Department of Education and the Department of Cultural Affairs of the USSR decided to develop a program for music teacher training at all music and pedagogical colleges. There are not enough pedagogical colleges. There are still many schools without music teachers. There are one hundred schools [without music	*Music in School*, Russia	(Kabalevsky, 1988, pp. 10-11)

Row number	School level	Year	Citation (across Australia and England) and summary of citation (Russia)	Journal and place	Reference
			teachers] in Moscow only. The details are yet to be provided but the document that states that pedagogical colleges and music colleges will have a common program for music teacher training has been already signed by the Minister V. Sahorov and S. Scherbakov. This is a collaborative work of our two Departments. However, there is still a big problem with the provision of qualified teachers in rural areas.		
53.	Years 1 - 8	1989	In 1988, there were 24,600 music specialists in the RSFSR. Out of this, there were 8,100 teachers who had Master Degrees, 1,300 who had Bachelor Degrees and 15,400 who had College Diplomas in Music Education. This is comparable with the earlier years. The statistics show that there has been an increase in the numbers from 1,200 to 2,000 every year. However, when taking into consideration the total number of schools which is 64,000, there are only 46,500 schools where there are specialist music teachers. In 22,000 schools, music is taught by teachers who teach other subjects, or by musicians or music specialists from outside the school (from professionally orientated music schools), or there is no music at all. There are no statistics on this matter. 13,000 schools provide full teaching loads to music specialists. There are schools with two or more music teachers. These schools usually have two or more classes from Year 1 to Years 7-8. The minimum was 14 lessons a week and 4 hours of extracurricular work. Therefore more than a half of our colleagues were forced to teach other subjects or find jobs outside schools. There are a number of schools where music teachers have 1.5 or 2.0 loads but they are less in numbers.	*Music in School*, Russia	(Trushin, 1989, pp. 7-8)
54.	Years 1 - 8	1989	Rural schools will not have qualified teachers in the nearest future. Small rural schools will not have music specialists at all. Should we develop a version of the program *Music* for those who do not have any musical background? Or, should we invite to primary teaching courses only those university entrants who have already got music education at a beginner level?	*Music in School*, Russia	(Avinskaya & Ol'hovenko, 1989, p. 69)
55.	Years 1 - 8	1989	There are some students who miss out on effective music education because there are not enough qualified music specialists.	*Music in School*, Russia	(Yudina, 1989, pp. 31-32)
56.	Years 1 - 8	1990	There is a problem with the provision of qualified music teachers for schools. There is a chronic shortage of specialists.	*Music in School*, Russia	(Efimov, 1990, p. 10)
57.	Years 1 - 8	1990	At present, 72% of music teachers have music qualifications in the Chuvash republic. There are many problems in music education. One of them is the lack of provision of	*Music in School*,	(Nikitin, 1990, p. 9)

Row number	School level	Year	Citation (across Australia and England) and summary of citation (Russia)	Journal and place	Reference
			qualified music teachers.	Russia	
58.	Years 1 - 8	1990	The Deputy Minister of the Bashkir region said that the region is suffering from a lack of music specialists at schools and in rural schools in particular. In the Bashkir Republic there is only one teacher college that trains music teachers. There are sixty music specialists who graduate each year. However, there is an urgent need for hundreds of graduates.	*Music in School*, Russia	(Pigareva, 1990, pp. 20-21)
59.	Years 1 - 8	1990	In our region, there are 3 schools that have music specialists out of 19 rural schools.	*Music in School*, Russia	(Voronov, 1990, p. 40)
60.	Years 1 - 8	2003	Statistics reveal that there is a deficit of 30-35% of music specialists in schools. This is too much.	*The Arts in School*, Russia	(Starobinskii, 2003, p. 23)

Table 9e

Conditions of Teachers' Jobs (Citations)

Row number	School level	Year	Citation (across Australia and England) and summary of citation (Russia)	Journal and place	Reference
1.	Primary	1975	*It is clear that there are many problems which need to be faced in primary education. It is possible that the attempt at solving these problems is facilitated by the open space concept. Such problems include the means by which students can be helped to overcome specific difficulties, means of developing greater incentives for gifted children to extend themselves, means of helping children to pursue their independent lines of thought.* *Team teaching in a flexible environment could assist in the overcoming of these problems. The music specialist as part of the team would certainly offer a valuable contribution.*	*AJME*, across Australia	(Lepherd, 1975, p. 19)
2.	Primary	1986	*…Although specialists are not employed as such, schools can timetable a music specialist to provide the release time for classroom teachers, as can be done in any other curriculum area.* *Apart from those primary schools where music specialists provide the release time (approximately 12 of 70 schools), some schools have, over the past five years, gained and extra staff position through the System Needs Pool. These positions (a limited number each year) can be applied for by schools each year, and are allocated to priority curriculum areas for a fixed term of one to two years.* *To date, five systems Needs Pool positions have been allocated between 13 schools. A specialist (or MRT – Music Resource Teacher) may work solely in one school, or else be shared between several schools which would have combine their applications. These groups are usually part of a LEN (Local Education Network) and the sharing is carried out on a daily or weekly basis.* *The main advantage of these positions is that the MRT works with the classroom teachers, developing their skills along with the children's. In a system of school-based curriculum development such as exists in the ACT, it is necessary that all primary teachers have sufficient knowledge and skills to be actively involved in the development and implementation of a school's music curriculum.*	*AJME*, ACT	(Rimmer et al. 1986, pp. 24-25)
3.	Primary	1987	*Specialists could be used in a supportive role with the teachers of K-3 children. This would facilitate the "pastoral" care and integration of music so necessary in early childhood education. Specialists could then be used in a replacement role for the teaching of music to Years 4, 5 and 6, which would seem to be entirely appropriate for children in the 9-12 year*	*AJME*, NSW	(Taylor, 1987, pp. 74-75)

Row number	School level	Year	Citation (across Australia and England) and summary of citation (Russia)	Journal and place	Reference
			age group.		
4.	Primary	1988	*Sometimes syllabus and guideline documents specify clearly that it is the role of the generalist classroom teacher to implement the primary music program, notwithstanding the fact that many of them lack musical skills.*	*AJME*, across Australia	(Hoermann, 1988, p. 87)
5.	Primary	1992	*Approximately three quarters of WA primary schools are served by music specialist staff, teaching under a variety of conditions from splendid to appalling.* *…a report on working conditions was submitted to the annual Union Conference in September, and indications already are that there has been some recognition in schools by both principals and staff of the need to consider the pressures which are so generally applied to teachers undertaking this most demanding role of Primary Music Specialist.*	*AJME*, WA	(B. Smith et al., 1992, p. 75)
6.	Primary	1994	*Further cause for concern has been expressed by the primary school sector where a single teacher may be required to teach all strands in each of the eight key learning areas. The general feeling expressed by a number of teachers has been that the workload is monumental.*	*AJME*, ACT	(Jarvis et al., 1994, p. 69)
7.	Primary	1995	*Another headache which has been voiced by music teachers with regards to assessment and reporting using the profiles is the increased workload involved due to the diversity of each student's achievement within each music class – a problem that may be compounded by each individual student's achievement level within each of the strand organizers… It is evident that in this situation there will exist a diversity of levels to cater for.*	*AJME*, ACT	(Caesar et al., 1995, pp. 63-64)
8.	Primary	1998	*The itinerant [music specialists] teaching delivery model has been used for many years in Australia – as is evidenced by historical reports which provide descriptions of the work accomplished by itinerant teachers in the early days of distance education … In these reports, itinerant teachers often express concerns about (a) having adequate time (for travelling or accomplishing their daily work); (b) accessing appropriate teaching resources and teaching space; (c) establishing good working relationships with others; and (d) learning procedures and routines applicable in different schools.* *However, the workload of music teachers quickly become an industrial issue, with the Queensland Teachers' Union (QTU) convening a meeting of music teachers in March 1985 to discuss complaints regarding working conditions. At this time, teachers were "allocated at the rate of one teacher per 1000 students, which meant that in most cases, each teacher was servicing two or three schools" (Battams, 1986). As a result of the QTU's*	*AJME*, QLD	(Roulston, 1998, pp. 7-8)

Row number	School level	Year	Citation (across Australia and England) and summary of citation (Russia)	Journal and place	Reference
			representation on behalf of music teachers, the DOE agreed that from 1986 onwards, primary music teachers would have an absolute maximum teaching load of 30 half hour lessons per week as well as their other duties. (In cases where a teacher services more than one school, other activities e.g. school bands, choirs etc. should be generally confined to the base school) (Battams, 1986). *The deployment of itinerant music teachers did not proceed without hitches. In response to concerns from music teachers in the West Moreton Region, the QTU and DOE negotiated an "Agreed Position" (QTU, 1989) on working conditions for music teachers which included school entitlements to their services (Rose, 1989)…* *Additional points included no allocation of playground duty and bus duty to teachers servicing more than one school, inclusion of travel in school hours, and a guaranteed meal break (Rose, 1989). Significantly, specifications regarding the allocation of classes to itinerant teachers were adopted. The maximum number of class lessons per week for music teachers were as follows:* • *one school: 30;* • *two schools: 28;* • *three to five schools: 26, 24 or 22 (in three, four or five schools).* *Specific mention of co-curricular involvement is made throughout the statement. For teachers allocated in two schools, a "proportional co-curricular activities load and proportional instrumental program co-ordination time" was to be "negotiated between teacher and both principals simultaneously." There was to be no expectation that "sole responsibility for any co-curricular activity" rest with teachers allocated three to five schools (Queensland Teachers' Union, 1989).* *Meanwhile, the QTU and the DOE continued to negotiate a settlement which would codify a new agreement concerning the conditions of employment of specialist teachers (Rose, 1995); (Rose, 1996). The new Industrial Agreement applying to music, PE and LOTE teachers in state primary and special schools approved by the QIRC took effect from December 13, 1996 (Rose, 1997). In the same month, the provision of two hours NCT [non-contact time] per week for primary teachers become part of the Teachers' Award (T. Evans, 1997).* *The agreement includes the provision of an upper limit to class teaching time of 20 hours per week, with an average of 18 hours per week. Allocation of specialists' teaching circuits are to take into account the following factors:* • *number of schools on the circuits;* • *number of classes taught at each school;* • *distances travelled and road conditions;*		

Row number	School level	Year	Citation (across Australia and England) and summary of citation (Russia)	Journal and place	Reference
			• *the mode of delivery in the curriculum area;* • *involvement in other activities approved by principals or regional executive directors.* *Principals are also advised that they must "reasonably adjust the expectation of co-curricular involvement" for teachers servicing more than one school ("Specialist teacher in state primary and special schools: Industrial agreement," 1997, p. 7).* *The key features of the 1996 Industrial Agreement applying to specialist teachers of music, PE and LOTE ("Specialist teacher in state primary and special schools: Industrial agreement," 1997) are as follows. Specialist teachers:* *have sole responsibility for the teaching advice and consultation in their KLA;* *are responsible for providing specialist advice and consultation in their KLA;* *are to work collaboratively with relevant school teams. ("Specialist teacher in state primary and special schools: Industrial agreement," 1997, p. 7)*		
9.	Secondary	1974	*With teaching conditions and salaries now becoming more attractive, enabling music teachers to receive equal promotion with teachers of other subjects… The possibilities open to secondary music teachers are vast.*	*AJME*, across Australia	(Bartle, 1974, p. 22)
10.	Secondary	1988	*Career paths for music and other arts teachers are an area of concern. Most States have a limited number of promotion positions in music, although NSW currently has thirty positions. Queensland offers positions in performing arts only.*	*AJME*, across Australia	(Carroll, 1988, p. 100)
11.	Secondary	1996	*Since the end of 1995 until late August 1996, education within the ACT has been plagued by industrial unrest as teachers struggled to gain a desperately needed pay rise without any trade offs. As a means of adding pressure on the government it was decided to introduce a series of work bans notably on all voluntary work. As one can imagine, these bans had a direct influence on the performing arts and sports. The two areas that rely heavily on voluntary work offered by teachers.* *Yet another outcome of this long industrial dispute has been the opportunity for many teachers to evaluate the amount of voluntary time and work they have given to their students and the department. Much of this work has traditionally been taken for granted by school administrators, parents and students. As a direct result of the government's blatant disregard for teachers and their profession it is quite possible that many teachers will not accept a return to the voluntary work conditions which existed prior to the introduction of the bans. While some may refuse all voluntary work, others may well become selective in the choice of activity they wish to undertake. Can one blame them?*	*AJME*, ACT	(Caesar et al., 1996, pp. 67-68)

Row number	School level	Year	Citation (across Australia and England) and summary of citation (Russia)	Journal and place	Reference
12.	Secondary	1998	*The following points summarise the duties and responsibilities reported to be performed by music teachers in Victorian government secondary schools:* *As around 62 per cent of schools with classroom music programs did not employ more than one music teacher, the music teacher usually takes on the responsibility of coordination the program, promoting program, and providing musical performances in addition to providing curriculum and classes from students form Years 7 to 12.* *As music is considered in many schools to be basically extra-curricular, the music teacher is given the added role of selling the subject to students, parents and staff.* *The resource-hungry nature of the subject also puts pressure on the music teacher to attract funding, both from the school budget, and from parent organisations.* *The duties and workload of the music teacher revealed that an effective music teacher must have the teaching, musical, and organisational talents to perform most of the following tasks:* 1. *Teach the history, appreciation, and analysis of all musical styles from Medieval to 20th century including Jazz Rock and Pop to students form Years 7 to12* 2. *Prepare the requirements of VCE music subjects including the written and aural requirements of the Common Assessment Tasks (CATs)* 3. *Teach music composition and improvisation, singing, keyboard laboratory, guitar, drums etc* 4. *Use, and teach students to use music technology* 5. *Prepare lessons and correct work* 6. *Conduct assessments, write reports, and consult and interview parents* 7. *Accompany choirs and soloists in rehearsals and performances* 8. *Direct and conduct musical ensembles including choral, band and orchestra* 9. *Produce, rehearse and conduct a musical* 10. *Plan and prepare musical performances for school and community occasions* 11. *Supervise student teachers.* *Administering the music program requires the music teacher to:* 1. *Attend extra school and parent meetings* 2. *Develop courses of study* 3. *Prepare submissions* 4. *Prepare a budget and monitor spending* 5. *Keep equipment in good order, hire out instruments to students, collect music levies and hire fees*	*AJME*, VIC	(A. Lierse, 1998, pp. 76-77)

Row number	School level	Year	Citation (across Australia and England) and summary of citation (Russia)	Journal and place	Reference
			6. Organise concerts, camps, tours and excursions *7. Organise sound and lighting and set up the venue for musical performances* *8. Consult with students, parents, teachers and the administration* *9. Coordinate the timetable, room allocation, and work of the instrumental music teachers.* *It was, however, the energy needed for advocacy for their subject that sapped their energy levels more than anything else. Teachers complained about having to continually justify their subject in curriculum meetings and fight for curriculum time. This had been intensified since the cutes to the Victorian education budget since 1993. In many cases their own jobs were reported to be at risk adding to already high levels of anxiety.*		
13.	Primary and secondary	1988	*Some of the current concerns expressed by music teachers need to be identified…* *Difficulties being experienced in integrating instrumental and classroom music programs;* *The lack of a developmental design in the music curriculum from K-1;* *The status of music specialists in both primary and secondary State schools;* *The lack of opportunity for promotion on a permanent basis and the need for a career structure which keeps the good teacher teaching but gives increased financial reward to such excellence;* *The rigidity of school timetables which at present do not permit ensemble music making as an in-school activity; the need for better and more flexible use of music expertise with time-off in lieu of time spent on out-of-school activities…*	*AJME*, WA	(Kartomi et al., 1988, p. 66)
14.	Primary and secondary	1999	[The Review of Teacher Education invited submission in October 1999] *It is clear that there is a need to more clearly define the boundaries of teacher's work. That is true of all teachers, but never more so than of the music teacher accommodates rehearsals, classroom teaching, maintenance of equipment, public relations front-person for the school (through performing ensembles) and much else.*	*AJME*, NSW	(A. Thomas, 1999, p. 73)
15.	Primary and secondary	1996	*All new teachers are employed in the government school system on a contractual basis, in some cases intermittently for one term blocks. The disruption to school music programs along with major problems with pay and recognition of accumulated service for the individual teachers abound.*	*AJME*, VIC	(Watson, 1996, p. 71)
16.	Primary	1999	*All Victorian Government schools have been granted full staffing flexibility. Teacher*	*AJME*,	(Watson,

