

**Printout of Citations included in the  
Bibliography of Australian Music Education Research  
(BAMER)**

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**11 May 2013**

1. Printout of BAMER Database – completed research studies  
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## 1. Printout of BAMER Database to 11 May 2013 Completed Research Studies (567)

Recent Developments in the Mainstreaming of Blind Students into Lower Secondary Class Music

by Zilla E. Adams

MMusEd thesis, University of Western Australia, Western Australia, 1995.

Page length: pp.

Supervisor(s):

Summary: The purpose of this study is to investigate recent developments in the mainstreaming of blind students into lower secondary music classes and to determine to what degree the music curriculum has to be modified to meet the needs of integrated blind students. The study investigates: the significance of the role of the home environment and external support networks concerning blind students undertaking school music programs and the impact of informal learning experiences on the musical learning process of blind students; the general attitudes of both blind and sighted staff and students associated with the integration of blind students into lower secondary mainstreamed classrooms; the effectiveness of integrated music programs within the school environment and the modification of these programs and resources to meet the needs of blind students; the impact of private music teaching systems on blind students undertaking music within the school environment; and the current direction of integration in Australia and the possible influence of European trends. An analysis of the Western Australian Unit Curriculum Class Music and Instrumental and Ensemble components 7611 and 7621 was undertaken to determine the appropriateness of the syllabus in music instruction for blind students. Information regarding blind students attending lower secondary mainstreamed classrooms was collected from a selection of sample schools in Brisbane, Sydney and Melbourne, but the main focus of the research was a case study currently enrolled in a school in Perth which offered class music units. The research showed that the highly developed listening, perception and aural skills acquired by the majority of blind students in the music learning environment questioned the focus of visually based music literacy programs undertaken by secondary school music students in Australia. It also revealed that the majority of blind students encountered in the study found that mainstreamed music learning was less satisfying than their musical experiences with other blind students, indicating that the current European trend towards more segregated learning may be appropriate for blind students in Australia. Also the validity of Braille music literacy could be challenged by the use of current technology such as voice activated screen reading computers.

Internet address (if published online):

A Study of Current Practice in Flute Pedagogy for Beginner Students in NSW

by Adrienne Alexander

MMus(MusicEd) thesis, University of Sydney, New South Wales, 1997.

Page length: pp.

Supervisor(s):

Summary: In order to ascertain trends in current teaching practice of flute teachers throughout New South Wales, a questionnaire was designed to discover methods used by flute teachers to teach tone production, finger facility, and articulation to students in the first three years of instrumental tuition.

This study has also attempted to determine the activities and materials flute teachers prefer, when teaching beginner students. Finally, it has sought to discover if there is a teaching tradition concerning these practices amongst flute teachers in New South Wales. Much of the research in this study is based on ideas presented by Robert Schenck (1989), who suggests that instrumental teachers should try to encourage a well rounded musician by teaching many facets of music, rather than only teaching flute technique. In this study, twenty five flute teachers responded to the questionnaire revealing various trends and specific approaches to the teaching of flute in New South Wales. The trends which are evident in the results show that there are several preferred exercises and techniques of teachers to develop the areas of tone development, finger facility, and articulation, teachers

emphasise technical skill more so than general musicianship, and there is also evidence to suggest that some teaching tradition exists between flute teachers in New South Wales.

Internet address (if published online):

Exploring the value of aural and kinaesthetic feedback using speech quality as a catalyst for vocal development in the training of tertiary voice students

by Christopher Allan and Fine Art and Music University of Newcastle (N.S.W.). School of Drama  
PhD School of Drama, Fine Art and Music, University of Newcastle, New South Wales, 2011.

Page length: 230 pp.

Supervisor(s): Assoc Prof Rosalind Halton

Summary: There are a number of challenges faced by the developing singer as they move from an adolescent to a more mature vocal sound. The acquisition of technique is just one of the aspects of learning to sing; there are also the challenges of accurate self-perception and self-monitoring that need to be considered.

This thesis is based on the premise that today's singing teacher has the opportunity to absorb advances in the area of vocal science which have been made in the last thirty years. These advances, documented in a review of recent literature on vocal pedagogy,

have given the singing teacher a wider range of tools with which to work in order to facilitate the developing singer's journey. One such advance in the 1990s was the work of American pedagogue Jo Estill. Her research into the voice, and especially into the various vocal qualities found in many genres of singing from contemporary to operatic, has provided a useful position from which to explore the possibilities of using Speech Quality, which Estill defines as the quality 'that is heard in everyday educated society' (Estill, 1997a, 11).

It is argued that the concept of Speech Quality enables the teacher to initiate advantageous postures in the vocal apparatus in order to discover the core of the singer's sound. The value of this approach to vocal instruction is explored, particularly bearing in mind the limited time available for student-teacher contact within today's tertiary education environment. The use of Speech Quality is discussed and illustrated as a catalyst for promoting the coordinated style of phonation required by classical singing and for promoting vocal development from the characteristic adolescent use of the voice to the maturing singer's sound.

This thesis begins with a review of recent literature to gauge the current trends in vocal teaching. Three major areas of vocal technique are identified, followed by an analytical discussion of how the application of Speech Quality, through exercises and understanding, will impact on vocal development. The thesis goes on to examine the challenges facing the developing singer during the learning process, especially with regard to the area of self-perception, and offers suggestions towards the effective self-monitoring of the voice. A recent survey of current vocal students in the Bachelor of Music program at the University of Newcastle (NSW) highlights the student's perceptions of singing, and how those perceptions relate to the self-monitoring process outlined in the thesis. The final chapter relates the findings of research into voice production to the studio-teaching situation.

Internet address (if published online):

<http://ogma.newcastle.edu.au:8080/vital/access/manager/Repository/uon:11945>

Music, Non-Verbal Communication and the Visually-Impaired Child

by Dianne J. Allison

MMus(Prelim) minor thesis, University of Melbourne, Victoria, 1985.

Page length: 42 pp.

Supervisor(s): Assoc Prof Denise Erdonmez

Summary: The present thesis argues that, since auditory skills play a major role in the visually-impaired child's

perception and integration of the world, music—being primarily an aural experience—can be used to teach non-verbal skills. These skills should therefore be taught at the earliest possible age with the assistance of the use of music ...

Internet address (if published online):

The Design and Implementation of a Keyboard Scale Tutoring System

by N. Amato

MSc thesis, University of Western Australia, Western Australia, 1989.

Page length: pp.

Supervisor(s):

Summary: This thesis examines the application of artificial intelligence techniques to the design and development of a tutoring system for keyboard scale performance. The thesis describes the numerous artificial intelligence techniques which were developed and applied to the construction of a tutoring system. These techniques were utilised to represent the domain knowledge, model the student's knowledge, and capture the teaching expertise required to achieve effective scale instruction and assessment. By use of logic programming, the large amount of scale knowledge has been reduced to a set of rules embedded in the system's scale knowledge base. The knowledge representation produced a flexible knowledge base which is employed in numerous ways in the system. Scale performance diagnostic expertise was developed in order that a student model could be constructed. The use of numerous student modelling methods has resulted in a flexible and powerful model of the student's internal cognitive structures. In addition, the control components for each pedagogic state of the tutoring system have enabled adaptive, dynamic instruction to be achieved. The resulting system has scale note, fingering and performance knowledge, scale performance diagnostic expertise, a powerful student model and effective instructional capabilities.

Internet address (if published online):

The Value of Itinerant Instrumental Teachers in Regional Communities

by Alan J. Anderson

MEd thesis, Southern Cross University, New South Wales, 1999.

Page length: pp.

Supervisor(s): Dr John Geake and Dr Keith Skamp

Summary: State and national bodies have identified the provision of music education in Australian schools and community programs as inconsistent, of variable quality, and consequently in need of reform: Country areas have been identified as a priority. A recurring theme in these calls for reform is the contention that limited instrumental tuition in schools creates inequitable outcomes, especially for students who cannot afford private tuition. A number of studies argue that the disintegration of centrally co-ordinated instrumental programs and itinerant music teacher systems in some states has served to create further inequity. Towards producing evidence of the merit in expanding these systems, the present study examined the value of itinerant instrumental teachers in two regional communities.

Semi-structured interviews were held with 24 music teachers from two distinct regions: 1) a region of Queensland where itinerant instrumental teachers play a central role in providing instrumental tuition, particularly in State schools; 2) a region in New South Wales where the Department of Education and Training (NSW) does not employ itinerant instrumental teachers as such. Teachers provided factual information and personal perceptions about music activity, the professionalism of music teachers, the provision of instrumental tuition and student outcomes, in relation to their respective regions. Through comparative analysis of the interview data and relevant themes drawn from music education research literature, the study examined the question: Can itinerant instrumental teachers make an appreciable difference to music education in regional communities?

This study found that the effectiveness of itinerant instrumental teachers depends considerably upon the context in which they are employed, and the suitability of their music training and experience. The need for sufficient teaching space and good co-ordination between itinerant instrumental teachers and classroom teachers were identified as determining factors. The study suggests that itinerant instrumental teachers are likely to be most effective when employed within structured instrumental programs which bridge primary and secondary schools. Demand for itinerant instrumental teachers was found to be strong, and primarily related to the fact that individual classroom teachers generally face limitations regarding the styles of music and range of instruments they are equipped to teach effectively, much less find time to teach. Consequently, it was found that, in spite of a lack of formal teacher training, itinerant private instrumental teachers (with sound expertise) can provide classroom teachers with valuable assistance in establishing school bands and orchestras. This was particularly evident in relation to primary schools without music specialists. The Queensland region appeared to be ahead of the New South Wales region in aspects of: music activity; provision of instrumental tuition; the professionalism of teachers; and, student outcomes. The clearest contrast between these regions was evident in terms of more consistent and growing instrumental music activity between schools in the Queensland region. This seemed to correspond with the Queensland schools' more extensive use of qualified itinerant instrumental teachers, and classroom music specialists in primary schools. The study concluded that expert itinerant instrumental teachers can make an appreciable difference to music education in regional communities.

Internet address (if published online):

Musically Gifted Students in the First Year of Secondary School: Identification and Curriculum Differentiation  
by F.A. Anderson

MEd thesis, Southern Cross University, New South Wales, 1997.

Page length: pp.

Supervisor(s):

Summary: In music, hereditary factors and an enriched early background form the basis of successful achievement. Also necessary are the will to practise, the drive to perform and the ability to analyse. A profound interest and fascination for the language of music sets musically gifted children apart from their peers, and poses a problem for the classroom teacher when programming for the wide variety of musical experiences required in the junior secondary mandatory music class. The study investigated how the identification of gifted and talented music students at the beginning of secondary school might inform the provision of a more appropriate approach to program planning for junior high school music. The use of the music evaluation kit (MEK) as a tool for testing skills mastery in music, alongside observed classroom behaviours, was the basis for the identification and selection for a differentiated music curriculum. The entire incoming year 7 group (N = 200) participated in the study, initially through participating in testing using Parts I, II, III and V of the MEK. Students who reached criterion on the MEK were selected to undertake a student-centred enrichment project (SCA 1) with parental consent and with the support of the school's GATE committee. A second group of students who were observed having superior playing skills and/or interest was given the opportunity to participate in a similar enrichment class (SCA 2). A third class (SCA 3) was formed through a selection of students who achieved comparatively better on the MEK but not on the semester exam (SE). Students' scores on the MEK, the SE and the end of year test (EYMT) were statistically compared. There were some significant differences on the mean scores of students selected for SCA enrichment projects on the basis of MEK results, and those students not undertaking SCA projects. It was concluded that provision for gifted and talented music students in the junior secondary school, in order to comply with current Department of School Education policies and to follow the recommendations in the gifted and talented research literature, must stem from an awareness of individual differences that leads to differentiated programming.

Internet address (if published online):

Finding the Balance: Enhancing Piano Lessons to be Appropriate Learning Experiences for Young Children

by Emily Ap

MEarlyChildhood thesis, Macquarie University, New South Wales, 1998.

Page length: 127 pp.

Supervisor(s): Assoc Prof Wendy Schiller and Dr Louie Suthers

Summary: Learning and practising the piano is not usually an intrinsically motivating activity and can be a source of daily stress for many children and their parents. Mastery of a musical instrument will always involve acquisition of skills. However, the didactic methods by which those skills have traditionally been taught to young children frequently do not reflect current knowledge about the way children learn and develop. Current constructivist perspectives advocate child-guided approaches to learning. This study involved the development of a creative activities program for teaching piano repertoire was thus developed based upon a framework of developmentally appropriate practice as stated by the National Association for the Education of Young Children (Washington DC). In the program, children chose to learn a piano piece by Australian composer, Roderick MacFarlane. Enhancement of the chosen repertoire occurred through meeting the composer at a concert where the children performed their selected pieces; through making art responses; through exploring the piano by creating sound effects; and through improvisation and composition.

A qualitative methodology was employed utilising observational data in the form of a teacher journal, analysis of documents, art responses which were triangulated with data from structured interviews and a parent questionnaire. Further triangulation was achieved through the comments of two external analysts.

The results of the research indicated that the majority of the children were able to master piano performance skills through participating in a creative piano program which was both appropriate and enjoyable. Moreover, the findings indicated that parental involvement was possible in piano lessons and highly important in facilitating achievement and motivating interest of the children. An increase in self-efficacy was found, not only for the children, but for the parent and the teacher as they mutually supported each other in the learning process. The findings also suggest that cultural factors particular to Hong Kong Chinese may affect parenting styles and subsequently children's performance in constructivist, child-guided educational approaches.

Implications for piano pedagogy, instrumental music teachers and parents are included. Recommendations for future research are included as well as specific suggestions for future action research cycles.

Internet address (if published online):

The Influence of Early Formal Music Training on the Music Aptitude of Young Children: An Evaluation of Levels I and II of the Yamaha Junior Music Course

by June V. Ashley

MEd thesis, Murdoch University, Western Australia, 1987.

Page length: pp.

Supervisor(s):

Summary: The primary purpose of Part I of this study was to ascertain the extent of the influence of formal training on test scores of children aged 4 - 6 using the Gordon (1979) Primary Measures of Music Audiation (PMMA). These results provided further support for Gordon's theory regarding the developmental nature of music ability; that is, that scores on his measures tend to fluctuate in accordance with the musical environment in which each child finds himself. Two hundred and sixty-one children aged between 4 and 6 were tested on the PMMA after 30 weeks of exposure to formal and less formal training. These subjects comprised three groups, matched for socio-economic status and home music environment. Two received more formal music training, albeit oriented towards different methodologies; one received less formal music training. Results indicated that those receiving Yamaha formal instruction scored highest on both tonal and rhythmic subtests, those receiving other formal instruction scored slightly lower and those receiving less formal training scored lowest. Part II of this study was concerned with an evaluation of levels I and II of the Yamaha Junior Music Course. Certain stated objectives were tested at both levels and results revealed that except for the most important objective, aural recognition of three-note tonal patterns, all were realised.