Row number	School level	Year	Citation (across Australia and England) and summary of citation (Russia)	Journal and place	Reference
	and secondary		*vacancies in each school are now advertised and filled by interview. Many of the positions advertised are for periods ranging form one or two terms through to five years. Although the number of ongoing teaching position is few, it is apparent that the number of positions for three to five years is greater than in the past. Contract teaching is the norm for all new Victorian Government employees and the short timeframe of employment for teachers, especially new graduates, remains a concern.*	VIC	1999b, p. 85)
17.	Primary and secondary	2000	*The music specialists in the two sectors [primary and secondary schools] have quite different priorities and the pressures of the job make it difficult to take time out to reflect, discuss, negotiate, and generally develop the collegial practice of these key practitioners.*	*AJME*, TAS	(A. Thomas, 2000, p. 75)
18.	Primary	1974	*Music is one of the most difficult subjects to teach well, partly because of the nature of music but partly also because of the high levels of involvement – of mental concentration – which is demanded of teacher and pupils.*	*Music Teacher*, England	(Mann, 1974, p. 12)
19.	Primary	1980	**[Isolation of the classroom]** *But surely the biggest problem for most primary teachers, indeed for all of us in both the urban and particularly the rural environment, is that of having to exist in the isolation of the classroom.* **[The Specialists]** *Most primary school music teachers are not specialists, but general class teachers who happen to have some musical facility, and who because of this have been given the responsibility of teaching the subject. Some succeed brilliantly, many more are full of self-doubts and require generous helpings of encouragement and advice. Specialists, where they exist, frequently have the added difficulty of overall responsibility of the teaching of one particular class. The effectiveness of their specialism is therefore considerably reduced.*	*Music Teacher*, England	(Dove, 1980, p. 17)
20.	Primary	2003	*Questionnaires on a range of issues were completed by over 100 Key Stage 1 and Key Stage 2 teachers. The overwhelming response was that music is a subject that causes considerable concern for many primary teachers but that with appropriate support and training confidence and skills can be developed.* *…how do the schools then use the experience and skills of theses visiting teachers? For them [for schools] the visit of the music specialist is a tremendous opportunity for the professional development of the class teacher.*	*Music Teacher*, England	(Dibb, 2003, p. 23)

Row number	School level	Year	Citation (across Australia and England) and summary of citation (Russia)	Journal and place	Reference
21.	Secondary	1971	*Music teaching is a most tiring activity, even with classes of a reasonable size; it demands considerable aural and mental concentration, and considerable powers of classroom organisation.*	*Music at School*, England	("Music in a secondary school (5)," 1971, p. 10)
22.	Secondary	1972	*The training we provide in school - vocal, instrumental, theoretical – ought to provide guidelines so that our young musicians can begin to seek out and comprehend for themselves the craftsmanship of the composer, the skills of the instrumentalist and vocalist. Herein lays one of the attributes of an effective teacher, to lead a learner to a point where he can make connections for himself, where early training can "slot in" and enrich musical experiences.*	*Music Teacher*, England	(R. Hall, 1972, p. 10)
23.	Secondary	1974	*Teachers complain that music is a "difficult" subject and that the difficulties are not appreciated by headmasters and others who fail to provide proper facilities.*	*Music Teacher*, England	(Swanwick, 1975, p. 12)
			I know that some children are difficult anyway that some of the conditions in which teachers work are deplorable. This should be brought out into the open: we should pass the buck back to politicians and administrators, tell them loudly and firmly form the schools that resemble bear-gardens that under such conditions teaching and learning are almost impossible unless we get smaller classes, more optional activities, concerted efforts to deal with those pupils who are maladjusted to schools, and so on. But my concern here is for the wasted opportunities with the large proportion of young people who are basically amenable and responsive.		(Swanwick, 1974c, p. 18)
24.	Secondary	1974	*Music, I have proposed, is generally the worst taught subject in the secondary school curriculum, whilst having no less skilled or talented teachers than other subjects. Should it be necessary to work every lunch-hour, break and after school to make your subject work in the curriculum?*	*Music Teacher*, England	(Odam, 1974, p. 15)
25.	Secondary	1976	*I have so far failed to mention how such an approach to music affects the teacher. Not surprisingly, it is more exhausting than conventional approach, and it constantly presents a challenge to our own conception of the nature of music.*	*Music Teacher*, England	(Gamble, 1976, p. 10)
26.	Secondary	1998	*I note in the "Heresy" column of your March issue the usual depressing collection of Ofsted comments, all saying how bad we classroom teachers of music are at Key Stage 3. This*	*Music Teacher*,	(Lord, 1998, p. 11)

Row number	School level	Year	Citation (across Australia and England) and summary of citation (Russia)	Journal and place	Reference
			coincided with the government's announcement of super-teachers at a vast salary and proposed reeducations of teacher holidays to knee weeks per annum, which would be "genuine holiday," whatever that means. *Could I put in a plea that occasionally someone actually notices what we musicians, who are classroom teachers, really do? I am trying to encourage music in a school of over 800 pupils (Key Stage 3 to A level) on minimal resources, fighting for budget allocation against often impossible odds. In addition to a full teaching timetable, I engage in daily lunchtime rehearsals with pupils, am involved with a local music centre and a country music group, produce regular school concerts, and am organizing a foreign trip from school later this year.*	England	
27.	Secondary	2006	*Music teaching is improving in primary and secondary schools, according to the latest annual report of the chief inspector of schools – but progress is slower than desired in many instances.* *David Bell's 2004/2005 report, published recently…* *The report also claims that many music teachers are professionally isolated at secondary level…*	*Music Teacher*, England	(Mason, 2006, p. 9)
28.	Primary and secondary	1999	*…teacher working longer hours, teaching more pupils per group and per hour, is it any wonder that … recruitment of teaching staff has become more difficult?*	*Music Teacher*, England	(Jenkins, 1999a, p. 5)
29.	Primary and secondary	2003	*England has approximately 3,000 ASTs [Advanced Skill Teachers] of whom 231 are music specialists. Ofsted inspectors found ASTs are "generally skilled teachers who promote high standards in their home schools as well as in their outreach work"… ASTs, in particular, often provide very good support for newly-qualified and trainee teachers.*	*Music Teacher*, England	(Elkin, 2003a, p. 11)
30.	Year 1 - 8	1983	There are difficulties associated with working at schools because of the lack of prestige of the profession of music teacher.	*Music in School*, Russia	(Apracsina, 1983, p. 31)
31.	Year 1 - 8	1983	It is not a simple task to show the value of truly artistic [подлинно художественная] classical music and develop a sustained interest in it. It is not an easy task to accomplish with diligent students. It is even more difficult when working with students who have behavioural problems.	*Music in School*, Russia	(Bagreeva, 1983, p. 24)

Row number	School level	Year	Citation (across Australia and England) and summary of citation (Russia)	Journal and place	Reference
32.	Year 1 - 8	1983	During music lessons, students learn how to think; they learn how to understand the core of life phenomena. However, other teachers consider music lessons to be the lessons of relaxation and entertainment. This does not contribute to positive behaviour in music classrooms.	*Music in School*, Russia	(Anisimov, 1983, p. 24)
33.	Year 1 - 8	1983	The new music program allows music teacher to effectively instil moral principals and patriotic sense. Prestige of music teachers has risen. Music has become one of the most important and favourite subjects at school.	*Music in School*, Russia	("Искусство в школе [The Arts in school]," 1983, p. 7)
34.	Year 1 - 8	1985	It is very difficult for music teachers to pursue a new direction in music education which stresses that music is as an important and necessary part of child education as are other school subjects.	*Music in School*, Russia	(Ryazanova, 1985, p. 33)
35.	Year 1 - 8	1986	Working at school is not a teaching practicum. There is a full load of hours from Year 1 to Year 7, extracurricular (school choirs, other teaching and rehearsing), social duties and maintenance of the music classroom. This is often unbearable. It happens often that there is no time for thorough preparation for lessons.	*Music in School*, Russia	(Shumkov, 1986, p. 20)
36.	Year 1 - 8	1986	Teachers are exhausted from the burden of endless responsibilities.	*Music in School*, Russia	("Не уклоняйся от назревших проблем [Do not avoid real issues]," 1986, p. 5)
			The Departments of Education are obliged by the Major Directions of the School Reform (12 April 1984, http://law7.ru/base19/part2/d19ru2246.htm) to provide accommodation for music teachers in order to secure their continuous employment at rural schools and increase their retention period. Music teachers are at the centre of a vast amount of the extracurricular activities (all sorts of celebrations, public holidays, evenings, competitions, festivals, and concerts). It is still not clear what is compulsory and what duties are to be done voluntarily.		("Не уклоняйся от назревших проблем [Do not avoid real

Row number	School level	Year	Citation (across Australia and England) and summary of citation (Russia)	Journal and place	Reference
			There is no clarification about how the teachers are being paid for all these duties. There is from 0.5 to 1.5 (depends on the number of classes) of full-time load which principals choose to allocate to any teacher for the maintenance of extracurricular activities. However, in reality music teachers are not paid for most of the extracurricular duties. There is a big confusion about payments at schools.		issues]," 1986, pp. 6-7)
37.	Year 1 - 8	1986	Music teachers do not know where to find the strength and creativity for all extracurricular activities, duties and all school events where it is expected that the music teacher will be involved.	*Music in School*, Russia	(Nelubina, 1986, p. 15)
38.	Year 1 - 8	1987	Interest in music teaching at school has increased in the city of Magnitogorsk. There are usually ten applicants for one open position at schools.	*Music in School*, Russia	("Общая забота музыкантов [The common care of all musicians]," 1987, p. 8)
39.	Year 1 - 8	1987	In comparison to the teachers of other subjects, music teachers deal with bigger numbers of students from Year 1 to Year 7. Music teachers see their students once a week. During this time it is almost impossible to know all students well enough to be able to mark their learning objectively.	*Music in School*, Russia	(Scherbakov, 1987, p. 62)
40.	Year 1 - 8	1987	During the last five years, music teachers have been in the centre of attention. The lack of prestige is almost in the past. Practice shows that music lessons influence the teachers of other subjects positively. Some cultural links between the teachers are established. The governing factor in this is the personality of music teacher.	*Music in School*, Russia	(Chelyshova, 1987, p. 38)
41.	Year 1 - 8	1987	I liked teaching music at school. To begin with, I was healthy, young and strong so I took as much extracurricular (work without pay) as I could. However, after fifteen years of this work my health is not in its best condition. I have problems with my voice and nerves. There is usually one music teacher in a school. He or she teaches classes from Year 1 to 7. This is approximately twenty one hours a week. This is approximately twenty one classes a week. As a result, music teachers are under great psychological pressure. This is one of the reasons of a low rate of retention of music teachers at schools. Furthermore, the teachers of other subjects have extracurricular paid duties fortnightly. These are eighteen hours a year.	*Music in School*, Russia	(Nikulina, 1987, pp. 31-32)

Row number	School level	Year	Citation (across Australia and England) and summary of citation (Russia)	Journal and place	Reference
			Music activities require more time for practice. Moreover, our students do not sing from scores but sing “from teacher’s voice.” While the other teachers’ outcomes are only on paper the music teacher’s work is by sight. Everybody judges the success or failure of music concerts, festivals and evenings. There is an interesting situation at school. The subjects of Russian literature and language have each 5 hours a week but not all students are able to read properly or to write without grammar mistakes. Music is only once a week and everybody expects the students to sing well and nobody cares how well students will appreciate and reflect on classical music. Students do not wish to sing in choirs because it is a time-consuming and tiresome activity. This is the time to change our policy regarding to extracurricular requirements and expectations. I am very concerned because there are many music teachers who had taught music for many years and have retrained and started teaching history. Music teacher’s job does not have any long-range outlook and promotion.		
42.	Year 1 - 8	1988	The music teacher is alone at school! We are not talking about a lack of prestige of music teachers at school. There is no serious and positive perception of music lessons and instilling of moral principles and virtues at schools. The establishment of the learning atmosphere where students see the positive perception of music as an inseparable part of life is our ideal about which we are merely dreaming. This lack of respect for music comes from all the teachers.	*Music in School*, Russia	(Shkolyar, 1988, p. 11)
43.	Year 1 - 8	1989	Unfortunately, the old program for general school music reflected the program for specialised music schools [детская музыкальная школа – ДМШ]. They resembled each other in the same subjects or areas of music study that included choir, musicology (music history and analysis of musical forms), music theory and solfeggio. General school singing teachers could use the manuals and text books for specialised school students but there was not enough time – only 45 minutes a week. As a result, in general schools all these subjects or areas of study transformed into activities. Meanwhile, students compared the quality of lessons between these schools. The score was not in support of general schools. The common opinion that was established was that general schools do not provide valid music education and that music teachers at schools are unlucky or half-educated persons, or bad musicians. The educational inspectors and school principals generally did not have any musical backgrounds. They judged the music teachers’ work by the success in the concerts or other school and community events. Dmitri Kabalevsky proved the opposite with his new program *Music* and by his own example. Nowadays, the work of music teachers is more valued but there is still some conservative thinking in schools.	*Music in School*, Russia	(Avinskaya & Ol'hovenko, 1989, p. 68)

Row number	School level	Year	Citation (across Australia and England) and summary of citation (Russia)	Journal and place	Reference
44.	Year 1 - 8	1989	Music is often taught by anybody but not music specialists. The specialists who respect themselves will not go to schools where there are no music classrooms, no instruments and other resources. And, most importantly, there is no principal who shows commitment and interest in music as an art. The music teacher at this kind of schools is also expected to be prepared to perform without any payment.	*Music in School*, Russia	(Saruba, 1989, p. 9)
45.	Year 1 - 8	1989	The conditions in schools very often require music teachers to serve at and attend all school functions. This frequently forces music teachers to use music lessons as rehearsals. Principals often are proud of this kind of music teaching. In these cases, the criteria for being a good teacher are the ability to "mach voices well," the short timing for establishing a choir and a successful performance at a planned school function. This is not a bad aspect. However, is it the most important aspect?	*Music in School*, Russia	(Shyshkina, 1989, p. 10)
46.	Year 1 - 8	1989	The prestige of the music teacher profession is not high in many schools. The Institute of Teacher Professional Development conducted numerous lessons for the principals and other educators in order to raise it.	*Music in School*, Russia	(Shyshkina, 1989, p. 11)
47.	Year 1 - 8	1989	The Department of Education of the USSR issued the instruction on November 3, 1987. This letter informs schools that there is an allocation of funding for extracurricular activities. For example, schools with the number of classes from 5 to 10 will have 0.5 of the teaching load, with 10 to 20 classes will have 1.0, and with more than 20 classes will have 1.5. Moreover, schools with after school care centres have additional funding for the studios which focus on the physical or aesthetic development of students. However, all this funding is distributed by the schools' principals. The distribution is often unfair and not in favour of the music teachers. The Department of Education should allocate funding for music specifically as it has done with physical education. We are still hoping for this!	*Music in School*, Russia	
48.	Year 1 - 8	1989	Thirteen thousand schools provide the full teaching load to music specialists. There are schools with two or more music teachers. These schools usually have two or more classes from Year 1 to Years 7-8. The minimum number of lessons a week was 14 and 4 hours of extracurricular work. Therefore more than half of our colleagues were forced to teach other subjects or find jobs outside schools. There are a number of schools where music teachers have 1.5 or 2.0 loads but they are less in numbers. The Department of Education of the USSR issued an instruction on November 3, 1987which informed schools that there would be an allocation of funding for extracurricular activities. The Department of Education should allocate funding specifically and purposely	*Music in School*, Russia	(Trushin, 1989, pp. 7-8)

Row number	School level	Year	Citation (across Australia and England) and summary of citation (Russia)	Journal and place	Reference
			for music as it has been done for physical education.		
49.	Year 1 - 8	1990	In rural areas, the teaching loads are very small for music teachers. As a result of this, music teachers are involved in teaching other subjects. This creates many difficulties. One of them is the unnecessary universality which does not allow teachers to grow professionally in music teaching. This requires a lot of time spent on broadening their general and musical knowledge and experiences as well as mastering the performance of musical instruments. Moreover, music teachers in rural areas are also under financial and dwelling difficulties. They have to have their own vegetable gardens because of small teaching loads and the low levels of income.	*Music in School*, Russia	(Voronov, 1990, p. 40)
50.	Year 1 - 8	1990	There are some difficulties which are common for all Russia. These are small teaching loads and the low level of conditions of music teacher work and dwelling.	*Music in School*, Russia	(Pigareva, 1990, p. 20)
51.	Year 1 - 8	2006	Traditionally the profession of music teacher is one which is necessary and in demand at school. Music plays an important role within the school curriculum because it fosters the aesthetic development and introduces music to children. Music teachers teach children how to sing, perform musical instruments, listen attentively to, and understand and love music. However, on top of all the classroom work music teachers have to organise extra-curricular activities including numerous celebrations, festivals, rehearsals and concerts. Music teachers conduct choirs, instrumental and vocal ensembles. Therefore, to be able to perform these duties effectively music teachers have to be taught the necessary skills.	*Music in School*, Russia	(Trofimova, 2006, p. 51)