Internet address (if published online):

The Influence of Experience in the Kodály-based Intonation and Rhythmic Techniques on the Sight Singing Abilities of Adolescent Students

by Prue Ashurst

MMus thesis, University of Western Australia, Western Australia, 1997.

Page length: pp.

Supervisor(s): Assoc Prof Helen Stowasser

Summary: Not available

Internet address (if published online):

A Buberian Perspective on Music Education: Implications for the Music Curriculum in Victorian Primary Schools

by Graeme Askew

MEd thesis, La Trobe University, Victoria, 1992.

Page length: 117 pp.

Supervisor(s): Mr Vincent D'cruz and Dr Bernie Neville

Summary: This thesis provides a general principle upon which music education might be based. A discussion about the nature of music, including various descriptions of its symbolism, aesthetic nature, spiritual import and its physiological and psychological effects, indicates that its importance is not in an objective existence, but in the relationship between composers, performers, listeners and music. A holistic framework, based on the philosophy of Martin Buber, is proposed. Buber's description of 'concreteness' is briefly evidenced in examples of musical experiences from the East, which involve an emphasis on a subjective relationship through the intuitive and holistic experience involved in immersion within the art. In contrast, Buber's notion of 'abstraction' is primarily analytic. Buber's paradigm provides criteria for the planning and evaluating of music curricula. These criteria include the need for a music curriculum that caters for students within a multicultural society. A review of music curriculum materials used in Victorian primary schools since 1933 and governmental and private reports on music education in the state reveals that the subject has received little attention and that the meagre experiences given to children have been dominated by singing. Furthermore, course rationales promoting concrete aesthetic experiences have not been borne out in activity guidelines. An examination of documents currently used for music education reveals that, although the range of experiences has been widened, there has been a continuation of interest in empirical information to the detriment of the intuitive experience. In conclusion, suggestions are made regarding the development of holistically designed courses where the intuitive experience of wholes precedes the study of parts.

Internet address (if published online):

Prediction of musical creativity in composition among selected variables for upper elementary students

by Myung-Sook Auh

PhD dissertation, Case Western Reserve University, Overseas - USA (Ohio), 1995.

Page length: pp.

Supervisor(s):

Summary: The primary purpose of the study was to examine the best predictors of musical creativity in composition among selected variables for upper elementary students. The selected variables were formal and informal musical experiences, musical self-esteem, musical aptitude, musical achievement, academic grades, IQ,

and gender. Relationships between musical creativity in composition and the selected variables were also examined. Subjects were 67 fifth- and sixth-grade students enrolled in a public elementary school. Musical creativity of students was measured by a composition task. The individual students were asked to make up a song on an Orff alto-xylophone within 10 minutes. When they finished making up a song, they were asked to play the song and repeat it exactly the same. Three judges rated the compositions for five dimensions using a 7-point rating scale. The composition dimensions were Craftsmanship, Musical Syntax, Musical Originality, Musical Sensitivity, and Repetition of Song. Students also completed the following measures: the Musical Experiences Questionnaire devised by the investigator, the Self-Esteem of Musical Ability by Schmitt, the Musical Aptitude Profile by Gordon, and the Music Achievement Test by Colwell. The results were as follows: (1) Compositional creativity was significantly related to informal musical experience, musical aptitude-tonal, musical achievement-pitch, and academic grades. (2) The best predictors of compositional creativity were informal musical experience, musical achievement-pitch, and academic grades, which together accounted for 25% of the variance in total composition ratings. In addition, musical aptitude-tonal was also one of the best predictors when the individual composition dimensions were considered. (3) The strongest predictor of compositional creativity was informal musical experience, which alone accounted for 11% of the variance in total composition ratings. The finding that informal musical experience is the strongest predictor of compositional creativity supports Sherman's (1991a) notion. He states that students' musical experience outside school has been the main source of their creative involvement in music. The following implications were suggested for music teaching. Music teachers should (a) encourage students to enjoy creating music at home or outside school with friends and family members; and (b) emphasize the joy of music-making in class.

Internet address (if published online):

Relationships between Musicianship and Mathematical Skill

by Nanette Bahr

MEd thesis, University of Queensland, Queensland, 1996.

Page length: pp.

Supervisor(s):

Summary: Historically, secondary school curricula have been segmented into discreet subject areas based on the traditional disciplines. In the recent Wiltshire Review, cognitive research into domain specific knowledge structures was used to affirm traditional disciplinary boundaries. To some extent this represents a superficial analysis of the curricular implications of cognitive research. In terms of human cognition, knowledge domains may not constitute distinct and singular entities. Rather, domains develop in ways that allow transfer from one domain to another. Anderson suggests that the key to the development of inter-domain relationships, is structural 'similarity'. This thesis investigates the relationship between two apparently unrelated disciplines - music and mathematics. Two studies were conducted to investigate the relationship. First, a pilot study examined whether a relationship existed in broad terms. Sixty-one university graduates were asked to rate their musicianship and mathematical skill. Perceived musicianship correlated significantly with perceived mathematical skill. Thus, this initial study supported the proposition that a relationship existed between the two domains. Second, the nature of this relationship was investigated. Specifically, the principal study tested the hypothesis that linkages occur across the domains of mathematics and music based on structural similarity. It compared the performance of 85 Year 10 students from a suburban Brisbane secondary school on musicianship and mathematical tasks which were structurally similar and dissimilar. Symbol use, pattern manipulation and spatial abstraction constituted the areas of structural overlap between the two domains. There was a significant positive correlation between musicianship and mathematical skill on structurally similar tasks but not on dissimilar tasks. Thus, the data supported the hypothesis that relationships can develop between apparently disparate knowledge domains based on the structural similarity of the domains. This suggests that the traditional barriers established between discipline areas within school curricula do not necessarily reflect the ways in which students cognitively structure their knowledge. Further, a move toward less rigid divisions between disciplines may be useful in promoting the development of more integrated and coherent student knowledge structures.

Internet address (if published online):

The impact of developmental experiences on exceptional pitch labelling skill  
by Nanette Bahr

PhD thesis, University of Queensland, Queensland, 1999.

Page length: 331 pp.

Supervisor(s):

Summary: Not available

Internet address (if published online):

Effective professional development in music for early childhood teachers

by Lucia Gaye Bainger

PhD thesis, Faculty of Education, Monash University, Victoria, 2012.

Page length: pp.

Supervisor(s): Assoc Prof Jane Southcott and Dr Peter De Vries

Summary: This study explores the experiences of three early childhood teachers in a year-long music collaboration. The aim of the research was to gain a deeper understanding of how best to provide practical professional development in music by listening to how the participant educators perceived and identified their needs throughout the collaboration. The aim of the collaboration was to increase the participant's music skills and confidence through a collaborative model of professional development, to instigate long-term changes to music teaching practice. In this longitudinal, phenomenological study, the researcher acted as a consultant and mentor to the participant educators, offering materials, suggestions, guidance and expertise. Data was collected through a series of semi-structured formal interviews, regular observations of the participant's working, followed by informal discussions. In addition, each participant kept a reflective journal which contributed to the data. This study does not attempt to generalise, but rather to gain a deep understanding of a small group of teachers in the hope of identifying the essential aspects of an effective collaboration model of professional development in music, finding directions that may prove to be applicable to early childhood teachers as a whole. The study makes practical recommendations for a more systematic and effective implementation of professional development in music to improve the provision of music in early childhood education in Australia.