Table 9f

The Ways Governments See the Aspects of Music Education (Citations)

Row number	School level	Year	Citation (across Australia and England) and summary of citation (Russia)	Journal and place	Reference
1.	Primary	1987	*The Music Curriculum Committee of the Studies Directorate undertakes many ongoing tasks for the Education Department, but this year the main tasks have been: …Conducting a thorough review of primary music education. This was a valuable exercise, conforming many of our suspicions, but providing a wider audience with much information about teacher practice, timetabling, curriculum documentation, accommodation, equipment, and – most vitally – teachers' perceptions of their needs in pre-service and in-service training and in Departmental assistance.*	*AJME,* SA	(May et al., 1987, p. 21)
2.	Primary and secondary	1977	*A brief survey of developments and trends in music education in N.S.W. (1967-1977) reveals some exciting achievements, some anomalies and contradictions, and some disappointing failures. Changes in prevailing conditions have usually been a reflection of changes in Governmental attitude both State and Federal. 1976 marked the end of eleven years of Liberal government at the State level; 1972-75 saw a brief but dramatic era in Federal policies. In general terms it seems that the sort of personal interest exhibited towards the arts by Gough Whiltlam during his term as Prime Minister is being matched by the interest of the current Premier of N.S.W., Neville Wran. In this optimistic atmosphere one feels encouraged to believe that the long-term prospects for music education in this State are bright indeed. However, the stop start condition of funding for education and the arts over the past six or seven years has caused some music education administrators to be somewhat cautious about making any positive predications.*	*AJME,* NSW	(Bonham et al., 1977b, 57)
3.	Primary and secondary	1977	*To assist with the [Curriculum Standards Framework] CSF implementation process, the Department of Education has produced a CD ROM entitled Switched On Curriculum. It contains resources for Course Advice, Professional Development and Assessment and Reporting. Unfortunately the promised work samples for Music and the remaining Arts disciplines are not included. Work samples for Music did not form part of the Arts CSF Music Strand nor part of Arts Course Advice for Music. Teachers still do not have representative samples of student work at each CSF Level for the purpose of making a balanced judgement of a student's ability.*	*AJME,* VIC	(Caesar et al., 1997, pp. 77-78)

Row number	School level	Year	Citation (across Australia and England) and summary of citation (Russia)	Journal and place	Reference
4.	Primary and secondary	1990	*Arts educators can identify burning issues – exclusion from recent national curriculum initiatives, inadequate teacher training, inequitable allocation of funds, and declining advisory and consultancy support to name a few. Enormous amounts of time and energy have been devoted to addressing these issues as they arise, and despite the most sustained efforts, there is an overwhelming sense of frustration at the apparent lack of progress.*	*AJME,* Australia	(Livermore, 1990, p. 3)
5.	Primary and secondary	1997	*The government has recently received two complete interactive multimedia hardware suites. One is located in Arthur District and one in Bowen District. Someone will be employed to teach interested arts officers and teachers how to use the equipment and it will then become available to use for projects within the department or individual schools.*	*AJME,* TAS	(Ross, 1997, p. 77)
6.	Primary and secondary	2000	*The Labour Government's initiative to reduce the class sizes in Primary schools will create the need for 840 more Primary teachers into 2001, this figure does not include the many pending retirements. There is particular demand for specialist music and art teachers in Primary schools. In response to the teacher shortage, the Government has offered 650 graduate teaching scholarships of $3500 each, to students completing teaching degrees. Those awarded scholarships will be required to work in the Government sector for two years… DEET has actively supported the professional development of teachers with conferences on CSF II implementation, the early years, literacy, numeracy, middle years, technology, science and cross curriculum. These conferences have been open to all Victorian teachers across the sectors. DEET has accessed the federally funded Quality Teaching Program (QTP) resource and saturated the market with professional development. The Arts are not a priority area of QTP. The Victorian subject associations have found it difficult to run professional development in these conditions. One casualty of the over supply of professional development has been the Cross Arts Victoria seasonal seminars which have not taken place this year, however, the Consortium hosted their fifth conference in February 2000 with the title "Vision & Realisation: Arts Education 2000." DEET has established the IdeaBank, an online database of lesson content which links the key learning areas of the CSF II with learning technologies practice. Any type of learning technologies can be embedded in a lesson plan and teachers of all subjects are encouraged to submit material. DEET has also established the Educational Channel, a search engine and catalogue which is linked to the CSF, VCE and VCE VET content. It is proposed that metadata will be attached to the relevant sections of subject association websites where teacher resources are located. When a teacher searches for material, a variety will be accessed from different sources.*	*AJME,* VIC	(A. Thomas, 2000, pp. 78-79)

Row number	School level	Year	Citation (across Australia and England) and summary of citation (Russia)	Journal and place	Reference
7.	Primary and secondary	2001	*Local management continues to be an issue in many Department Schools. Schools which have already opted into the "Partnerships 21" scheme are finding it difficult to redirect funding into music. Schools are using "lump sum" payments to upgrade buildings and undertake projects, which were planned years ago. Music Educators in all sectors are finding it difficult to maintain active programs with limited funds and increased costs.*	*AJME,* SA	(A. Thomas, 2001, p. 60)
8.	Primary and secondary	1996	*Two other well funded general education foci are the establishment of technology in schools and the incorporation of dual recognition programs into schools… Music as a stand alone subject and it its capacity to contribute to leisure activities is included.*	*AJME,* VIC	(Watson, 1996, p. 71)
9.	Primary and secondary	1997	*The government has recently received two complete interactive multimedia hardware suites. One is located in Arthur District and one in Bowen District. Someone will be employed to teach interested arts officers and teachers how to use the equipment and it will then become available to use for projects within the department or individual schools.*	*AJME,* TAS	(Ross, 1997, p. 77)
10.	Primary and secondary	2000	*With increasing interest and the development in schools of technology dependent learning and teaching the NT government has approved a program it mils "LATIS" to support Information and Communication Technology to help provide hardware and software needed to support ICT. Initially LATIS has targeted Satellite communication installed in all schools; Training principals and staff; Upgrades for local area networks; Rollout of workstations; Software for online curriculum; and the Establishment of software banks. In the first year, 2001, $5.7 million is promised with and annual $7.8 to follow in successive years. The implications of music education are considerable, where ICT is increasingly a critical factor in training future music workers. A number of schools took advantage of this, preparing in 2000, subsequently successful submissions to fund technology in music education.*	*AJME,* NT	(A. Thomas, 2000, p. 69)
11.	Primary and secondary	2000	*Teacher response to the senior high school Music 1 and Music 2 syllabus changes has been positive and the new courses will be examined for the first time in 2001. Even more successful has been the long-awaited CD-ROM release of the Music Work Samples: Programming and Assessment in Music 7-10 through the Board of Studies. The package contains programming and assessment information for Music 7-10 as well as many units of work and student work samples for both the Mandatory and Additional courses. Teachers have overwhelmingly endorsed the quality of these samples and the support they give in establishing benchmarks in schools.* *There has been a decision by NSW Parliament in May 2000 that all appropriate government services will be delivered electronically by December 2001. Both the*	*AJME,* NSW	(A. Thomas, 2000, pp. 65-66)

Row number	School level	Year	Citation (across Australia and England) and summary of citation (Russia)	Journal and place	Reference
			Department of Education and Training (DET) and the BOS [Board of Studies] *aim to continue expanding their Webster for the delivery of all appropriate information, documents and support materials. The use of the Schools-Online facility is also growing as more principals and teachers conduct administrative tasks between schools and the BOS electronically.*		
12.	Primary and secondary	2001	*The recommendations from the* [governments' review of public education] *continue to play a dominant role in the advancement and further development of public schooling in Victoria. Many of the actions in school classrooms and funded initiatives are inextricably linked to* [this review].	*AJME,* VIC	(A. Thomas, 2001, p. 64)
			Bridging the Digital Divide Initiative sees $63 million allocated over three years to modernise Government schools and improve their access to Information Communication Technology.		(Watson et al., 2001, p. 65)
13.	Primary	2002	*Primary schools across England are to benefit from new arts and sports facilities…, education secretary Estelle Morris and culture secretary Tessa Jowell announced last month. The 130 m pound Space for Sport and Arts programme (a combination of lottery funds and government expenditure) will give grants to almost 300 primary schools to modernize or build new multi-use halls, music and arts studios, and sports facilities.*	*Music Teacher*, England	(McKeon, 2002, p. 14)
14.	Primary	2003	*The four prominent musicians leading the Music in Education Consortium have reported a successful first meeting with education secretary Charles Clarke and school minister David Miliband. Percussionist Evelyn Glennie, flautist James Galway, composer Michael Kamen and cellist Julian Lloyd Webber joined forces to protect about the increasing marginalisation of music, classical in particular, in schools. Their campaign began with a letter to the Prime Minister dated November, 30 2002. "We have every support for those that teach music," it read. "But the fact is they are under-resourced and under-supported by an education system which values what is measurable over what can be experienced. This is compounded by the fact that music becomes optional at Key Stage 4, and the National Foundation for Educational Research has found that in many schools high-achieving pupils are actively discouraged from taking arts subjects." The Music in Education consortium has three main aims: to see children exposed to more music at school, both live and recorded, including the integration of music into other subjects such as history and geography; to encourage greater numbers of children to make music or take up a musical instrument; and to see emphasis and resources go into the training and development of specialist music teachers. Speaking to Music Teacher, Michael Kamen*	*Music Teacher*, England	(Agnew, 2003, p. 7)

Row number	School level	Year	Citation (across Australia and England) and summary of citation (Russia)	Journal and place	Reference
			admitted that he and his fellow consortium members were surprised by the positive reaction they received from Clarke and Miliband. "We were prepared to witness and accept a lukewarm approach to teaching music in schools," he confessed. "We expected the Government to pay lip service to our complaints, not to take up a proactive view." At the heart of the consortium's mission, which is supported by the National Campaign for the Arts, is that children suffer when they are deprived of music teaching, both classroom and instrumental… Kamen and his colleagues are due to meet with Clarke and Milliband again in the autumn. "We will see what plans have been laid," he explained, "but I think the Government is ready to make the necessary financial commitment."		
15.	Primary	2003	*From September 2004 the Qualifications and Curriculum Authority (QCA) is planning "entitlement area" in the arts and humanities, including music, for 14-16 olds. These would complement the proposed, slimmed-down National Curriculum in which only English, maths, a much-reduced science course, computing, physical education and citizenship would be compulsory from age 14.* *"This is positive news," said Tony Knight, subject officer for music at QCA. "Music has never been compulsory post-14 but now the arts are going to be included. It will create a better context for arts development than previously."* *…QCA's chief executive, Ken Boston, commented that QCA's proposals would mean "programmes that better meet young people's needs and strengths" and also ensure "a core of general learning and experience essential to later learning and employment."*	*Music Teacher*, England	(Elkin, 2003e, p. 7)
16.	Primary	2003	*Primary schools are set to benefit form a substantial injection of funding into the Government's Space for Sport and Arts initiative, which aims to provide greater opportunities for curricular and community sporting and arts-based activities in deprived areas.*	*Music Teacher*, England	(Whale, 2003, p. 10)
17.	Primary	2003	*National strategies have been placed at the heart of the Governments' programme of school improvement… the strategy for foundation subjects now places music at the centre of attention.*	*Music Teacher*, England	(Finney, 2003, p. 26)
18.	Primary	2004	*The Music Manifesto … is a national strategy for young peoples' music education over the next three to five years; a joint statement of priorities and pledges for action by Government and a coalition of over 70 music organisations and arts practitioners. Its intention is to give all young people, whatever their background or abilities, access to a rich and diverse range of music experience, both in and out of school. For the Government's part, we will continue with the ring-fenced Music Standards Fund until*	*Music Teacher*, England	(Miliband, 2004, p. 7)

Row number	School level	Year	Citation (across Australia and England) and summary of citation (Russia)	Journal and place	Reference
			2008. That's £180 million over the nest three years – guaranteed. We remain fully committed to funding music provision. Total school funding per pupil has gone up by some 30 per cent in real terms since we took office, and we are increasingly giving schools more say over how their allocations are spent… *Over time, every primary school child should have opportunities for sustained and progressive musical tuition, offered free of charge or at a reduced rate. In addition, all children should have access to a wide range of high quality live music, as well as a solid foundation in general musicianship…* *In music, as in sport, the seeds of brilliance can be spotted at a very young age. We need to ensure that our most talented young musicians are given all the support and tuition they need to fulfil their potential. That means stronger links between schools, conservatories and the music industry, and improved access to high-level of tuition…* *Contractual changes mean new ways of working for teachers, and new roles for paraprofessional support staff. As well as maintaining and improving quality in the teaching workforce, I want to see more music professionals sharing their passion for their subject, both in the classroom and in less formal settings.*		
19.	Primary	2005	*In last year's five-year strategy on children and learners, the Government pledged that primary school children should enter secondary education having developed an enjoyment of learning. As part of this they should have been able to study music and had the chance to learn a musical instrument – and to perform on it.* *What a vision! The question is, will pupils find a secondary music-education system capable of building on their primary successes?*	*Music Teacher*, England	(Jenkins, 2005, p. 5)
20.	Years 1 - 8	1983	The regional departments of education contribute to and actively and positively influence the implementation of the new program *Music* in schools. This becomes apparent in the arrangement of the conditions for teaching, for example, equipping the classrooms and the provision of essential resources. The departments' officers know the content of the program well and show interest in its implementation.	*Music in School*, Russia	(Chelyshova, 1983, p. 20)
21.	Years 1 - 8	1987	The establishment and dissemination of the new program was successfully achieved due to the support of the regional and local Departments of Education which monitored and controlled the financial provision for facilities and resources for classroom music. They also provided support to the principals in the establishment of aesthetic programs at	*Music in School*, Russia	(Zchykov, 1987, p. 13)

Row number	School level	Year	Citation (across Australia and England) and summary of citation (Russia)	Journal and place	Reference
			schools. The support from the directors of the Department of Education helped solve most of the problems of the provision of resources, equipment and facilities for classroom music. All educational authorities helped solve many financial problems. For example, all schools have well-equipped music classrooms. There are musical instruments and cassette players. Some schools also have amphitheatres for choirs. Every music teacher has musical and methodological resources for teaching music.		(Zchykov, 1987, p. 14)
22.	Years 1 - 8	2008	There are some negative tendencies in music education. These are complications of the program, the worsening of funding for resources and the lowering the status of music teacher. The conference resolution was sent to the Russian Academy of Education [Российская академия образования]. It was pointed out that there is a need for an increase in the number of university budget funded placements for future students which will graduate with the qualification of a general school music teacher.	*Music in School*, Russia	("Резолюция III Международной конференции [Resolution of the Third International Conference]," 2008, p. 26)

Appendix 10A

Survey of the Teachers
in the Primary Schools of Australia,
2009

You are invited to take part in this Australia-wide survey of teachers who teach music in primary schools. Please return your completed questionnaire by posting it in the enclosed reply-paid envelope.

Alternatively this survey is available on-line www.geocities.com/unsw2009/Survey.html

Once submitted by clicking the Submit button, I will receive your response automatically.

The information you provide will be strictly confidential and anonymous, and it will be of enormous help to me in completing my PhD Research Degree at UNSW, namely International Comparison of Music Curricula.

Your help will be very much appreciated. On average, this form should take about 15 minutes to complete. If you have any questions or suggestions, or if you would like to see all research findings when it has completed, please do not hesitate to contact me via e-mail z3089016@student.unsw.edu.au, or telephone (02) 9386 5185, my name is Irina Petrova.

To answer the questions, please tick the appropriate box or write your response in the space or boxes provided. You may tick more than one box, if needed. It would be greatly appreciated if you can answer all the questions, but if not please answer as many as possible.

Please do not put your name or your school on this questionnaire.

THANK YOU VERY MUCH FOR YOUR TIME AND CO-OPERATION

- -

A. About You

1. Your age

[ ] 20 – 29

[ ] 30 – 39

[ ] 40 – 49

[ ] 50 or above

2. Your gender

[ ] Male

[ ] Female

3. Your qualification

[ ] BEd with music specialty

[ ] BEd without music specialty

[ ] Music Degree

[ ] Music Diploma

[ ] Other, please specify:

4. Have you had any musical training prior to your formal pre-service training?

[ ] No

[ ] Yes

If **Yes**, have you ever taken any Practical examinations at AMEB/Trinity/Royal Schools of Music or other music examination boards?

[ ] No

[ ] Yes

If **Yes**, what is the highest Grade you reached either by examination or learning the repertoire?

[ ] Preliminary Grade

[ ] 1st Grade

[ ] 2nd Grade

[ ] 3rd Grade

[ ] 4th Grade

[ ] 5th Grade

[ ] 6th Grade

[ ] 7th Grade

[ ] 8th Grade

[ ] Associate AMUSA

[ ] Licentiate LMUSA

[ ] Diploma
(e.g., LRAM, LTCG)

5. In your secondary study did you take music at school? ***Tick each year you took music***

[ ] Year 7

[ ] Year 8

[ ] Year 9

[ ] Year 10

[ ] Year 11

[ ] Year 12

6. Do you play musical instrument/s?

[ ] No

[ ] Yes

If **Yes**, circle as appropriate below

Keyboard group

Piano

Harpsichord

Organ

Electronic keyboard

Other, please specify:

String group

Violin

Cello

Viola

Double bass

Guitar

Electric Guitar

Other, please specify:

Brass and Woodwind

Clarinet

Oboe

Trumpet

Flute

French Horn

Other, please specify:

Percussion group

Please specify:

Vocal

Choir

Solo singing

Individual tuition

7. How long have you been playing your major instrument or sung?

[ ] Less than 1 year

[ ] 1 year

[ ] 2 years

[ ] 3 years

[ ] 4 years

[ ] 5 years

[ ] More than 5 years

8. Do you feel confident teaching music?

[ ] Yes

[ ] No

Could you comment further your answer? For example, whether your answer is *Yes* or *No*, could you explain why below

9. How challenging do you find	1 - Not very much			4 - Not sure			7 - A lot
Teaching performing	1	2	3	4	5	6	7
Teaching organising sound/composing	1	2	3	4	5	6	7
Teaching listening	1	2	3	4	5	6	7
Planning music lessons	1	2	3	4	5	6	7
Making performing repertoire suggestions	1	2	3	4	5	6	7
Making listening repertoire suggestions	1	2	3	4	5	6	7
Assessing/evaluating students' progress	1	2	3	4	5	6	7

10. How likely are you to be engaged in teaching	1 - Not very much			4 - Not sure			7 - A lot
Performing pitched instruments (eg. keyboard, guitar, flute, etc.)	1	2	3	4	5	6	7
Performing unpitched instruments (eg.	1	2	3	4	5	6	7

percussion instruments)							
Singing known songs	1	2	3	4	5	6	7
Singing new songs	1	2	3	4	5	6	7
Moving or dancing	1	2	3	4	5	6	7
Experimenting with sounds	1	2	3	4	5	6	7
Imitating sounds	1	2	3	4	5	6	7
Improvising	1	2	3	4	5	6	7
Arranging	1	2	3	4	5	6	7
Composing	1	2	3	4	5	6	7
Making graphic scores	1	2	3	4	5	6	7
Making scores in staff notation	1	2	3	4	5	6	7
Listening activities	1	2	3	4	5	6	7
Discussions about music	1	2	3	4	5	6	7
Musical concepts (eg. pitch, duration, dynamics, tone colour, structure)	1	2	3	4	5	6	7
How to read music	1	2	3	4	5	6	7
Computer music	1	2	3	4	5	6	7
Other, please specify:	1	2	3	4	5	6	7

B. About Your Teaching

1. How much time a week is devoted to musical activities in your class?

[ ] There are no regular music lessons

[ ] 30 minutes

[ ] 45 minutes

[ ] 1 hour

[ ] 1 hour 30 minutes

[ ] 2 hours

2. How long have you been teaching music?

[ ] 1 – 5 years

[ ] 6 – 10 years

[ ] 11 – 15 years

[ ] 16 or more

3. What other subjects do you teach?

[ ] Primary subjects

[ ] Drama

[ ] Dance

[ ] Visual Arts

[ ] None of the above

[ ] Other, please specify

C. Your Pre-Service Training

1. Where did you receive your college/university teacher training?

[ ] College (Australia)

[ ] University (Australia)

[ ] Overseas, please specify country and qualification

2. You received your teacher training between

[ ] 1960 – 1969

[ ] 1970 – 1979

[ ] 1980 – 1989

[ ] 1990 – 1999

[ ] 2000 – 2008

3. How much do you think	1 - Not very much			4 - Not sure			7 - A lot
Staff meetings at your school can be helpful in fulfilling demands of the music curriculum?	1	2	3	4	5	6	7
In-service training in music is adequate?	1	2	3	4	5	6	7
Your training, as a teacher, was adequate to enable you to teach music?	1	2	3	4	5	6	7

4. How much do you think your training, as a teacher, contributed to development of your							
Your performance skills	1 - Not very much			4 - Not sure			7 - A lot
Voice Care and singing	1	2	3	4	5	6	7
Recorder	1	2	3	4	5	6	7
Percussion	1	2	3	4	5	6	7
Other instruments (please specify)	1	2	3	4	5	6	7
Small ensemble work	1	2	3	4	5	6	7

How much do you think your training, as a teacher, contributed to development of your							
Knowledge of Musicianship	1 - Not very much			4 - Not sure			7 - A lot
Aural Skills	1	2	3	4	5	6	7
Rhythmic Skills	1	2	3	4	5	6	7
Analytical Skills (e.g., score analysis)	1	2	3	4	5	6	7
Music Literacy Skills	1	2	3	4	5	6	7
Choral Conducting	1	2	3	4	5	6	7
Instrumental ensemble conducting	1	2	3	4	5	6	7
Your knowledge of Music repertoire	1 - Not very much			4 - Not sure			7 - A lot
Memorisation of songs, singing games, dances, movements, rhymes	1	2	3	4	5	6	7
Familiarisation with choral pieces, listening excerpts, instrumental pieces	1	2	3	4	5	6	7
Your knowledge of Methodology of teaching music to primary school students	1 - Not very much			4 - Not sure			7 - A lot
Psychology of teaching and learning music	1	2	3	4	5	6	7
Patterns of child musical development and learning	1	2	3	4	5	6	7
Child physiology (e.g., voice)	1	2	3	4	5	6	7
Knowledge of the subject area in terms of content Curriculum documents e.g., Syllabus, Frameworks)	1	2	3	4	5	6	7
Music Program Planning	1	2	3	4	5	6	7

The Learning Sequence: Years K to 6	1	2	3	4	5	6	7
Music Lesson Planning	1	2	3	4	5	6	7
Music Lesson Analysis	1	2	3	4	5	6	7
Assessment and Evaluation	1	2	3	4	5	6	7
Practical Teaching	1	2	3	4	5	6	7
Familiarisation with secondary music program	1	2	3	4	5	6	7

D. Your In-Service Music Training and Support of Music Advisers/Consultants

1. Have you ever attended any Music Professional Development Workshops?

[ ] No

[ ] Yes

If **Yes**, please provide further details

[ ] During school hours

[ ] In your own time

[ ] One morning or afternoon

[ ] One day only

[ ] One week or more

[ ] Other, please specify

2. As a result of participating in the Music Professional Development Workshops, to what extend do you believe your:

	1 - Not very much			4 - Not sure			7 - A lot
Knowledge and understanding of the relevant syllabus have been increased	1	2	3	4	5	6	7
Professional skills have been improved	1	2	3	4	5	6	7
Professional confidence has been increased	1	2	3	4	5	6	7
Capacity to improve the learning outcomes of your students has been enhanced	1	2	3	4	5	6	7
Teaching/professional practice will be enhanced	1	2	3	4	5	6	7

3. If it was a group workshop how much was it relevant to your

	1 - Not very much			4 - Not sure			7 - A lot
Teaching	1	2	3	4	5	6	7
Students	1	2	3	4	5	6	7
Resources of your school	1	2	3	4	5	6	7

4. How often do you make contact with music advisers/consultants?

[ ] Once a week

[ ] Once a month

[ ] Once a term

[ ] Once a semester

[ ] Once a year

[ ] Never

5. Have you ever had the music adviser/music consultant visit your school?

[ ] No

[ ] Yes

6. How useful was it having the Music Adviser visit your school?

1 - Not very much			4 - Not sure			7 - A lot
1	2	3	4	5	6	7

7. Do you think your teaching practice has changed as a result of this/these visits?

[ ] No

[ ] Yes

If **Yes**, please specify in what way

8. Have you ever participated in any in-service music professional development via Internet or Intranet?

[ ] No

[ ] Yes

9. What workshop do you think your teaching of music would benefit from

	1 - Not very much			4 - Not sure			7- A lot
Development of your musical skills (instrument)	1	2	3	4	5	6	7
Development of your musicological knowledge	1	2	3	4	5	6	7
The process of planning music program/units/lesson	1	2	3	4	5	6	7
Implementing music program	1	2	3	4	5	6	7
Assessing and evaluating the programs	1	2	3	4	5	6	7

E. About Your School

1. Post Code of your school

2. Type of your school

[ ] Public

[ ] Catholic

[ ] Independent

3. Size of your school (Number of Students)

[ ] 0 – 99

[ ] 100 – 199

[ ] 200 – 299

[ ] 300 – 399

[ ] 400 – 499

[ ] 500 – 999

[ ] 1000 and over

4. How much do you think

	1 - Not very much			4 - Not sure			7 - A lot
Your school has sufficient teaching staff to meet the demands of the music curriculum?	1	2	3	4	5	6	7
Your school has	1	2	3	4	5	6	7

sufficient time for music in the timetable?							
Your school has support staff with qualifications and experience to meet the demands of the music curriculum?	1	2	3	4	5	6	7
Your school has a combination of teachers, specialising in one or more art forms supporting classroom teachers?	1	2	3	4	5	6	7
Your school has sufficient facilities for teaching music	1	2	3	4	5	6	7

5. How much do you think your school provides resources for teaching music based on:	1 - Not very much			4 - Not sure			7 - A lot
Computer software?	1	2	3	4	5	6	7
Video recordings?	1	2	3	4	5	6	7
Audio recordings?	1	2	3	4	5	6	7
Electronic instruments?	1	2	3	4	5	6	7
Traditional instruments?	1	2	3	4	5	6	7
Books and written resources?	1	2	3	4	5	6	7

Appendix 10B

Survey of the Music Teachers in the Secondary Schools of Australia, 2009

You are invited to take part in this Australia-wide survey of teachers who teach music in secondary schools. Please return your completed questionnaire by posting it in the enclosed reply-paid envelope.

Alternatively this survey is available on-line www.geocities.com/unsw2009/Survey.html

Once submitted by clicking the Submit button, I will receive your response automatically.

The information you provide will be strictly confidential and anonymous, and it will be of enormous help to me in completing my PhD Research Degree at UNSW, namely International Comparison of Music Curricula.

Your help will be very much appreciated. On average, this form should take about 15 minutes to complete. If you have any questions or suggestions, or if you would like to see all research findings when it has completed, please do not hesitate to contact me via e-mail z3089016@student.unsw.edu.au, or telephone (02) 9386 5185, my name is Irina Petrova.

To answer the questions, please tick the appropriate box or write your response in the space or boxes provided. You may tick more than one box, if needed. It would be greatly appreciated if you can answer all the questions, but if not please answer as many as possible.

Please do not put your name or your school on this questionnaire.

THANK YOU VERY MUCH FOR YOUR TIME AND CO-OPERATION

A. About You

1. Your age

[ ] 20 – 29

[ ] 30 – 39

[ ] 40 – 49

[ ] 50 or above

2. Your gender

[ ] Male

[ ] Female

3. Your qualification

[ ] BEd with music specialty

[ ] BEd without music specialty

[ ] Music Degree

[ ] Music Diploma

[ ] Other, please specify:

4. Have you had any musical training prior to your formal pre-service training?

[ ] No

[ ] Yes

If **Yes**, have you ever taken any Practical examinations at AMEB/Trinity/Royal Schools of Music or other music examination boards?

[ ] No

[ ] Yes

If **Yes**, what is the highest Grade you reached either by examination or learning the repertoire?

[ ] Preliminary Grade

[ ] 1st Grade

[ ] 2nd Grade

[ ] 3rd Grade

[ ] 4th Grade

[ ] 5th Grade

[ ] 6th Grade

[ ] 7th Grade

[ ] 8th Grade

[ ] Associate AMUSA

[ ] Licentiate LMUSA

[ ] Diploma (e.g., LRAM, LTCG)

5. In your secondary study did you take music at school? ***Tick each year you took music***

[ ] Year 7

[ ] Year 8

[ ] Year 9

[ ] Year 10

[ ] Year 11

[ ] Year 12

Did you study music for your HSC?

[ ] No

[ ] Yes

If **Yes**, please indicate level

[ ] Music I (NSW or equivalent in other States)

[ ] Music II (NSW or equivalent in other States)

6. Do you play musical instrument/s?

[ ] No

[ ] Yes

If **Yes**, circle as appropriate below

Keyboard group

Piano

Harpsichord

Organ

Electronic keyboard

Other, please specify:

String group

Violin

Cello

Viola

Double bass

Guitar

Electric Guitar

Other, please specify:

Brass and Woodwind

Clarinet

Oboe

Trumpet

Flute

French Horn

Other, please specify:

Percussion group

Please specify:

Vocal

Choir

Solo singing

Individual tuition

7. How long have you been playing your major instrument or sung?

[ ] Less than 1 year

[ ] 1 year

[ ] 2 years

[ ] 3 years

[ ] 4 years

[ ] 5 years

[ ] More than 5 years

8. How confident do you feel teaching music to	1 - Not very much			4 - Not sure			7 - A lot
Year 7	1	2	3	4	5	6	7
Year 8	1	2	3	4	5	6	7
Year 9	1	2	3	4	5	6	7
Year 10	1	2	3	4	5	6	7
Year 11	1	2	3	4	5	6	7
Year 12 (beginners)	1	2	3	4	5	6	7
Year 12 (tertiary entrance)	1	2	3	4	5	6	7
Music Extension (NSW only)	1	2	3	4	5	6	7

Years 7-8

9. How challenging do you find	1 - Not very much			4 - Not sure			7 - A lot
Teaching concepts of music (duration, pitch, dynamics and expressive techniques, tone colour, texture and structure)	1	2	3	4	5	6	7

Teaching performing	1	2	3	4	5	6	7
Teaching composing	1	2	3	4	5	6	7
Teaching listening	1	2	3	4	5	6	7
Planning lessons	1	2	3	4	5	6	7
Making performing repertoire suggestions	1	2	3	4	5	6	7
Making listening repertoire suggestions	1	2	3	4	5	6	7

Years 9-10

Performing, Composing and Listening

10. How challenging do you find teaching	1 - Not very much			4 - Not sure			7 - A lot
Performing a range of repertoire	1	2	3	4	5	6	7
Performing student compositions	1	2	3	4	5	6	7
Performing repertoire characteristic of the compulsory and additional topics studied	1	2	3	4	5	6	7
Improvising	1	2	3	4	5	6	7
Discovering the capabilities and ranges of various instruments and voices	1	2	3	4	5	6	7
Interpreting a variety of musical notation styles	1	2	3	4	5	6	7
Using different types of technology for performance	1	2	3	4	5	6	7
Improvising, arranging and composing using a variety of sound sources and movement activities	1	2	3	4	5	6	7
Using computer-based and other technologies to create and notate compositions	1	2	3	4	5	6	7
Notating compositions using notation appropriate to the music selected for study (eg traditional notation, guitar tablature, percussion notation, neumes)	1	2	3	4	5	6	7
Developing a portfolio of compositions and compositional work	1	2	3	4	5	6	7
Analysing, discussing and responding in oral and written form to a range of repertoire	1	2	3	4	5	6	7
Analysing, discussing and responding in oral and written form to how composers have used the concepts of music in their works	1	2	3	4	5	6	7
Reading and interpreting musical scores	1	2	3	4	5	6	7
Developing aural discrimination skills in pitch and rhythm	1	2	3	4	5	6	7
Sightsinging	1	2	3	4	5	6	7

Years 11-12

Performance

11. How challenging do you find teaching performing	1 - Not very much			4 - Not sure			7 - A lot
Solo and as part of an ensemble	1	2	3	4	5	6	7
Music of various genres, periods and styles	1	2	3	4	5	6	7
Music representative of the contexts studied	1	2	3	4	5	6	7
Compositions,	1	2	3	4	5	6	7

arrangements and improvisations							
With different types of technology	1	2	3	4	5	6	7