This study found that a collaborative model of professional development, when conducted over a twelve-month period and located in the educator's working context, was efficacious in improving and establishing the participant educators' music skills, understandings and confidence, resulting in sustained improvements in teaching practice.

To meet the educator's needs, a music collaboration needs to address eighteen specific understandings, described here as the 'Group of Music Confidences'. The first and key step was to identify and interrogate educators' negative self-beliefs around musicality.

Internet address (if published online): <http://arrow.monash.edu.au/hdl/1959.1/574736>

Marketing Musical Images in Australia

by William J. Baker

MEd(ArtsAdmin) project, RMIT University, Victoria, 1997.

Page length: 65 pp.

Supervisor(s): Dr David Forest

Summary: The primary aim of this project was to examine the relationship between marketing and the professional performing arts in Australia. The investigation focused on the extent to which sample organisations understood and used marketing techniques in their daily operations. This investigation was founded on the assertion that performing arts organisations in Australia are operating in an increasingly competitive environment, and that effective marketing is essential to ensure that these organisations remain competitive.

Data were collected from four organisations by means of a sample survey, self administered by a management representative of each organisation. In some cases survey data were also supplemented by an interview with respondents regarding their survey responses. The four organisations sampled were: the Melbourne Symphony Orchestra, the Adelaide Symphony Orchestra, the Australian Chamber Orchestra, and the Australian String Quartet. These groups were selected because they are all artistically successful classical music organisations which are marketing essentially similar products, with varying degrees of financial support and success.

The sample survey was designed to investigate the respondents' understanding of the marketing concept, and the use of marketing techniques in the daily operations of the organisation. The sample survey collected data relating to understanding of: definitions of marketing; marketing and strategic planning; market research; market segmentation; target audience; competition; product; position; pricing; product and corporate image; and the communication mix.

This project concluded that all organisations: had a clear understanding of the marketing concept and of the value and importance of marketing in their daily operations, displayed an understanding of the fundamentals of their product, its position and appropriate pricing strategies, and demonstrated a creative use of the four elements of the communication mix and were effectively engaged in communicating their products to their target audiences within the economic limits of the organisation.

The project also found that: while market research was not often conducted in a formal sense, all organisations had an excellent understanding of the appropriate market segments for their products, and a very clear understanding of the target audience and heavy user of their products.

Internet address (if published online):

Education Programs of Performing Arts Organisations in Australia

by William J. Baker

EdD thesis, RMIT University, Victoria, 2002.

Page length: 184 pp.

Supervisor(s): Associate Professor David Forrest

Summary: This study focused on the education programs of 22 major performing arts organisations in Australia. In 1996-97 all 22 of the organisations were funded through the Australia Council, directly through the Australian Broadcasting Corporation (ABC) or as independent subsidiary companies wholly owned by the ABC. The case studies presented in this study focused on the education programs managed by six of these 22 organisations, two music organisations, two theatre organisations and two dance organisations.

The study had three principal aims: (a) to collect and analyse data relating to the role played by the education programs in organisational objectives, (b) to develop case studies based on interviews with key personnel in selected organisations, and (c) the development of a conceptual model that would illustrate the relationships between education programs and organisational objectives.

This study was founded on the rationale that access to arts education is critical to the development of major performing arts organisations in Australia, because without an educated audience for their artistic products there can be no meaningful future. This study asserts that it is essential for performing arts organisations with a vested interest in an educated audience to participate in the process of educating and developing the potential audiences for their products. The three questions that provided the framework for this research study focused on (a) the identification of the key elements of the education programs of performing arts organisations, (b) the relationship of these programs to organisational objectives, and (c) the development of a conceptual model illustrating the relationships evident in the activities of selected programs.

It was possible to construct a conceptual model of the relationships between education programs and organisational objectives. There were three principal features of this model: (a) training experiences for young artists as a means of developing high artistic standards, (b) awareness experiences for current audiences as a means of developing community ownership of the organisation, and (c) educational experiences for the development of future audiences.

Internet address (if published online):

Effectiveness of preservice music teacher education: Perceptions of early-career music teachers

by Julie Ballantyne

PhD thesis, Queensland University of Technology, Queensland, 2005.

Page length: pp.

Supervisor(s): Dr Ian Macpherson and Dr Jan Packer

Summary: The quality of teaching occurring in schools is directly linked to the quality of preservice preparation that teachers receive (Darling-Hammond, 2000). This is particularly important in the area of music teacher education, given the unique challenges that classroom music teachers commonly face (Ballantyne, 2001). This thesis explores early-career music teachers' perceptions of the effectiveness of their preservice teacher education programs in Queensland. It also explores influences impacting upon early-career music teachers' perceptions of effectiveness and early-career music teachers' perceived needs in relation to their preservice preparation. The study addresses the research questions through the use of questionnaires and semi-structured interviews. In Stage 1 of the research, questionnaires were completed by 76 secondary classroom music teachers in their first four years of teaching in Queensland, Australia. In Stage 2 of the research, 15 of these teachers were interviewed to explore findings from the questionnaire in depth. Findings suggest that preservice teachers perceive a need for teacher education courses to be contextualised, integrated and allow for the continual development of knowledge and skills throughout their early years in schools. This research provides an empirical basis for reconceptualising music teacher education courses and raises important issues that music teacher educators need to address in order to ensure that graduates are adequately prepared for classroom music teaching.

Internet address (if published online): <http://adt.library.qut.edu.au/adt-qut/public/adt-QUT20051027.123126>

Problems and Solutions in Adapting the Kodály Method for use in Australia

by Louise Giselle Ban

MA thesis, University of Sydney, New South Wales, 1977.

Page length: 281 pp.

Supervisor(s):

Summary: Not available

Internet address (if published online):

'Trained Killers or Creative Artists?': A Participant Observation Study of the Band of the Australian Army Base, Kapooka

by Roland S. Bannister

PhD thesis, Deakin University, Victoria, 1996.

Page length: 370 pp.

Supervisor(s): Prof Rob Walker and Assoc Prof Robin Stevens

Summary: This dissertation reports on a study of music making in a band of the Australian Army Band Corps. The thesis of the dissertation is how the world views of the soldier-musicians of the Australian Army Band, Kapooka, are constructed in the context of their work in military music performance. In arguing this thesis, the author provides a brief history of military music in Australia, and

- demonstrates how rank and military discipline intersect with music making in the lived experience of the soldier-musicians;
- explores how the dichotomy between music making as a craft and music making as art is resolved in a setting where the employer regards music making as a trade, while the soldier-musicians strive to meet artistic goals;
- demonstrates how successful music making and successful soldiering are both forms of work which depend upon effective collective action;
- demonstrates that while military bands play the widest repertoire of musical styles of any Western music ensemble, the styles converge toward a homogenous, eclectic, military band performance style: and
- explores how military music, which may have limited intrinsic interest, in certain ceremonial settings may link with other visual and auditory symbol systems to generate profound meaning both for the soldier-musicians themselves and for their audiences.

The study examines the processes by which the world views of soldier-musicians are shaped by the institutional context in which they work, as they participate in a music tradition which has been a powerful agent in the shaping of Australian patriotic traditions.

The study uses a naturalistic participant observation methodology. The author worked as an honorary guest civilian member of the band's trombone section to collect data in the form of fieldnotes and interviews. Data analysis and interpretation was made according to the tenets of grounded theory. Evidence in the form of first hand accounts from the perspective of the researcher and from the soldier-musicians themselves is employed to generate both emic and etic understandings. An understanding of a music culture from the participant's point of view is a central concern of the study.

Internet address (if published online):

Experiential learning in musical composition

by D. Barbeler

MMus thesis, Griffith University, Queensland, 1997.

Page length: pp.

Supervisor(s):

Summary: Of the recent educational theories, one in particular has emerged that appears to provide promising direction for the improvement of educational practices and culture. Due to the work of educational theorists like David Kolb, the principles associated with Experiential Learning have been refined and a solid Experiential Learning Theory now exists. The

implications of this theory in a variety of knowledge areas can now be explored. This paper is participating in such a process through an examination of Experiential Learning in the field of composition. This study is not simply motivated by academic curiosity however. In the current music education culture, a great number of areas for improvement are apparent. The educational objectives of encouraging creativity and self-reliance in students while retaining standards of academic rigour requires a philosophical and methodological approach through which certain cultural issues can be examined, modified and generally renewed. As an isolated theory Experiential Learning shows promise in this respect. This examination of its repercussions in a specific knowledge area like composition goes part way towards confirming this potential. This study has been conducted in three parts. Part one is concerned with outlining Experiential Learning. Characteristics are discussed, and psychological and educational predecessors are examined. In this way the evolution of Experiential Learning is discovered and its processes and philosophical nature revealed. The second part of this paper is concerned with placing Experiential Learning in the context of composition. Issues, creative phenomena and some myths associated with the field of

composition are examined in light of Experiential Learning theory, and several conclusions emerge regarding methodology and pedagogy. The third part of the paper is concerned with the examination of practical examples of the application of Experiential Learning in composition. Two studies are presented. The first describes the musical workshop methods of Australian composer and educator Stephen Leek. The second gives an account of a two month composition program designed and conducted by the author. In this program Experiential Learning Theories and related methodologies and pedagogical practices were employed with encouraging results.

Internet address (if published online):

An Analytical Survey of Percussion Education at the Immediate Pre-tertiary Level

by Bruce Barber

MEd thesis, University of Melbourne, Victoria, 1990.

Page length: 344 pp.

Supervisor(s): Faculty Of Education

Summary: Research has been conducted amongst students of percussion with the purpose of identifying characteristics which may suggest the need to adopt particular teaching strategies to address problems related to educational background. A profile of percussion students at Box Hill College of TAFE Music Department refers to such matters as age, educational background, musical training and experience, learning skills and achievement. This profile is presented along with an analysis of some learning difficulties and problems encountered by students and the strategies adopted to address those problems. The role of published materials used in percussion teaching at Box Hill College of TAFE and the rationale for the writing of further tuition material is discussed. The content of the instrumental lesson and curriculum models which pertain to instrumental tuition form a large part of the study.

Internet address (if published online):

The sound of many voices: Investigating how principals view and influence massed singing in secondary boys' schools

by Daryl James Barclay

EdD dissertation, Australian Catholic University, 2008.

Page length: pp.

Supervisor(s):

Summary: This research focused on how three principals in Melbourne boys-only schools view and influence the place of massed singing within their respective school cultures. The views of the principals themselves and their own capacity for self-reflection were critical to the thesis. The study was underpinned by three theoretical propositions: principals, although not usually involved in the teaching of massed singing, nevertheless exert an influence on it; massed singing has a unique power to enhance the broader school culture; and, cultural assumptions about gendered participation in music-making can affect student attitudes towards massed singing. The review of literature highlighted three themes which informed the conceptual framework underpinning the research: organisational and educational leadership; the construct of masculinity in boys' education and in leadership; and the nature and benefits of massed singing. Given the themes of the review, it seemed appropriate to undertake a study which would be essentially qualitative, interpretive, and based on in-depth interviews with the key stakeholders. In the case of each of the three participating principals, data was collected from key documents produced by the schools, from a written questionnaire, and from a semistructured interview. The questionnaire was designed both to collect data and to raise participants' consciousness prior to the interview. The questionnaire's 17 questions, structured so as to address the three themes identified through the review of literature, were designed to create a flexible framework for an in-depth exploration of key issues in the context of the interview itself. Findings from the study indicated that there was a very strong belief amongst the participating

principals that massed singing affects the overall culture of their schools in a range of profound and significant ways; that they themselves exercise a sponsorial or support role in relation to the singing programs in their schools, and rely on experts for the effective delivery of musical content; that traditional stereotypes of gender can be challenged and debunked through student participation in massed singing; and that their own personal histories of singing, and their favourable disposition towards it, are significant factors in how effectively they are able to promote and support it. The study findings have implications for school leaders and their boards; the teaching profession in general, and choral and vocal educators in particular; parents and the arts community; government education authorities and policy makers; and this researcher himself. Recommendations for further research have also emerged out of this study.

Internet address (if published online): <http://dlibrary.acu.edu.au/digitaltheses/public/adt-acuvp226.13012010/>

The Sound of Many Voices: Investigating How Principals View and Influence Massed Singing in Secondary Boys' Schools

by D.J. Barklay

EdD thesis, Australian Catholic University, Victoria, 2008.

Page length: 323 pp.

Supervisor(s): Dr Helga Neidhart and Dr Annette Schneider

Summary: This research focused on how three principals in Melbourne boys-only schools view and influence the place of massed singing within their respective school cultures. The views of the principals themselves and their own capacity for self-reflection were critical to the thesis. The study was underpinned by three theoretical propositions: principals, although not usually involved in the teaching of massed singing, nevertheless exert an influence on it; massed singing has a unique power to enhance the broader school culture; and, cultural assumptions about gendered participation in music-making can affect student attitudes towards massed singing. The review of literature highlighted three themes which suggested a conceptual framework for underpinning the research: organisational and educational leadership; the construct of masculinity in boys' education and in leadership; and the nature and benefits of massed singing. Given the themes of the review, it seemed appropriate to undertake a study which would be essentially qualitative, interpretive, and based on in-depth interviews with the key stakeholders.

In the case of each of the three participating principals, data was collected from key documents produced by the schools, from a written questionnaire, and from a semi-structured interview. The questionnaire was designed both to collect data and to raise participants' consciousness prior to the interview. The questionnaire's 17 questions, structured so as to address the three themes identified through the review of literature, were designed to create a flexible framework for an in-depth exploration of key issues in the context of the interview itself. Findings from the study indicated that there was a very strong belief amongst the participating principals that massed singing affects the overall culture of their schools in a range of profound and significant ways; that they themselves exercise a sponsorial or support role in relation to the singing programs in their schools, and rely on experts for the effective delivery of musical content; that traditional stereotypes of gender can be challenged and debunked through student participation in massed singing; and that their own personal histories of singing, and their favourable disposition towards it, are significant factors in how effectively they are able to promote and support it.