Composition

12. How challenging do you find teaching	1 - Not very much			4 - Not sure			7 - A lot
Experimenting	1	2	3	4	5	6	7
Improvising	1	2	3	4	5	6	7
Arranging	1	2	3	4	5	6	7
Structuring	1	2	3	4	5	6	7
Notating	1	2	3	4	5	6	7
Using different types of technology	1	2	3	4	5	6	7

Musicology

13. How challenging do you find teaching Musicology	1 - Not very much			4 - Not sure			7 - A lot
Identifying and commenting on: duration pitch dynamics and expressive techniques tone colour texture structure	1	2	3	4	5	6	7
Analysing	1	2	3	4	5	6	7
Collecting information	1	2	3	4	5	6	7
Using different types of technology	1	2	3	4	5	6	7
Investigating some of the cultural contexts of music	1	2	3	4	5	6	7

Aural

14. How challenging do you find teaching Aural to recognise, analyse and comment on	1 - Not very much			4 - Not sure			7 - A lot
The concepts of music: duration, pitch, dynamics and expressive techniques, tone colour, texture, structure	1	2	3	4	5	6	7
The use of technology	1	2	3	4	5	6	7
Music of various cultures	1	2	3	4	5	6	7
Unity, contrast and style	1	2	3	4	5	6	7

B. About Your Teaching

1. How long have you been teaching music?

[ ] 1 – 5 years

[ ] 6 – 10 years

[ ] 11 – 15 years

[ ] 16 or more

2. What other subjects do you teach?

[ ] Visual Arts

[ ] Drama

[ ] Dance

[ ] None of the above

[ ] Other, please specify

C. Your Pre-Service Training

1. Where did you receive your college/university training?

[ ] College (Australia)

[ ] University (Australia)

[ ] Overseas, please specify country and qualification

2. You received your teacher training between

[ ] 1960 – 1969

[ ] 1970 – 1979

[ ] 1980 – 1989

[ ] 1990 – 1999

[ ] 2000 – 2008

3. How much do you think	1 - Not very much			4 - Not sure			7 - A lot
Staff meetings at your school can be helpful in fulfilling demands of the music curriculum?	1	2	3	4	5	6	7
In-service training in music is adequate?	1	2	3	4	5	6	7
Your training, as a teacher, was adequate to enable you to teach music?	1	2	3	4	5	6	7

4. How much do you think your training, as a teacher, contributed to development of your	1 - Not very much			4 - Not sure			7 - A lot
Musicianship	1	2	3	4	5	6	7
knowledge and skills							
Performance skills	1	2	3	4	5	6	7
Knowledge of music repertoire	1	2	3	4	5	6	7
Your knowledge of methodology of teaching music to secondary school students	1	2	3	4	5	6	7
Knowledge of the subject area in terms of content Curriculum documents e.g., Syllabus, Frameworks)	1	2	3	4	5	6	7
Music program planning	1	2	3	4	5	6	7
Music lesson planning	1	2	3	4	5	6	7
Music lesson analysis	1	2	3	4	5	6	7
Assessment and evaluation	1	2	3	4	5	6	7
Practical teaching	1	2	3	4	5	6	7

D. Your In-Service Music Training and Support of Music Advisers/Consultants

1. Have you ever attended any Music Professional Development Workshops?

[ ] No

[ ] Yes

If **Yes**, please provide further details

[ ] During school hours

[ ] In your own time

[ ] One morning or afternoon

[ ] One day only

[ ] One week or more

[ ] Other, please specify

2. As a result of participating in the Music Professional Development Workshops, to what extend do you believe your:

	1 - Not very much			4 - Not sure			7 - A lot
Knowledge and understanding of the relevant syllabus have been increased	1	2	3	4	5	6	7
Professional skills have been improved	1	2	3	4	5	6	7
Professional confidence has been increased	1	2	3	4	5	6	7
Capacity to improve the learning outcomes of your students has been enhanced	1	2	3	4	5	6	7
Teaching/professional practice has been enhanced	1	2	3	4	5	6	7

3. If it was a group workshop how much was it relevant to your:

	1 - Not very much			4 - Not sure			7 - A lot
Teaching	1	2	3	4	5	6	7
Students	1	2	3	4	5	6	7
Resources of your school	1	2	3	4	5	6	7

4. How often do you make contact with Music Advisers/Consultants?

[ ] Once a week

[ ] Once a month

[ ] Once a term

[ ] Once a semester

[ ] Once a year

[ ] Never

5. Have you ever had the Music Adviser/Consultant visit your school?

[ ] No

[ ] Yes

6. How useful was it having the Music in Schools Adviser visit your school?

1 - Not very much			4 - Not sure			7 - A lot
1	2	3	4	5	6	7

7. Do you think your teaching practice has changed as a result of this/these visits?

[ ] No

[ ] Yes

If **Yes**, please specify in what way

8. Has your confidence in leading music or related lessons with your class changed as a result of this/these visits?

1 - Not very much			4 - Not sure			7 - A lot
1	2	3	4	5	6	7

9. What workshop do you think your teaching of music would benefit from

1 - Not very much			4 - Not sure			7 - A lot

Development of your musical skills (instrument)	1	2	3	4	5	6	7
Development of your musicological knowledge	1	2	3	4	5	6	7
The process of planning music program/units/lesson	1	2	3	4	5	6	7
Implementing music program	1	2	3	4	5	6	7
Assessing and evaluating the music programs	1	2	3	4	5	6	7

E. About Your School

1. Post Code of your school

2. Type of your school

[ ] Public

[ ] Catholic

[ ] Religious

[ ] Independent

3. Size of your school (number of students)

[ ] 0 – 99

[ ] 100 – 199

[ ] 200 – 299

[ ] 300 – 399

[ ] 400 – 499

[ ] 500 – 999

[ ] 1000 and over

4. How much do you think

	1 - Not very much			4 - Not sure			7 - A lot
Your school has sufficient teaching staff to meet the demands of the music curriculum?	1	2	3	4	5	6	7
Your school has sufficient time for music in the timetable?	1	2	3	4	5	6	7
Your school has support staff with qualifications and experience to meet the demands of the music curriculum?	1	2	3	4	5	6	7
Your school has a combination of teachers, specializing in music	1	2	3	4	5	6	7
Your school has sufficient facilities for teaching music	1	2	3	4	5	6	7

5. How much do you think your school provides resources for teaching music based on

	1 - Not very much			4 - Not sure			7 - A lot
Computer software?	1	2	3	4	5	6	7
Video recordings?	1	2	3	4	5	6	7
Audio recordings?	1	2	3	4	5	6	7
Electronic instruments?	1	2	3	4	5	6	7
Traditional instruments?	1	2	3	4	5	6	7
Books and written resources?	1	2	3	4	5	6	7

Appendix 10C

Survey of the Primary School Teacher Educators in Australian Universities,
2009

You are invited to take part in this Australia-wide survey of teacher educators, who are involved in the administration and/or implementation of music programs in pre-service primary school teacher education courses in Australian Universities. Please return your completed questionnaire by posting it in the enclosed reply-paid envelope.

Alternatively this survey is available on-line www.geocities.com/unsw2009/Survey.html

Once submitted by clicking the Submit button, I will receive your response automatically.

The information you provide will be strictly confidential and anonymous, and it will be of enormous help to me in completing my PhD Research Degree at UNSW, namely International Comparison of Music Curricula.

Your help will be very much appreciated. On average, this form should take about ten minutes to complete. If you have any questions or suggestions, or if you would like to see all research findings when it has completed, please do not hesitate to contact me via e-mail z3089016@student.unsw.edu.au, or telephone (02) 9386 5185, my name is Irina Petrova.

To answer the questions, please tick the appropriate box or write your response in the space or boxes provided. You may tick more than one box, if needed. It would be greatly appreciated if you can answer all the questions, but if not please answer as many as possible.

Please do not put your name on this questionnaire.

THANK YOU VERY MUCH FOR YOUR TIME AND CO-OPERATION

- -

A. About You

1. Your age

[ ] 20 – 29

[ ] 30 – 39

[ ] 40 – 49

[ ] 50 or above

2. Your gender

[ ] Male

[ ] Female

3. Your qualifications

[ ] PhD with Music and/or Music Education

[ ] PhD without music specialty

[ ] MMus

[ ] MA

[ ] BMus

[ ] BEd

[ ] Other, please specify:

4. Please indicate your professional status

[ ] Above senior lecturer

[ ] Senior lecturer

[ ] Lecturer

[ ] Other, please specify:

5. Have you had any musical training prior to your formal pre-service training?

[ ] No

[ ] Yes

If **Yes**, have you ever taken any Practical examinations at AMEB/Trinity/Royal Schools of Music or other music examination boards?

[ ] No

[ ] Yes

If **Yes**, what is the highest Grade you reached either by examination or learning the repertoire?

[ ] Preliminary Grade

[ ] 1st Grade

[ ] 2nd Grade

[ ] 3rd Grade

[ ] 4th Grade

[ ] 5th Grade

[ ] 6th Grade

[ ] 7th Grade

[ ] 8th Grade

[ ] Associate AMUSA

[ ] Licentiate LMUSA

[ ] Diploma (e.g., LRAM, LTCG)

6. Do you play musical instrument/s?

[ ] No

[ ] Yes

If **Yes**, circle as appropriate below

Keyboard group

Piano

Harpsichord

Organ

Electronic keyboard

Other, please specify:

String group

Violin

Cello

Viola

Double bass

Guitar

Electric Guitar

Other, please specify:

Brass and woodwind group

Clarinet

Oboe

Trumpet

Flute

French Horn

Other, please specify:

Percussion group

Please specify:

Vocal

Choir

Solo singing

Individual tuition

7. How long have you been playing your major instrument or sung?

[ ] Less than 1 year

[ ] 1 year

[ ] 2 years

[ ] 3 years

[ ] 4 years

[ ] 5 years

[ ] More than 5 years

8. Do you feel confident teaching music to student teachers?

[ ] Yes

[ ] No

Could you comment further your answer? For example, whether your answer is *Yes* or *No*, could you explain why below

9. How likely are you to be engaged in teaching student teachers how to teach

	1 - Not very much			24- Not sure			7 - A lot
Performing pitched instruments (eg. Keyboard, guitar, flute, etc.)	1	2	3	4	5	6	7
Performing unpitched instruments (eg. Percussion instruments)	1	2	3	4	5	6	7
Singing	1	2	3	4	5	6	7
Moving or dancing to music	1	2	3	4	5	6	7
Experimenting with sounds	1	2	3	4	5	6	7

Imitating sounds	1	2	3	4	5	6	7
Improvising	1	2	3	4	5	6	7
Arranging	1	2	3	4	5	6	7
Composing	1	2	3	4	5	6	7
Making graphic scores	1	2	3	4	5	6	7
Making scores in staff notation	1	2	3	4	5	6	7
Listening	1	2	3	4	5	6	7
Musical concepts (eg. Pitch, duration, dynamics, tone colour, structure)	1	2	3	4	5	6	7
How to read music	1	2	3	4	5	6	7
Computer music	1	2	3	4	5	6	7

B. About Your Teaching

1. How long have you been teaching music to student teachers?

[ ] 1 – 5 years

[ ] 6 – 10 years

[ ] 11 – 15 years

[ ] 16 or more

2. Do you have any experience as a school music teacher?

[ ] No

[ ] Yes

If **Yes**, did you teach in

[ ] Primary only

[ ] Secondary only

[ ] Primary and Secondary

3. What music subjects do you teach?

[ ] Performance

[ ] Composition

[ ] Musicology

[ ] Conducting

[ ] Methodology of teaching music to primary school students

[ ] Psychology of teaching and learning music to **Infants** (Students from 5 to 8 years old)

[ ] Psychology of teaching and learning music to **Primary** (Students from 9 to 12 year old)

[ ] Patterns of Child Development and Learning: **Infants** (Students from 5 to 8 years old)

[ ] Patterns of Child Development and Learning: **Primary** (Students from 9 to 12 year old)

[ ] Child physiology (e.g., voice)

[ ] Knowledge of the subject area in terms of content curriculum documents e.g., syllabus, frameworks)

[ ] Music program planning

[ ] The learning sequence: Years K to 6

[ ] Music lesson planning

[ ] Music lesson analysis

[ ] Assessment and evaluation

[ ] Practical teaching

[ ] Familiarisation with secondary music

[ ] None of the above

[ ] Other, please specify

4. What other subjects do you teach?

[ ] Primary subjects

[ ] Drama

[ ] Dance

[ ] Visual Arts

[ ] None of the above

[ ] Other, please specify

C. About Your Students

1. How much do you think	1 - Not very much			4 - Not sure			7 - A lot
Their training, as teachers, is adequate to enable them to teach music?	1	2	3	4	5	6	7

2. How much do you think their training, as teachers, contributed to development of their musical skills:	1 - Not very much			4 - Not sure			7 - A lot
Musicianship	1	2	3	4	5	6	7
Performance	1	2	3	4	5	6	7
Their knowledge of methodology of teaching music to primary school students	1	2	3	4	5	6	7
Their knowledge of patterns of Child Development and Learning	1	2	3	4	5	6	7

D. About Your University

1. State/Territory of your Department

[ ] ACT

[ ] NSW

[ ] NT

[ ] QLD

[ ] SA

[ ] TAS

[ ] VIC

[ ] WA

2. Size of the course you teach (number of students)

[ ] 0 – 99

[ ] 100 – 199

[ ] 200 – 299

[ ] 300 – 399

[ ] 400 – 499

[ ] 500 – 999

[ ] 1000 and over

3. How much do you think	1 - Not very much			4 - Not sure			7 - A lot
Your university has sufficient teaching staff to meet the demands of the primary music curriculum?	1	2	3	4	5	6	7
Your university has sufficient time for music in the timetable?	1	2	3	4	5	6	7
Your university has support staff with qualifications and experience to meet the demands of the music curriculum?	1	2	3	4	5	6	7

Appendix 10D

Survey of the Teacher Advisors/Consultants in the Primary Schools of Australia, 2009

You are invited to take part in this Australia-wide survey of teacher advisors/consultants who are involved in the administration and/or implementation of music programs in in-service school teacher professional development courses/workshops/conferences/seminars/meetings in Australia. Please return your completed questionnaire by posting it in the enclosed reply-paid envelope.

Alternatively this survey is available on-line www.geocities.com/unsw2009/Survey.html

Once submitted by clicking the Submit button, I will receive your response automatically.

The information you provide will be strictly confidential and anonymous, and it will be of enormous help to me in completing my PhD Research Degree at UNSW, namely International Comparison of Music Curricula.

Your help will be very much appreciated. On average, this form should take about ten minutes to complete. If you have any questions or suggestions, or if you would like to see all research findings when it has completed, please do not hesitate to contact me via e-mail z3089016@student.unsw.edu.au, or telephone (02) 9386 5185, my name is Irina Petrova.

To answer the questions, please tick the appropriate box or write your response in the space or boxes provided. You may tick more than one box, if needed. It would be greatly appreciated if you can answer all the questions, but if not please answer as many as possible.

Please do not put your name on this questionnaire.

THANK YOU VERY MUCH FOR YOUR TIME AND CO-OPERATION

- -

A. About You

1. Your age

[ ] 20 – 29

[ ] 30 – 39

[ ] 40 – 49

[ ] 50 or above

2. Your gender

[ ] Male

[ ] Female

3. Your qualifications

[ ] PhD with Music and/or Music Education

[ ] PhD without music specialty

[ ] MMus

[ ] MA

[ ] BMus

[ ] BEd

[ ] Other, please specify:

4. Your professional status

[ ] Senior Curriculum Advisor, Music

[ ] Senior Curriculum Advisor, Arts

[ ] Music Advisor

[ ] Arts Advisor

[ ] Music Supervisor

[ ] Arts Supervisor

[ ] Music Inspector

[ ] Arts Inspector

[ ] Music Superintendent

[ ] Arts Superintendent

[ ] Music Consultant

[ ] Arts Consultant

[ ] Other, please specify:

5. Have you had any musical training prior to your formal pre-service training?

[ ] No

[ ] Yes

If **Yes**, have you ever taken any Practical examinations at AMEB/Trinity/Royal Schools of Music or other music examination boards?

[ ] No

[ ] Yes

If **Yes**, what is the highest Grade you reached either by examination or learning the repertoire?