Internet address (if published online):

An Errorless Versus a Traditional Procedure for Teaching Reading of Music Notation

by B.E. Barrett

MEd(SpEd) thesis, James Cook University of North Queensland, Queensland, 1990.

Page length: pp.

Supervisor(s): Mr Jim Parker

Summary: Errorless versus traditional teaching procedures were investigated to evaluate the effectiveness in the acquisition and retention of reading music notation and performance skill. Although clinically employed in a range of learning situations, the errorless discrimination technique does not seem to have been previously employed in learning music. An alternating treatments design was used to evaluate students' learning processes. An important aspect of the errorless procedure is the enhanced stimulus presentation of music notation using changes in the topography of the accepted published music notation. Measures used to assess learning efficiency were: error rate; time and criterion; short-term recall; long-term recall; and emotional responses. Results indicate that the errorless teaching procedure is demonstrably more efficient in error reduction and time taken to reach criterion. This research has important implications for both the music teacher and the music student.

Internet address (if published online):

A Process Approach to Teacher Education: Music Curriculum Courses for Generalist Primary and Early Childhood Education Students

by Margaret S. Barrett

MEd dissertation, Tasmanian State Institute of Technology, Tasmania, 1989.

Page length: pp.

Supervisor(s): Dr Darrell Fisher

Summary: Music curriculum courses for generalist Primary and Early Childhood teacher education students have traditionally consisted of a series of learning experiences which reflect the pedagogical theories of prominent music educators. In such learning experiences, emphasis is generally placed upon the acquisition of a number of skills dealing with notational and historical precedents, and the development of some expertise in the areas of singing, listening, playing and creating. Whilst these experiences provide valuable insights into traditional music education pedagogy, students who have a limited personal knowledge of music and who do not consider themselves to be musically articulate or literate have frequently found such experiences alienating. In an attempt to redress this situation, a number of courses for generalist teacher education students have been developed. These courses provide music learning experiences which recognise the importance of the individual learner within a broad framework of process curriculum. Within these courses, emphasis is placed on developing a knowledge of music through practical experiences, rather than on the development of knowledge about music. This dissertation describes the teaching strategies and learning experiences of the courses implemented, and offers evaluative comments in regard to the validity of the program.

Internet address (if published online):

Children's Aesthetic Decision-Making: An Analysis of Children's Musical Discourse as Composers

by Margaret S. Barrett

PhD thesis, Monash University, Victoria, 1996.

Page length: pp.

Supervisor(s): Prof David Aspin

Summary: In this thesis I promote a view of children's aesthetic decision-making as a non-verbal process which may be evidenced in the structural features children employ in their musical discourse as composers. I draw on the work of Polanyi and Wittgenstein to support the view that knowledge may be demonstrated as well as 'stated' verbally, and argue that the examination of children's musical discourse as composers provides us with direct access to their musical thinking and aesthetic decision-making. I propose a view of the aesthetic as an 'attitude',

or way of attending, held by or engaged in by a perceiving subject, and directed at or associated with specific properties of an art object or presentation. Through reference to the work of Parsons, Best, Redfern and Ross, I argue that aesthetic decision-making is objective, cognitive, and rational in character and is primarily concerned with issues of structure and form in an art object or presentation. Informed by an examination of research concerning children's compositional processes and products I present case-study evidence that children as young as five years and nine months are capable of aesthetic decision-making as evidenced in their use of musical structure and form in their original compositions. Furthermore, I present evidence that suggests that children's aesthetic decision-making as demonstrated in their use of structure and form in their musical discourse as composers is not necessarily linked to age or prior experience. The main implication for practice and research that arises from this study is that in examining children's aesthetic decision-making we should not only attend to what children 'say' about music and musical experience, but importantly, we should also attend to what children 'do' in music, and the musical discourse that arises from such action. Whilst the development of the capacity to talk of music, its structures and form is an important aspect of music education, we should acknowledge that this capacity is not the only expression of aesthetic thinking. In focussing on verbal response alone in making judgements about children's capacity to respond aesthetically to musical experience, we are not only in danger of underestimating their capacity to respond aesthetically, but also of limiting their response to that for which they possess the verbal sign. In an art form such as music where so much is conveyed through non-verbal means, we should avoid undue emphasis on verbal discourse and value children's musical discourse as evidence of their aesthetic decision-making.

Internet address (if published online):

Music in Australian Schools  
by Graham A.R. Bartle  
MMus thesis, University of Melbourne, Victoria, 1966.  
Page length: pp.  
Supervisor(s):  
Summary: Not available

Internet address (if published online):

The influence of culture on instrumental music teaching: A Participant-Observation case study of Karnatic and Queensland Instrumental music teachers in context  
by Georgina Barton  
PhD thesis, Department of Music, Queensland University of Technology, Queensland, 2003.  
Page length: pp.  
Supervisor(s):  
Summary: This thesis aimed to investigate the unique relationship that exists between music and culture. More specifically, the purpose of the research was to determine to what extent culture is reflected in music teaching and learning. Understanding the effect that culture has on music knowledge transmission processes will assist in developing a framework for current music education practices to address the cultural diversity that is present in contemporary teaching and learning environments. An exploration of how music teachers teach, and how the cultural and social surrounds influence these practices in various contexts provided important information in developing such a framework. As such, a participant observation case study of ten music teachers who taught either the South Indian music tradition known as Karnatic music in Tamil Nadu, India, or Queensland, Australia, or who taught predominantly Western music in the Queensland instrumental music context, was carried out. Through a comparative study of these teachers it was observed that there were more similarities than differences in the methods of teaching used by the teachers. Both aural/oral and written modes of communication were used in each context albeit at varying levels. It was also discovered that the surrounding cultural rules and rituals, that

were practised, significantly influenced the meaning attributed to the music teaching process for each of the teachers. In the main, for teachers of Karnatic music a strong spiritual attachment to both the gods and goddesses associated with the Hindu religion and the teachers' own teacher/guru was evident. Conversely, in the Queensland instrumental music teaching context, powerful economic forces affected the approach that these teachers implemented. It is argued that with an awareness of these findings, music teaching and learning practices may more effectively meet the needs of students (a concern consistently raised in the literature) in the contemporary music education context.

Internet address (if published online): <http://adt.library.qut.edu.au/adt-qut/public/adt-QUT20040902.113454>

### Classical Instrumental Musicians: Educating for Sustainable Professional Practice

by Dawn E. Bennett

PhD thesis, School of Music, University of Western Australia, Western Australia, 2005.

Page length: 257 pp.

Supervisor(s):

Summary: This study extends understanding of the careers of classical instrumental musicians within the cultural industries, and ascertains the extent to which professional practice is reflected within current classical performance-based music education and training.

Little is known about the careers of classically trained instrumental musicians in terms of the activities in which they engage and the skills and attributes used to sustain their professional practice, and there is also widespread lack of understanding about the music industry and the wider cultural industries. The extent to which education and training reflects the careers of music performance graduates has gained heightened exposure at the same time as higher education institutions have become increasingly accountable for the employability of graduates, and yet much of the available literature has only tangential relevance and there remains a shortage of literature relating to the complex area of creative practice.

The research approach for the study bridges both the interpretive and normative paradigms. Using survey and interview methods, the study employs three distinct but interrelated data collections to investigate sustainable professional practice through analysis of musicians' careers, performance-based education and training, and the cultural industries.

The study identifies the longitudinal characteristics of musicians' professional practice and presents in a conditional matrix the intrinsic and extrinsic influences that impact upon it. The study proposes a practitioner-focussed Arts Cultural Practice (ACP) framework that consists of four practitioner-focussed, non-hierarchical groups which were determined through analysis of the major foci characterising roles within the cultural industries. As such, the ACP framework represents a new paradigm of sustainable practice that circumvents existing barriers; submitting a non-hierarchical view of cultural practice that clearly indicates the potential for an exciting diversity of holistic practice often not considered by practitioners.

The ACP curricular model posits the collaborative delivery of generic skills across artforms. This study substantiates the generic skills used by artists throughout the cultural industries, and confirms the rationale for education and training which considers the sustainability of music graduates' careers as arts cultural practitioners. Thus, individual strengths and talents should be developed according to the intrinsic and extrinsic influences which drive the passion for arts practice.

Curricula should undergo continual renewal based on consultation with industry and educators, and should be delivered collaboratively by people who maintain professional contact with the field and possess up-to-date knowledge of the cultural industries. Thus, the ACP curricular model encapsulates a collaborative approach to maintaining curricular currency. When applied to tertiary curricula, students and practitioners will be provided with the necessary skills and knowledge to achieve sustainable careers.

A significant finding of the study is that Australia lacks effective cultural intelligence to inform efficient policy. Instead, Australia is reliant upon economic studies, and lacks effective data collection processes and a comprehensive understanding of the way in which artists live and work. The study found that Australia has much

work to do to achieve a collective cultural industries voice and proclaim effective advocacy, as well as to ensure that data collection is sufficiently informed and accurate to create effective, intelligent change to cultural policy. Significantly, if the fluid working lives of artists is a sign of things to come in the general workforce, the inclusion of data on multiple job-holding is essential to Australian statistical collections. Likewise, it is imperative for graduate destination data to recognise the composite careers in which most musicians engage. The study concludes that musicians in the 21<sup>st</sup> century require a broad and evolving base of skills and knowledge to sustain their careers as cultural arts practitioners. When implemented, the impact of these findings will be to create a more intelligent and informed cultural environment in which practitioners can maximise their creative energies for national benefit.

Internet address (if published online): <http://www.library.uwa.edu.au/adt-WU2006.0002/index.html>

The Status of Music Literacy in Selected Melbourne Primary Schools in the Mid 1990s

by Katherine S. Bennetts

MA thesis, Monash University, Victoria, 1999.

Page length: pp.

Supervisor(s): Prof M. Kantomi and Dr Jane Southcott

Summary: The present research examines the role of music literacy in the context of a selection of Melbourne primary schools in the 1990s. It seeks to determine the importance of notation skills as they are perceived by teachers. In order to gain insight into current attitudes and practices, a questionnaire was sent to selected teachers. An effort was made to include a range of schools, including government and non-government schools, and schools of varying socioeconomic status. The responses of the thirty teachers who completed the questionnaire formed the basis of this study. An analysis of the results furnished the researcher with information pertaining to the significance or otherwise of music literacy in contemporary education. The identification of differences between the attitudes and practices of state and private music educators was of significant interest. The status of music literacy in the private sector could be described as 'essential', whilst 'a useful tool' best describes its status in the government sector.

This research provides information specific to the issue of literacy, and also provides a snapshot of primary music education in general, in its endeavour to place literacy within the context of the overall music curriculum.

Internet address (if published online):

Boys and Music: A Comparative Case Study of Middle School Boys' Attitudes to Music

by Katherine S. Bennetts

PhD thesis, Faculty of Education, Monash University, Victoria, 2008.

Page length: 350 pp.

Supervisor(s): Dr Jane Southcott

Summary: Current research has generated significant discussion and concern regarding boys' educational outcomes and the level of disengagement experienced by some boys in the school setting. Little debate, however, has been initiated to determine the place of the arts, particularly music, within this scenario. It is well established that many boys hold firmly gendered views regarding the appropriateness, or lack thereof, of involvement in certain musical activities. Some writers note that progress has been made in other subject areas, in terms of alleviating gender stereotypical behaviour, but suggest that music remains a bastion of gendered perceptions. It is of concern to many educators that some boys consistently restrict their choices to a narrow range of musical pursuits, potentially depriving themselves of life enhancing experiences, affecting both their school and post school lives.

Most Victorian schools teach music as a compulsory subject until the completion of Year 8, thereafter offering music as an elective. Focusing on selected Melbourne schools, this qualitative study examines the attitudes of boys in their final year of compulsory music education. It is acknowledged that adolescence is a potentially difficult time for some boys, as they seek to negotiate a sense of identity, and navigate pathways to manhood. Musical involvement is seen as an integral part of this journey, symbolising adolescents' search for 'acceptable' masculinities.

This study seeks to investigate contrasting learning contexts and the degree to which these contexts may serve to either perpetuate gendered musical stereotypes, or to challenge and interrupt generally held stereotypes. Do some schools actively, albeit inadvertently, discourage boys from selecting broadly from their musical offerings? Conversely, are there certain learning environments which are successful in empowering boys to cross the frequently perceived 'gender divide'? If so, how is this achieved? What factors are at play, in terms of whole school approaches to education, teaching styles, curriculum design, socioeconomic status, or school type (government, independent, co-educational, single-sex) which impact upon boys' capacity to adhere to or challenge stereotypical perceptions?

Viewed through a phenomenological lens, and utilising case study methodology, these questions are investigated. The perceptions of teachers are sought via questionnaire, and classes are observed, but of prime interest are the boys' voices, obtained through face-to-face interviews in small groups. Boys from four contrasting learning environments are interviewed, their attitudes ascertained, for the purpose of determining the learning contexts most conducive to middle school boys making broad musical choices.

Findings indicate that some school contexts are indeed more successful than others in encouraging boys to participate beyond the stereotypical. The impact of each school's philosophy of education and music, and the practices that stem from such beliefs, are found have a significant influence on middle school boys' musical participation. Whilst acknowledging a complex interplay of various factors, one of the most unanticipated findings was the contrasting views of boys in single-sex contexts compared with their co-educational counterparts. This study contributes to the current discourse that places boys' musical participation on the agenda, prompting a reconsideration of several macro and micro school features.

Internet address (if published online):

"Thrown in the deep end": Informal learning in a primary music classroom

by Flora Benson

BMus(MusEd)(Hons) thesis, Sydney Conservatorium of Music, University of Sydney, New South Wales, 2012.

Page length: 78 pp.

Supervisor(s):

Summary: In recent years an increasing number of music educators have drawn attention to the dichotomy between in- and out-of-school learning, and studies exploring the range of informal learning outside schools and institutions have resulted in the identification of implications for classroom teaching practice. Green's Informal Learning approach aims to foster student agency by immersing secondary school learners in the informal practices of popular musicians. Conducted as an ethnographic case study, this project explored the implementation of Green's Informal Learning approach in a primary school in the South- West of Sydney. Thirty children aged 10 to 12 years took part in ten researcher-led music lessons which were based on Green's five Informal Learning principles and data were collected through researcher observation, focus group interviews and audio-visual recordings of student activities whilst engaged in the project. Children responded to the pedagogy's inherent learner agency in an enthusiastic manner and all friendship groups were observed to be positively engaged in a range of meaningful music making activities. The data revealed that pedagogy of this nature provides teachers with an opportunity to "connect the contexts" between children's music learning at home and at school. The results of this study support the need for teacher reconsideration of the place of informal learning approaches in primary school music.