[ ] Preliminary Grade

[ ] 1st Grade

[ ] 2nd Grade

[ ] 3rd Grade

[ ] 4th Grade

[ ] 5th Grade

[ ] 6th Grade

[ ] 7th Grade

[ ] 8th Grade

[ ] Associate AMUSA

[ ] Licentiate LMUSA

[ ] Diploma

(e.g., LRAM, LTCG)

6. Do you play musical instrument/s?

[ ] No

[ ] Yes

If **Yes**, circle as appropriate below

Keyboard group

Piano

Harpsichord

Organ

Electronic keyboard

Other, please specify:

String group

Violin

Cello

Viola

Double bass

Guitar

Electric Guitar

Other, please specify:

Brass and Woodwind group

Clarinet

Oboe

Trumpet

Flute

French Horn

Other, please specify:

Percussion group

Please specify:

Vocal

Choir

Solo singing

Individual tuition

7. How long have you been playing your major instrument or sung?

[ ] Less than 1 year

[ ] 1 year

[ ] 2 years

[ ] 3 years

[ ] 4 years

[ ] 5 years

[ ] More than 5 years

8. Do you feel confident giving advice/consultation about music curriculum?

[ ] Yes

[ ] No

Could you comment further your answer? For example, whether your answer is *Yes* or *No*, could you explain why below

9. How likely are you to be engaged in giving advice or

1 - Not very much	4- Not sure	7 - A lot

consultation on how to teach							
Performing pitched instruments (eg. keyboard, guitar, flute, etc.)	1	2	3	4	5	6	7
Performing unpitched instruments (eg. percussion instruments)	1	2	3	4	5	6	7
Singing known songs	1	2	3	4	5	6	7
Singing new songs	1	2	3	4	5	6	7
Moving or dancing to music	1	2	3	4	5	6	7
Experimenting with sounds	1	2	3	4	5	6	7
	1 - Not very much			4 - Not sure			7 - A lot
Imitating sounds	1	2	3	4	5	6	7
Improvising	1	2	3	4	5	6	7
Arranging	1	2	3	4	5	6	7
Composing	1	2	3	4	5	6	7
Making graphic scores	1	2	3	4	5	6	7
Making scores in staff notation	1	2	3	4	5	6	7
Listening activities	1	2	3	4	5	6	7
Discussions about music	1	2	3	4	5	6	7
Musical concepts (eg. pitch, duration, dynamics, tone colour, structure)	1	2	3	4	5	6	7
How to read music	1	2	3	4	5	6	7
Computer music	1	2	3	4	5	6	7
Other, please specify:	1	2	3	4	5	6	7

B. About Your Practice as

Advisor /Consultant

1. How long have you been a music/Arts advisor/consultant?

[ ] 1 – 5 years

[ ] 6 – 10 years

[ ] 11 – 15 years

[ ] 16 or more

2. To what extent do you think your function is	1 - Not very much			4- Not sure			7 - A lot
Consultant	1	2	3	4	5	6	7
Demonstration teacher	1	2	3	4	5	6	7
Workshop leader	1	2	3	4	5	6	7
Organiser of teaching aids	1	2	3	4	5	6	7
Organiser of music festivals	1	2	3	4	5	6	7
Other, please specify	1	2	3	4	5	6	7

3. What other subjects do you advise on?

[ ] Primary subjects

[ ] Drama

[ ] Dance

[ ] Visual Arts

[ ] None of the above

[ ] Other, please specify

4. To what extent you deal with	1 - Not very much			4 - Not sure			7 - A lot
Primary School Teachers	1	2	3	4	5	6	7
Secondary School Teachers	1	2	3	4	5	6	7
School Principals	1	2	3	4	5	6	7

5. As a result of conducting in the Music Professional Development Workshops, to what extend do you believe teachers':	1 - Not very much			4 - Not sure			7 - A lot
Knowledge and understanding of the relevant syllabus have been increased	1	2	3	4	5	6	7
Professional skills have been improved	1	2	3	4	5	6	7
Professional confidence has been increased	1	2	3	4	5	6	7
Capacity to improve the learning outcomes of students has been enhanced	1	2	3	4	5	6	7
Teaching/professional practice has been enhanced	1	2	3	4	5	6	7

6. Which of the following do teachers express a need for them to develop	1 - Not very much			4 - Not sure			7 - A lot
Musicianship	1	2	3	4	5	6	7
Performance	1	2	3	4	5	6	7
Knowledge of music repertoire	1	2	3	4	5	6	7
Knowledge of methodology of teaching music to primary school students	1	2	3	4	5	6	7

7. How often do primary teachers make contact with you?

[ ] Every day
[ ] Once a week
[ ] Once a month
[ ] Once a term
[ ] Once a semester
[ ] Once a year
[ ] Never

8. How often do secondary teachers make contact with you?

[ ] Every day
[ ] Once a week
[ ] Once a month
[ ] Once a term
[ ] Once a semester
[ ] Once a year
[ ] Never

9. How many in-service training courses have you have conducted/ organised	1 - Not very much			4 - Not sure			7 - A lot
During school hours	1	2	3	4	5	6	7
After school time	1	2	3	4	5	6	7
One morning or afternoon	1	2	3	4	5	6	7
One day only	1	2	3	4	5	6	7
One week or more	1	2	3	4	5	6	7
A succession of weekly 1-on-1s 'in-services'	1	2	3	4	5	6	7

During summer vacation time	1	2	3	4	5	6	7

10. Do you assist the generalist classroom teachers in their classrooms?

[ ] No

[ ] Yes

11. If Yes, how likely it is	1 - Not very much			4 - Not sure			7 - A lot
A 1-on-1 session with a teacher	1	2	3	4	5	6	7
A small group (1 to10 teachers) session	1	2	3	4	5	6	7
A big group (10 and more teachers) session	1	2	3	4	5	6	7

12. Have you ever been Organiser or Director of any in-service professional development via Internet or Intranet?

[ ] No

[ ] Yes

13. What workshop do you think primary school teachers of music would benefit from	1 - Not very much			4 - Not sure			7- A lot
Development of musical skills (instrument)	1	2	3	4	5	6	7
Development of musicological knowledge	1	2	3	4	5	6	7
The process of planning music program/units/lesson	1	2	3	4	5	6	7
Implementing music program	1	2	3	4	5	6	7
Assessing and evaluating the programs	1	2	3	4	5	6	7
Other, please specify	1	2	3	4	5	6	7

C. About Your Department

1. State/Territory of your Department

[ ] ACT

[ ] NSW

[ ] NT

[ ] QLD

[ ] SA

[ ] TAS

[ ] VIC

[ ] WA

2. How much do you think	1 - Not very much			4 - Not sure			7 - A lot
Your department has sufficient staff to meet the demands of the music curriculum in **primary** schools?	1	2	3	4	5	6	7
Your department has sufficient staff to meet the demands of the music curriculum in **secondary** schools?	1	2	3	4	5	6	7
Your department has staff with music qualifications and experience to meet the demands of the teachers who teach music at schools?	1	2	3	4	5	6	7

Table 10a

The Approvals to Conduct Research in Schools

Sector	Authority
Government	The Department of Education and Training of the Australian Capital Territory, The Department of Education, Training and the Arts of Queensland (with a condition that there is no comparison of the Queensland government schools with other sectors and States and Territories) The Department of Education and Children's Services of South Australia, The Department of Education and Children's Services on behalf of the Northern Territory, The Department of Education and Training of New South Wales, The Department of Education and Training of Western Australia, The Department of Education of Tasmania, and The Department of Education and Early Childhood Development of Victoria.
Catholic	The Diocese of the Australian Capital Territory, The Diocese of Western Australia, The Diocese of South Australia, The Diocese of Tasmania, The Diocese of Brisbane, The Diocese of Toowooomba, The Diocese of Townsville, The Diocese of Rockhampton, The Diocese of Parramatta, The Diocese of Armidale, The Diocese of Maitland-Newcastle, The Diocese of Bathurst, The Diocese of Sydney, The Diocese of Broken Bay, The Diocese of Darwin, The Diocese of Ballarat, The Diocese of Sandhurst, The Diocese of Sale, and The Diocese of Melbourne.

Table 10b

Primary Schools: School Principals' and Teachers' Comments about Who Teaches Music at their School

Comment	Reference
No specialist music teacher, but there are classroom teachers who are "musically talented"… it would be nice to have a specialist but we can't afford it .	(personal communication, primary school principal, NSW, government school, June 23, 2009)
We have a full-time music specialist teacher and as such our classroom teachers do very little music teaching.	(personal communication, primary school principal, WA, Catholic school, August 15, 2009).
The music teacher is not stationed at our school. We have a visiting music teacher once a week for 1 hour per class.	(primary school principal, QLD, government school, July 13, 2009)
Our teachers are not music specialists but they are general primary school teachers. While they may teach elements of music from time to time as part of the curriculum they do not always treat it as a separate learning area .	(personal communication, primary school principal, WA, government school, September 20, 2009)
I am part of a Steiner education stream in a state school and as such am not a music teacher however all of our team teach songs, recorder and in my case, strings, to our classes, on a daily basis. This is part of the Steiner methodology. We also have a specialist music teacher .	(personal communication, teacher, SA, government school, June 2, 2009)
Outside of Sydney even big schools don't have a music co-ordinator, unless they are working on a special, temporary program	(personal communication, primary school principal, NSW, government school, July 27, 2009).

Table 10c

Primary Teachers' Comments on Their Confidence in Teaching Music: Do You Feel Confident Teaching Music?

Survey ID	Yes/No	Comment	State/Territory	Type of your school
1	Y	Overqualified for primary music really.	NSW	Catholic
2	Y	I have learnt a fair deal through trial and error and from seeking outside support.	SA	Independent
4	Y	I teach infants and all lessons are understood.	NSW	Catholic
6		Music is a passion I have been doing it all my life.	QLD	Catholic
8	Y	At a primary level music can involve listening and enjoying a variety of music, singing etc.	NSW	Catholic
9	Y	I understand the subject and its elements and enjoy passing this on, with all its associated fun and enjoyment, to the children.	NSW	Public
10	Y	With 35 years experience playing in church, I do feel confident teaching.	NSW	Catholic
11	Y	I have the skills required to teach the level of music in this school.	NSW	Public
13	Y	I have taught classroom music for 20 years, taking responsibility for music in school when I was a classroom teacher, also acted as distinct Music Adviser for a year.	VIC	Public
14	Y	Knowing and enjoying the rudiments of music.	NSW	Catholic
15	Y	Basic musical concepts I'm confident with.	ACT	Public
16	Y	Year of training.	NSW	Catholic
18	Y	I only have to teach at a primary school level, plus I have the support of a music teacher.	QLD	Independent

Survey ID	Yes/No	Comment	State/Territory	Type of your school
20	Y	Despite my lack of training and understanding of formal music, I enjoy teaching primary students music.	NSW	Catholic
21	Y	I am an early childhood trained teacher but monthly TOSA workshops gave me confidence to teach music.	TAS	Catholic
23	Y	Good knowledge of music, dance, drama. Competent in both reading and playing music.	VIC	Catholic
24	Y	Great support within my school.	VIC	Catholic
25	Y	Many years of musical tuition in theory and practical have given me broad knowledge.	QLD	Catholic
27	Y	Comfortable with singing, playing, teaching all age groups. Secure in knowledge, know how valuable it is to children.	TAS	Catholic
28	Y	I'm passionate about music and I'm seeing good results as a result of my program.	VIC	Catholic
29	Y	Depth of knowledge in most areas, plus personality suits teaching.	SA	Catholic
32	Y	Much experience, plus many workshops.	NSW	Catholic
33	Y	Training in piano since age of 6. Many years experience in classroom and as an itinerant (piano plus voice).	TAS	Catholic
35	Y	It's my niche and it comes easy to me.	WA	Public
36	Y	Because I am very experienced and enjoy it.	VIC	Catholic
37	Y	Only at an elementary level.	SA	Catholic
40	Y	I have been teaching and performing for years. I love it!	NSW	Catholic
41	Y	Due to further studies with Cons of Music Orff Schulverk Assoc. Courses.	NSW	Catholic

Survey ID	Yes/No	Comment	State/Territory	Type of your school
42	Y	Not qualified to teach it. That's why I am only confident to teach music in the infants' grades.	NSW	Catholic
43	Y	Yes, in Primary School, especially singing - percussion movement.	NSW	Catholic
45	Y	Confident in subject area, plus years of experience.	TAS	Public
48	Y	There is a lot of Primary Music in Tasmania through TOSA.	TAS	Public
49	Y	Have gained more confidence as increased teaching experience.	TAS	Public
50	Y	Having an extensive knowledge of music, and being able to play and sing means I am always prepared for student questions and can model what I mean.	WA	Public
51	Y	Have taken whole class music as a class teacher for 16 years. Learned recorder with students then.	SA	Public
53	Y	Because of my passion and training, I feel confident teaching music.	SA	Public
54	Y	I am confident with both the historical and theoretical plus practical aspects.	SA	Public
55	Y	Teach junior primary only listen, sing, move, play, and create.	SA	Public
56	Y	I love music and have been teaching 25 years as a specialist from p to year 10. I am the only one for Music, Dance and Visual Art. Current blood pressure 190 over 110!!!	WA	Public
57	Y	I feel confident purely due to 16 years of music teaching experience - always learning.	SA	Public
59	Y	Use my instrument each day but probably not at a very high standard to maintain performance level.	SA	Public
60	Y	Been involved in music education for 30+ years.	SA	Public
61	Y	I enjoy it and have the knowledge.	WA	Catholic

Survey ID	Yes/No	Comment	State/Territory	Type of your school
62	Y	Yes, except I feel a bit silly being a male primary music teacher.	WA	Public
63	Y	I have been doing it for 30+ years with appropriate professional learning to keep up with current ideas.	WA	Public
65	Y	Would like to see schools adopt Music-based programs to attend to behavioural management and multicultural students in a more committed way.	QLD	Public
68	Y	Have been involved in music since I was 12 years old - music scholarship for high school, play in bands, orchestras, and chamber groups.	WA	Public
69	Y	I've been doing it for many years so I know what works and what doesn't.	WA	Public
70	Y	Born musician.	WA	Public
71	Y	I feel I have a good grasp of the curriculum, how to present it to students and a fair degree of experience.	VIC	Public
73	Y	I have years of experience now and very good mentors when I began teaching.	QLD	Independent
74	Y	I know a lot about music and have the confidence to teach just about every topic - this has been helped by my training.	VIC	Public
76	Y	I feel I have a broad knowledge and awareness of music, culture and events in my city/nationally.	TAS	Independent
77	Y	My confidence grew after I completed a music unit at University.	TAS	Independent
78	Y	I have done it for many years and get good feedback from kids - they are engaged and happy to attend.	VIC	Independent

Survey ID	Yes/No	Comment	State/Territory	Type of your school
79	Y	Confident to Year 6 primary. Most of my knowledge and expertise in teaching music has come from my years as a class teacher observing OK for Primary Music teachers in action together with time spent investigating and using quality resources.	NT	Independent
81	Y	The training I received at Kodaly Summer Schools gave me the skills to be confident in teaching.	QLD	Independent
82	Y	Yes, because it is what I specialise in and is therefore what I have been specifically trained to do.	ACT	Catholic
83	Y	I feel much more confident than when I began teaching. I didn't feel confident to start.	TAS	Independent
85	Y	I started as a High School music teacher and now teach classroom music in a primary school.	ACT	Catholic
87	Y	Just bringing my own theory knowledge and practical skills "up to scratch" as I'm a bit out of practise - this is a new role for me! (Music Teacher).	ACT	Independent
88	Y	I was a professional musician for 25 years. Teaching music is easy for me.	TAS	Catholic
90	Y	I have been teaching music since 1985!	ACT	Independent
91	Y	I enjoy music, plus I love to teach music and see students enjoying it. I feel confident teaching music because I understand what I am teaching and am eager to build on and develop the knowledge and experience I have.	TAS	Independent
92	Y	Music teaching - private over 30 years; Classroom music teaching - 15 years; and Instrumental music teaching - 5 years.	QLD	Catholic
94	Y	It's my passion! I love it!	NSW	Public
95	Y	Yes, but only at a primary level. I did not study music at uni.	QLD	Public
96	Y	Many years of training and experience.	NT	Public

Survey ID	Yes/No	Comment	State/Territory	Type of your school
97	Y	Experience counts.	QLD	Public
98	Y	Even if I do not know the answers to anything - I know where and how to find everything I need. I also have a great network.	QLD	Public
99	Y	Particularly primary school music - felt out of my depth teaching high school music.	QLD	Public
100	Y	Lots of experience.	VIC	Public
101	Y	Teaching 35 years.	QLD	Catholic
104	Y	I feel I know enough theory to be able to teach primary music.	QLD	Public
105	Y	QLD has a comprehensive music syllabus.	QLD	Catholic
106	Y	Music is so much part of life. Sharing it with children is like having launch together.	TAS	Public
107	Y	Due to continued professional development.	QLD	Public
111	Y	Have been teaching for 12 years and am confident with the concepts to be taught.	QLD	Public
112	Y	Because I am part of a fantastic professional group TOSA, Tasmanian Orff Schulverk Association.	TAS	Catholic
114	Y	I feel confident engaging the children in activities that promote enjoyment of music.	WA	Independent
117	Y	General music in a primary classroom situation.	WA	Public
118	Y	With over 30 years of learning/playing the violin, as well as 20 years as a teacher, I feel very confident.	WA	Public
119	Y	I have been teaching Music for over 15 years, and feel very confident doing so.	WA	Public
120	Y	I've been teaching for 10 years, and have a post-grad degree that has helped inform what I do. I've also taught in the UK (for 5 years) and that helped me hugely in refining what I teach and why.	WA	Independent

Survey ID	Yes/No	Comment	State/Territory	Type of your school
121	Y	I've been fully trained to teach music in primary schools and have been studying music all my life more or less.	WA	Independent
122	Y	I have been a performer for the past 36 years and I rely on my professional performing background when teaching and dealing with issues within the classroom. My students are keen to learn of my past experiences and it helps to inspire and fuel their enthusiasm for music and its performance.	WA	Independent
124	Y	It's something I know so well, I never have any doubts or lack in confidence when I get up in front of the class.	WA	Independent
125	Y	I know exactly what I am doing and the children learn fast and well.	SA	Public
127	Y	I teach general music skills (e.g., beat, rhythm, pitch etc.) to pre-primary through to year 3, and then I teach recorder (e.g., reading and playing music) to Year 4 through to Year 7.	WA	Independent
128	Y	I had no formal music at all (only choir once a week at high school) before my teaching training. Luckily auditioned to take music as a major for my teaching degree. Because many teachers find music so challenging I began by simply taking a "bit" of music for other staff and went from there.	SA	Public
130	Y	Have been teaching for 16 years and was taught how to teach from aged 18.	WA	Public
133	Y	I have been teaching music for most of my 11 years of teaching. At first I had no idea how to teach it and after a year of struggling I managed to work out my own ways of doing things. I have been working with my self-made programme for many years now and am very confident and happy with it. To me, what I do is very successful.	SA	Public

Survey ID	Yes/No	Comment	State/Territory	Type of your school
134	Y	I have been involved in teacher development programs in Kodaly and Orff methodology. I attend Saturday (all day) sessions twice per school term. This has consolidated my understanding of how to teach a developmental program in beat rhythm and pitch to 5-8 year olds. There are many wonderful music educators who have developed resources that best suit classroom music. I love discovering what's out there and incorporating this into my program. Being a good classroom music practitioner does not mean being a brilliant musician!	SA	Public
135	Y	As a new comer to the industry I feel confident to bring in my own style and a more contemporary approach to more traditional approaches of long term teachers. I also use my drama background to assist in performance opportunities in the school, notably assemblies.	WA	Public
137	Y	I have been allowed to develop into the music teacher I want to be thanks to the Principal, John Alford at Eden Hill Primary. I have worked my arse off and stuck to my principles of only playing live (no backing CD's) and to continually change the content and material.	WA	Public
140	Y	I am confident to play and sing to students and to have them be involved in music making and activities.	SA	Independent
141	Y	My extensive experience in primary music gives me confidence in engaging students in lessons relevant to their current curriculums.	SA	Public
142	Y	Music has always played huge part in my life. As a classroom teacher, I always included variety of dance, singing, listening, untuned percussion activities. I "fell" into position as Nitt teacher for Music Reception - Year 5, and after one year this was increased to include Yr 6 and 7s. Have been doing this (including Drama) for past eight years, using Orff methodology. As a member of Orff Schulwerk SA, I get amazing ideas and support from 4 conferences per year. Although I am not skilled to teach Band, I do teach recorder and basic notation.	SA	Public
143	Y	I have had music in one form or another my whole life and have always achieved in this area.	SA	Independent
145	Y	I have had extensive musicianship and pedagogy training (commencing with pre-service training in 1978-80 (this is not the case now in pre-service training) and continuing through mostly self-funded courses and workshops.	QLD	Independent
146	Y	Currently music specialist (Kinder to Year 6 in Primary School).	ACT	Public

Survey ID	Yes/No	Comment	State/Territory	Type of your school
147	Y	I am trained as a generalist primary teacher and am comfortable with all subject areas. Music has always been a passion and so I enjoy teaching it and am confident in doing so.	VIC	Independent
148	Y	I have taught music in the state and catholic system for over 25 years.	VIC	Independent
149	Y	I enjoy it as I feel, although our curriculum is there, we have a lot of scope in terms of content. I enjoy the challenge in particular the performance part.	NSW	Independent
151	Y	I enjoy the hub and busyness of the music room. Music has many integration opportunities and has tonnes of variety within it as an area to teach.	VIC	Independent
152	Y	I can't explain why without saying I enjoy teaching music because I enjoyed learning music.	VIC	Independent
153	Y	The past music syllabus and years of classroom experience combine to give a firm enough foundation for Music K-6.	NSW	Public
154	Y	I am passionate about trying to impart to children the joy of playing and performing on a musical instrument. I teach in 4 different schools, 3 of which are rural K-6 with an average of 8 children in 3 of those schools, whilst I am employed specifically for music at the 4th school where I take kindergarten children only (three classes of 20 children). My aim at the small rural schools is to have the children be able to read basic notation and be competent at the recorder by the time they leave in year 6, whilst at the larger school, I introduce the children to creative movement, singing, playing tuned and untuned percussion, and this year (for the first time) I have introduced recorder to those Kindergarten children and so far they are managing surprisingly well. There is a strong band/singing emphasis at this school so my aim is to fire the children up from the beginning, so that they are keen to join in the band activities by the time they are in year 2.	NSW	Public
156	Y	I feel confident because I get support from the Goulburn Regional Conservatorium with the Director assisting with both the band program and recorder ensemble, also when I have my own lessons I am able to get help from my teachers. I have also attended some conducting courses in my own time and these have proved invaluable. In addition, I have been learning as I go and improving my skills for about 6 years and feel more confident every year.	NSW	Public

Survey ID	Yes/No	Comment	State/Territory	Type of your school
157	Y	At the level we are teaching our beginning students I feel confident teaching efficient skills for students to continue their study further - guitar, recorder, percussion, choir, soloists.	NSW	Public
159	Y	I enjoy performing music with children (as I feel this is the ultimate aim in this subject area: to play with other people) and am fluent on the keyboard, guitar and vocally, which allows me to demonstrate concepts easily.	NSW	Public
160	Y	Yes I enjoy teaching music to K-2 students I also am involved with choir and band at school. I did prefer the previous music syllabus to the current inclusion in COGs, as I found the previous syllabus more prescriptive and gave a lot more direction with tone colour, dynamics, structure, etc.	NSW	Public
161	Y	Highly qualified but more importantly able to impart a love of real music and get incredible results from kids, e.g., presenting musicals as a class and school.	NSW	Public
162	Y	I have taught classroom music for 29 years in a variety of settings from kindergarten to Year 12 HSC.	NSW	Public
163	Y	I have a sound knowledge of music principles to enable me to teach. This is combined with education at university in applying this knowledge.	NSW	Public
164	Y	Although I have never trained in official music grades, I have been learning music since the age of 4 and have participated in many teacher in-service courses such as Orff, ABC Sing, Sing NSW, Musica Viva etc courses, as well as having some excellent musical mentors in the school I have taught in. I think more teachers, despite musical background, would feel more confident if they had opportunities to participate in such courses.	NSW	Public
165	Y	I have previously taught music for 8 years as an RFF teacher. In the program I taught recorder, singing, all the elements of music, dance. At my present school I teach 21 different classes each week. Students from Year 1 to Year 6 learn the recorder, and all students learn all of the elements of music plus dance. I also co-ordinate the band program with 2 bands and one percussion group (8 students in all).	NSW	Public
166	Y	At a basic level for primary teaching.	NSW	Public

Survey ID	Yes/No	Comment	State/Territory	Type of your school
167	Y	My confidence derives from: 1. Good training with plenty of practical teaching and music making throughout the 4 years at the Conservatorium of Music Sydney 2. 20 years of professional experience as a performing artist and 10 years teaching both secondary and primary. 3. A very supportive professional staff. Although limited school resources as do most public schools (e.g., no classroom).	NSW	Public
168	Y	I am a confident player, reader and performer of music; I enjoy helping children discover the joy of music; I like to experiment with a range of musical instruments.	NSW	Public
171	Y	I have the background in music from childhood, which helps. I have often taught recorder in the past. My confidence was not good initially (now teach music full time - this year), but I have come across an excellent resource which has allowed me to put more structure and direction into my lessons: Called 'Music Room' by Bushfire Press. Covers all grades and stages. I'm now the RFF teacher, and no longer have my own class.	NSW	Public
173	Y	I enjoy music and my school plan includes the goal that every child will play an instrument. As with other subjects I do not teach skills out of context so we only learn about pitch, rhythm, tempo etc within the context of singing and playing many instruments.	NSW	Public
175	Y	I feel confident in teaching music to the level I'm capable of. This is generated by my ever present interest in music both performing and teaching it to infants and primary children.	NSW	Public
177	Y	Confident at choir, love to sing. Same with guitar and recorder.	NSW	Public
178	Y	I can’t count. I have tried but I have to stop clapping to get back in time occasionally. Over the years I have come to terms with the fact that just because I can’t do it doesn’t mean I can’t teach it. I have developed tricks and methods to show the children that you can do anything if you want to. I have been a life long learner and have learnt far more about the teaching of music from colleagues in informal settings. I have learnt more about teaching and finding ways to overcome my problems whilst teaching.	NSW	Public
181	Y	Music is a love of mine...and it is a pleasure to teach students music and share the love.	NSW	Public
182	Y	Yes, very comfortable. Had previous experience in music performance with a band. I also did great University courses in percussion, vocals, guitars and keyboard.	NSW	Public

Survey ID	Yes/No	Comment	State/Territory	Type of your school
183	Y	I have taught music and choir for the 32 years of my teaching career. I have been the musical director for district choirs and have conducted junior and senior choirs for 9 years. Students in my class sing daily and where possible I teach songs with the students accompanying themselves with tuned and untuned percussion. (One class even performed “stairway to Heaven" on chime bars). I sing to the children all the time.	NSW	Public
184	Y	I feel I have skills to impart to primary students in music and am confident to teach all aspects of the NSW Music curriculum contained in the Creative Arts syllabus.	NSW	Public
185	Y	I have been learning music on and off since I was about 6 years old. I have a strong background in music theory, notation, key signatures, chord knowledge, and music composition structures. I can read and follow a symphonic score. I have sung in choirs on and off since primary school and have formed and jointly trained a madrigal singing group at university. Since coming back to teaching, after over 10 years in other employment, I immediately went back to running and conducting choirs both within my own school and a 200 voice choir comprising of students from about 7 local schools. I enjoy sharing an appreciation of music including modern, contemporary, jazz, multicultural and classical with children. I recognise that some of my students have musical abilities beyond my own and I like to extend them in performance and in composition experiences. I am happy to do movement exercises with the children such as belly dancing or dramatic movement without embarrassment.	NSW	Public
186	Y	Only feel confident in some areas. Often music requires performance, no confident there. Difficult to simplify my teaching knowledge to young children easy to take some aspects for granted. Also difficult to access suitable and fun music, resources.	NSW	Public
187	Y	During secondary school, I did music as a subject, and was a member of the school band, brass ensemble, choir and folk group, as well as a member of a regional band. I also studied classical guitar. When I finished my BA and Dip Ed, teaching jobs were difficult to get, so I applied for and got a job teaching instrumental music in western NSW as part of a commonwealth funded project. I worked with students K-12 for 3 years. Then I was successful in getting a permanent classroom teaching position in my home town - the position asked for classroom teacher with expertise in music. I have been in that job since 1992.	NSW	Public
188	Y	All of my experience along with my passion and interest in music give me the confidence to incorporate music in everything I teach.	NSW	Public

Survey ID	Yes/No	Comment	State/Territory	Type of your school
191	Y	I love teaching music and at Primary school level, although i haven't done any AMEB exams or formal music training, the knowledge i have acquired over the years makes me confident to teach K-6 music.	NSW	Public
193	Y	I teach music K - 6 and feel very confident teaching music. I often come across new things particularly in world music and do some research to help me teach the material to my classes.	NSW	Public
194	Y	I can teach children in the K-6 how to read, play and enjoy music. Although not qualified I have attended many workshops and regularly sing in a band and play in a quartet. I teach beginner clarinet and flute and help run the school band with a qualified music teacher. I also teach kindergarten and we sing, make music and listen to music every day.	NSW	Public
195	Y	At one stage in my career I taught RFF music to a school of 600 students. I taught recorder, class singing and Indonesian angklungs. (That was fun!)	NSW	Public
196	Y	I don't have a problem teaching music in the classroom. I am comfortable singing in front of children and I have a basic knowledge of musical concepts that can be shared with the students in my class.	NSW	Public
197	Y	I have knowledge of music - notes, symbols etc. Also I use a wide range of music resources to assist in my classroom music program.	NSW	Public
198	Y	Though I am not certificated with a music grade as such, I have been playing music regularly for more than 30 years and even more so in the last few years. It is a private and public passion as I not only play every day, but am part of a working band, and involved in church music leading. I have completed a number of University courses in music as well as attended a number of music in-services. I remain a keen student, learning more each year. I am surrounded by resources that I have accumulated for my own musical practice and use these when I can with students. I have taught Music to a number of different groups of students and know enough about it to have a few different tricks to simplify it for learners or dialogue with those who are similarly practised.	NSW	Public

Survey ID	Yes/No	Comment	State/Territory	Type of your school
199	Y	I have taught K-2 school children, and for them and me, its about enjoying the music. I loved teaching music as it allows all children to communicate and experience without the boundaries of limited language skills. I told my students that everyone is able to do music and experience it. Positive reinforcement and encouragement always worked for the students and some played out of school. But they didn't make a big deal out of it, everyone had ago.	NSW	Public
200	Y	I have specialized in Music and completed a Graduate Diploma in 1992 from UTS. I have also had extensive training in Kodaly. I have attended regularly at National Music conferences over the years to keep up with the latest in conducting and choral work. I n 1997 i started Master's of Education and completed a thesis based on my experiences in the schools I teach.	NSW	Independent
201	Y	Can read music and sing (I am not a singer). Have had courses in conducting choirs.	NSW	Public
203	Y	I feel vert confident because I have been teaching classroom music since 1964.	NSW	Public
204	Y	Music is something that feels natural to me after so many years of playing, learning about and teaching it. It also prompts a natural response in children. I think music is one of the most important subjects at school for children to have contact with since it enriches on so many different levels.	NSW	Public
206	Y	Yes because of my tertiary course, experience and later Orff training.	NSW	Public
207	Y	I feel confident because I have done it for such a long time and I realise the benefits that are achieved in the classroom.	NSW	Public
208	Y	I feel confident teaching music as I have been a singer/guitarist and a performer before taking on a teaching role. This enables me to work confidently in the area of singing, choir, teaching recorder and xylophone.	NSW	Public
210	Y	I'm not frightened of teaching music. As school principal, I'm very aware that most teachers are not confident with anything other than teaching an occasional song.	VIC	Independent
211	Y	I have always enjoyed sharing music and have performance experience in varied professional vehicles.	VIC	Independent

Survey ID	Yes/No	Comment	State/Territory	Type of your school
213	Y	Bachelor degree in music - thought it was an excellent all round music teaching degree BMus (Mus Ed) from Sydney Con of Music.High level of piano (playing and teaching), choir participation conducting skills, arranging skills, and experience teaching music across the grades.	VIC	Independent
214	Y	I'm still at least two pages in front of my year 5 students! Our students have limited music experience- so the little I know still provides experience of singing (class and choir) making music (Marimbas, percussion. I've been doing it long enough I'm confident I can provide an introduction to music.	SA	Public
217	Y	I am a music specialist. I teach music all day every day from Prep to Year 7. I have trained in Kodaly, Orff and some Dalcroze, play in Community groups and do many hours of PD each year to extend skills. I run PD for teachers.	QLD	Public
218	Y	I feel confident now. 3 years ago I would not have taught music in a general classroom however I was required to fill in for a music specialist on leave and I have taught music now for 3 years. I teach music to all year levels, (Prep - Year7) at 6 different schools for 2.5 days a week and then teach in a Prep/Year one classroom for 2 days. I have always liked music but have little training in it, particularly classroom music.	QLD	Public
219	Y	Been doing it for awhile now and feel like I know what's important and i can convey the joy of music too.	QLD	Public
220	Y	I have gained confidence gradually, as I now have over 20 years of experience in teaching primary classroom music. By attending several professional development days every year, as well as networking on a regular basis with other teachers, I have been able to increase my understandings and resources.	WA	Public
221	Y	I am teaching using the Kodaly approach and have completed Level 1 training with Level 2 to be tackled in 2010. Also, my music training enables me to understand what I am teaching.	VIC	Public
222	Y	I have been teaching Music for 20 years. I feel confident teaching children, but am also aware that I still have much to learn and am always looking to improve at what I do.	VIC	Independent

Survey ID	Yes/No	Comment	State/Territory	Type of your school
223	Y	I have an ability to play piano very well and was taught it as a child privately by a family member. I did some compulsory Music units at Teacher's College (1979-1981) and have taught Music and Choir in schools for the last 27 years. I am very experienced in teaching primary based classroom music and Choir.	WA	Public
224	Y	Whilst I have limited percussion skills, I am confident in teaching children basic drumming, maracas, tap sticks etc. There are many audio aids available, and children are very enthusiastic at joining in drum circles, putting beat to known songs, using body percussion and following my simple rhythm patterns. Generally my emphasis is on community type singing, not about the purity of each note, hence in our music classes, the children and I and enjoy singing and making music.	VIC	Public
225	Y	My answer is actually yes and no. Yes because I'm in a good routine, the kids know me, I have great equipment (I got an "Investing in our Schools" grant a few yrs ago and so have every instrument under the sun!) my school is great, and our local TOSA group meets once a month to share ideas and help each other out. The kids like coming to music because I vary it and we try to have fun. I say no, because I don't have formal tertiary music teacher training and sometimes at seminars, workshops etc I have no idea what they're on about. Also the expectations are quite unrealistic. I have each class once a week for half an hour. That's not enough time to cover thoroughly all the different areas of the music curriculum they say we should be covering. By the time they've taken off their muddy shoes, settled down, said hullo and sung a couple of songs it's nearly time to go. Add to that the kids who have to leave early to get the phys ed gear ready or have extra help or are in an extension gp... they're lucky to learn anything!	TAS	Public
226	Y	The tertiary training I received at the University of Queensland with James Cuskelly, Maree Hennesy and their team was second to none. Graduates of the Music Education strand were prepared not only in their own musicality, but in planning, teaching and managing ones own music curriculum.	QLD	Independent
227	Y	I have a broad knowledge of musical experience both from past education and from playing and performing music over the last few decades.	WA	Public
228	Y	I am a generalist teacher. I am still at least two pages in front of my year 5 students! Our students have limited music experience - so the little I know still provides experience of singing (class and choir) making music (Marimbas, percussion). I've been doing it long enough I'm	NSW	Public

Survey ID	Yes/No	Comment	State/Territory	Type of your school
		confident I can provide an introduction to music).		
231	Y	I have pre-service teachers. I have led music discussion groups.	QLD	Public
232	Y	I have the knowledge and experience to teach music. Also the creativity to employ in my classroom.	VIC	Public
234	Y	Yes, because I have done so for a long time, and have also done Kodaly and Orff courses (not included in my dip. ed.) which are the basis of the curriculum I teach.	VIC	Independent
235	Y	Primary music program is about giving kids lots of experiences with music (singing, listening, creating, playing, moving). Having taught music for more than 5 years now I know what music offers kids as an alternative to other academic subjects. It is about giving them the confidence to experience, to try, to create, to interpret etc - the culture of enjoyment of music and interest in music has been created so we have great fun in our learning. I am no music expert by any means but I enjoy music and performing arts and I think that is why I am confident teaching and learning with the students.	VIC	Public
236	Y	I have been teaching now for 18 years and have had plenty of experience in that time. I know what I am doing in my teaching and we have a strong network of music teachers in our local area to support each other.	QLD	Public
237	Y	The response of the children and staff to music lessons is very rewarding. Children want to learn and participate in lessons- mixture of music and the dramatic arts.	QLD	Public
238	Y	I feel confident teaching classroom music because the students enjoy it and they are engaged. I have the knowledge to teach them. However with instrumental music I wouldn't feel confident once the student's skills surpassed mine. I'm not music trained and rely on my own experience and ability when teaching instruments.	SA	Public
239	Y	At primary school level I am quite confident in my skills.	TAS	Independent

Survey ID	Yes/No	Comment	State/Territory	Type of your school
242	Y	I have been working as a specialist for about 20 years now and work hard to keep developing my skills and knowledge. South Australia an excellent array of associations that provide training and development. Orff, Kodaly, ANCA and ASME all offer excellent T and D as well s professional support. I am a member of my ASME and work on council all of which has given me confidence in my abilities.	SA	Public
244	Y	Having private music & Theory lessons + participating in AMEB in my Primary & Secondary Years on a variety of instruments has given me the expertise required to do my job very well.	QLD	Public
245	Y	I feel confident teaching music to Primary School students. I mostly use guitar in class if I play.	VIC	Public
247	Y	I feel confident teaching music however I do not feel confident teaching music theory as I myself play my instruments by ear and cannot read music. I believe music is to be learned in a range of ways and I aim to provide my students with as much exposure and variety as possible.	VIC	Public
248	Y	I feel confident teaching Primary Students music and it reinforces my knowledge learnt, especially in regards to formal music language (e.g., crochets, quavers, semibreves etc.).	VIC	Public
250	Y	I have been teaching for 16 years and have recently completed a teacher text and accompanying student workbook of my own for students at stage 3 level.	NSW	Independent
251	Y	I have been playing and teaching music for the majority of my life. I have a wide knowledge of instruments, plus practical and technological knowledge.	VIC	Public
252	Y	I have been teaching classroom music and Choral Groups for 15 years, Concert Band and African Marimba Group for 12 years and doing Musical Theatre since I was six. In question 10 do you mean "challenging" as "difficult" or as "stimulating and engaging"? I create challenging activities for my students but I am very confident and supportive of them and they achieve very high standard results (e.g., my year five and six students are working at a year 10 level. By challenging them I keep myself interested and excited about Music Education).	VIC	Public

Survey ID	Yes/No	Comment	State/Territory	Type of your school
253	Y	I have a love of music myself and enjoy music and singing. I love the participation of children with music although I often feel a lot less confident with older students who are not interested in learning about music at all.	VIC	Public
254	Y	Solid instrumental music and general music background from the age of 7, studied violin, orchestra background, attend the Qld Con since Year 11. Completed AMusA in Violin, Grad Dip in Education, Master of Music. Becoming a classroom music teacher however in Queensland I believe you need an understanding and study of Kodaly and Orff teaching methods. Further PD required (e.g., Summer schools etc.	QLD	Public
255	Y	Although I didn't receive formal music teacher's training, I have been involved in music almost all of my life. My primary school music program was adequate; I sang in school choirs for more than 10 years and played guitar with various church groups for more than 10 years. I have had the opportunity to get professional development in many areas of music tuition over the past which has helped me fill in the gaps in my music education.	WA	Public
256	Y	My training has been directly focused on teaching Primary music. I have been doing this for many years now and have also taught up to Year 12 when required to do so. I am both a trained Primary classroom teacher with further music teaching training. I have continued my learning with Professional Development in a range of areas of Music.	QLD	Independent
257	Y	Yes I feel confident now, but it has taken 5 years of teaching to give me that confidence. When I started, being a mature age graduate, I felt very under prepared for the reality of classroom music and not supported by any administration or mentor. I felt very much left alone and lost.	QLD	Public
258	Y	I have adequate knowledge and skills to teach primary music up to Year 6.	NSW	Public

Table 10d

Primary Teachers' Comments on Their Lack of Confidence in Teaching Music: Do You Feel Confident Teaching Music?

Survey ID	Yes/No	Comment	State/Territory	Type of your school
3	N	I have no qualifications. Syllabus is unrealistic. I cannot read music or play an instrument.	NSW	Catholic
5	Y/N	I am confident teaching music because I enjoy teaching music. When I am less confident in some areas, I know I can get help.	VIC	Catholic
22	N	I have no formal qualifications or expertise in this field.	VIC	Catholic
52	N	Non speciality.	SA	Public
72	Y/N	The confidence comes from natural ability and enthusiasm. Sometimes lack of formal training to a high standard makes me feel someone else could do the job better.	VIC	Public
113	N	In my training I didn't have clear methods on leading the students to go from stage to stage.	VIC	Independent
123	N	Many areas to cover.	WA	Independent
129	N	Trained as classroom regular teacher, studied music in a performance orientated diploma.	WA	Public
131	N	I is really difficult to find affordable music teaching and support resources.	SA	Public
150	N	I feel less confident when I know there are students who have a greater musical knowledge than myself.	NSW	Independent
155	N	I really don't know a lot of theory. I just love to write songs and sing, play drum/percussion and have fun with music. Early childhood was my beginnings and i am at a school with a preschool attached. I teach choir simply because there was a need in the school. The children love it and it inspires me to continue. I do feel I lack the knowledge and it can be very isolated. If another teacher came to the school who was motivated, I would probably step back. I just do it because music is the soft entry point for so much for the children... particularly children from low socio economic backgrounds and very diverse family situations. It is great to sing from the heart.	NSW	Public

Survey ID	Yes/No	Comment	State/Territory	Type of your school
169	N	I have no background in music and it is not considered an important subject in Primary. We use music to sing and have fun in the class room. When asked about my musical ability I reply that I can press play on a CD player. If my kids participate and sing and dance freely I consider the lesson a success.	NSW	Public
170	N	I enjoy singing with the children, and teaching them new songs, but I don't possess the knowledge or skills to teach the components of a sound music program.	NSW	Public
172	N	I have no formal training in music so I am not confident teaching music.	NSW	Public
174	N	I feel like I do not have enough knowledge of the subject to enable me to teach it well; however having said that I do attend Music Viva training and bring that knowledge and skills back to our classroom, we then attend the Musica Viva performance as a whole school.	NSW	Public
189	N	Teaching music is extremely difficult if you are not "musical". Curriculum is of little help and it is incredibly difficult to source good resources. I teach musical history, a unit I wrote which is based on what I learnt in year 10. I find teachers who are not musical generally "despise" teaching it. it is a technical subject that should really be taught by specialists, particularly to year 5 and 6 students.	NSW	Public
190	N	I am not musical. We should have trained music teachers in Primary schools or a very specific teaching program.	NSW	Public
192	N	Basically because my own level of expertise is not that great. We do basic percussion etc but not to any high level.	NSW	Public
216	N	Apart from problems I have with behaviour, sometimes I don't know if I am teaching everything that is required. I also fall down in some areas, like singing which is a big part of school music, and I cannot play the guitar, which would be very helpful. It was a long time ago that I learnt flute to that level and I taught myself piano so my level is not high. I am inspired by VOSA but I need more help and experience. University only provided 2 sessions of music, and although it was very good quality, it was obviously not enough. The out of uni PL I went to was great. I enjoy it but I am always wondering if I am doing enough, or the right thing.	VIC	Public
233	N	I teach the kids to enjoy singing and performing not technical stuff. I have just completed the survey and I don't feel I am really the right person. We are a small rural school of two teachers and we just want the kids to enjoy singing. I play a bit of guitar and can sing a little. The Song Room organisation has been very helpful to us.	VIC	Public

Survey ID	Yes/No	Comment	State/Territory	Type of your school
246	N	Although I enjoy music and can teach it to some degree, my lack of knowledge is a drawback. I only did music for my own enjoyment. Didn't do exams, so my knowledge of history and theory is extremely poor. After a few years in the same school I know that I cannot teach the upper children what they should really be learning especially if I have a music student who is leaning an instrument.	WA	Public

Table 10e

Secondary School Teachers' Comments on Music Advisers' Visits

Survey ID	If you think your teaching practice has changed as a result of music advisers' visits, please specify in what way	State/Territory	Type of your school
26	*Better ensemble direction*	SA	Catholic
29	*More repertoire ideas*	TAS	Public
32	*But have only had 2 visits in 16 years*	TAS	<Not provided>
34	*Getting paperwork in order*	WA	Public
44	*Confidence boosting, resources*	TAS	Catholic
50	*Supplying info regarding curriculum, resources, etc.*	SA	Public
52	*Linking with advisers with experience in your curriculum area is critical to teacher development and network building SA has removed music advisers and as a result the connections between teachers of music and the teacher development of music have been severely restricted.*	SA	Public
53	*The visit was for my art and drama staff. In WA we have an Arts consultant - her area is art. The visit helped my new staff to implement new courses in upper school.*	WA	Independent
56	*There is no music consultant in the ACT. However, I am the vice-president of the ACT Music Educators' Network. The network provides support of music teachers in Canberra.*	ACT	Public
58	*Better understanding of Technology and access to resources, help with setting up bands and band camp. Help with musical instrument purchases.*	NSW	Independent
60	*It would be useful to have advisers come but we have never had that opportunity. We usually have to go to the city for PD. There have been some great PD opportunities in the country but we definitely need more.*	VIC	Independent

Survey ID	If you think your teaching practice has changed as a result of music advisers' visits, please specify in what way	State/Territory	Type of your school
63	*Other teachers and outside musicians have been able to support by helping mark HSC students, giving insight to this process. Discussions with other music teachers always give new ideas and new methods in which to develop new teaching ideas and strategies. Also when you are the only music teacher in a school, this outside networking is crucial.*	NSW	Independent
70	*Haven't seen them and I have 2 beginning teachers who may benefit*	NSW	Public
72	*It has needed to change due to the big difference in students today. My school has difficult students so I need to plan my lesson to eliminate as many problems as possible. Teaching performance work has changed a lot over the last 26 years of my teaching. Rather than recorder and glockenspiel I now use keyboards and guitars, drums and electric guitars.*	NSW	Public
74	*The consultant was not attending the school to assist with teaching practice. The consultant attends the school to audition student acts for regional event "spectaculars." I run, on very odd occasions, technology testing events for other schools - after school. The consultant helps to advertise these events.*	NSW	Public
83	*The technology person helped me overcome problems and frustrations in the use of software*	NSW	Public
94	*Few of these survey questions are applicable to me as I've been given 5 classes of Music to help an overloaded executive teacher. I have found the school's emphasis on very low quality pop music to be disappointing to say the least. The culture virtually excludes encouragement of any other type of music. My attempts to teach students to read Western notation have been countered by the other teachers' insistence on writing note names on electronic keyboards. In addition there is ignorance of the danger of very loud music to the hearing of those in the vicinity - students, teachers or audience in general.*	NSW	Public
102	*I never found consultants much help as they always seem to have been out of the classroom for too long. I have been a classroom Music teacher for 30 years and have always found the most helpful music educators are the ones in the schools actually doing it....not just talking about doing it. Hope this helps.*	NSW	Public
103	*Participation in instrumental camps has been a wonderful experience that has given me the confidence to form my own concert and stage bands. Technology in-services have given me practical skills and software ideas that I am implementing.*	NSW	Public
104	*Consultant came to audition one of the school ensembles for a regional music festival. Had no impact on how I have taught apart from providing a few more performance opportunities for the students. We often do not hear very much from our consultant.*	NSW	Public

Survey ID	If you think your teaching practice has changed as a result of music advisers' visits, please specify in what way	State/Territory	Type of your school
107	*I act in a quasi music consultant role in our area - questions and emails are referred to me! My professional experience is developed through HSC marking.*	NSW	Public
108	*It would be great to see one. How does this happen??*	NSW	Public
116	*I've learnt to use a variety of composition software in more useful ways.*	VIC	Independent
121	*As far as I know we don't have any music consultants in Queensland.*	QLD	Independent
129	*Never had a visit from Music in Schools adviser - unless you are referring to a Department of Education Regional Director. Annual visits occur in July/August.*	VIC	Public
132	*I attended one professional learning day that was useful. It was led by highly competent musicians AND experienced teachers, we were given demonstrations of classroom activities and resources. The level of tasks demonstrated was fitting for high school level and relevant and engaging.*	NSW	Public
140	*There is no such service in QLD. This appears to be specifically targeted at a service that is not applicable to Queensland. If the questions about Professional Development workshops relate to a specific program that is run in NSW.*	QLD	Public
141	*I have no idea what you mean by Music Advisers. I have attended AIS courses on Leadership, Music HSC, Composition, Smartboards etc. All of these have aided my teaching in different ways. I am going to base my answers for the following questions on the courses I have attended.*	NSW	Independent

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