Internet address (if published online): <http://ses.library.usyd.edu.au/handle/2123/8857>

The effect of lip-slur on increasing pitch range in brasswind instrument students.

by R.L. Benton

MEd thesis, Edith Cowan University, Western Australia, 1998.

Page length: pp.

Supervisor(s): Assoc Prof John Williamson

Summary: Lip-slur exercises comprise part of the practice routines of many professional and serious amateur brasswind players. There are several reasons why so many players practise lip-slurs. One of those reasons is the belief that lip-slurs contribute to the development of the brasswind high register. This study argues that, while there is a vast amount of anecdotal evidence from many authors that lip-slurs can contribute to the development of the brasswind high register, there has been little research to support this widely held belief. This study used a matched subjects control group pre- test/post-test design to test a researcher-designed lip-slur teaching program aimed at subjects in their second to fifth years of brasswind study. The subjects were in school years eight, nine and ten. The pre-test and post-test were a researcher-designed high register test utilising a chromatic scale. In order to account for family variables which might influence the experiment, a questionnaire was developed and various statistical procedures used to calculate the effect of family background. The results of this study indicated that lip-slurs play an important role in the acquisition of the high register by brasswind students. The degree of importance is dependent on various factors. From this study, it appears that a major factor is the ceiling effect. Students who scored low to medium pre-test scores gained greater initial benefit from the inclusion of lip-slurs in the teaching program than those who had high pre-test scores. The students on whom the ceiling effect acted most were those who achieved high pre-test scores. This study concluded that low achievers can gain rapid short term advantage from lip-slur practice, while for high achievers, the inclusion of lip-slurs in the daily routine could lead slowly to long-term gain.

Internet address (if published online):

Developing a Multi-media Approach to Teaching Cello

by Anne Berry

MPhil Department of Music, Faculty of Arts, University of Southern Queensland, Queensland, 1997.

Page length: pp.

Supervisor(s): Assoc Prof Laurie Lephherd

Summary: The decision to create the video teaching package Introduction to Playing the Cello arose from a perceived need to assist cello students isolated from specialist cello teachers. It is designed to be used by instrumental teachers whose primary musical training is an instrument other than cello. The video is designed to be used by both teacher and student.... A handbook, designed to accompany the video, is for use by the teacher to supplement information provided by the video ...

Internet address (if published online):

A Study of Australian Composition for Cello Suitable for Intermediate Students

by Anne Berry

PhD thesis, School of Music, University of Queensland, Queensland, 2007.

Page length: pp.

Supervisor(s):

Summary: The decision to research motivation through repertoire in intermediate cellists arose from two different perceived areas of need. Firstly, it was found that there was a scarcity of availability and accessibility of Australian

compositions for intermediate cellists. Secondly, the literature suggested that there was a need for the further research of intrinsic motivation in the field of instrumental pedagogy. A review of the literature found that research into intrinsic motivation in instrumental pedagogy was mostly related to the 'process' of developing and maintaining motivation. Of the research which examined the aspect of 'content' in the maintenance of intrinsic motivation, this was mostly related to 'student choice'. This study emerged as a way of providing information to composers and teachers about what aspects of repertoire may be motivational. It investigates intrinsic motivation by questioning students and their teachers about which aspects of music repertoire are most likely to inspire students to practice more and strive for excellence. A discussion of the philosophies of Bruner and Csikszentmihalyi is included to give meaning and context to 'intrinsic motivation' in instrumental pedagogy. Research was conducted through purpose-designed questionnaires distributed to cello teachers and their students in Queensland. Questionnaires for teachers and students were very similar although the student questionnaire was a little shorter. The questionnaires gathered information on the most frequently used general teaching repertoire, as well as teachers' experiences in teaching contemporary and Australian repertoire. Musical aspects investigated included style, emotional content, harmony, articulation, tempo (speed), tonality, and rhythm as well as cellistic techniques. This information was balanced with questions regarding the technical developmental requirements perceived necessary for intermediate students. In comparison with other motivators such as verbal encouragement, ensemble participation and preparation for performances and exams, repertoire was found to be a significant motivator for 'students' best work'. Students' preference for challenging music, or by contrast, beautiful music was a persistent theme throughout the results. The three characteristics which were nominated as most motivating by both teachers and students were fast and lively, from the Romantic period and for cello and piano. The strongest difference between results for teachers and students was on the characteristic of folk feel which produced opposite results for the two groups of respondents. Some differences were also found within the respondent groups on the basis of gender and age. It is noted that students acknowledged the benefits of learning more advanced aspects of technique, such as thumb position, in expanding the pool of repertoire which they would be able to play. It was confirmed that Australian repertoire was not often taught to students at this level and that this was, at least in part, because of a lack of availability. Suggestions have been made for both composers and teachers in choosing techniques and repertoire for intermediate students. However, the importance of asking students about their preferences is borne out by the volume and detail of students' individual responses. Also, by questioning their students, teachers are likely to be stimulating the valued development of 'metacognitive strategies' in adolescent students.

Internet address (if published online):

Melodic Improvisation: Ney, Bansuri and Shakuhachi

by Linda E. Berry

MMus(MusEd) thesis, Conservatorium of Music, University of Sydney, New South Wales, 1993.

Page length: pp.

Supervisor(s):

Summary: This research-based paper examined prescribed musical features, improvisational procedures, attitudes of musicians and methods of instruction in relation to solo improvisation on 'flute' type instruments of several musical cultures. From the classical repertoires of Japan, India and Turkey, items were selected for transcription, analysis and discussion. These included performances of Makam Rast on the Turkish ney, of Raga Yaman on the Indian bansuri, and of Reibo on the Japanese shakuhachi. The study explored in detail the structural bases of these three approaches to melodic improvisation and was supported by extensive fieldwork and assistance from informants belonging to the respective traditions. Transcriptions and analyses of separate renditions of the same piece enabled observation of differences between individual performances and thus of certain aspects of improvisation within the particular system. Findings may assist in broadening the base of improvisation for Western students, and examination of the methods of instruction in other improvisational systems may contribute to a higher degree of musical flexibility and creativity in the Western approach.

Internet address (if published online):

Adolescents' Enjoyment in Listening to Unfamiliar Music: Effects of Contextual Information and Audiovisual Mode  
by L.E. Berry

PhD thesis, University of Sydney, New South Wales, 2001.

Page length: pp.

Supervisor(s):

Summary: Listening to unfamiliar music frequently arouses a less than positive reaction, yet an affinity with a topic is motivational for learning. As it has been shown that initial distaste for a musical genre is particularly difficult to shift, this study set out to investigate means by which maximum provision can be made in high school music classrooms, to arouse an attraction towards unfamiliar music during the first hearing. The research aimed to determine whether there was an identifiable relationship between the way in which recorded music is presented, and the degree of positivity with which students respond.

A sample of 438 secondary music students from Year 9, 10 and 11 classes was distributed evenly with respect to gender, school type, class-year and are amongst four treatment groups. Half the sample listened to an audio recording of the stimulus music, and the other half viewed a video of the same performance. Half of each of these groups was provided with a brief, informative introductory announcement. A researcher-designed questionnaire completed immediately after the musical performance provided data on subjects' affective response, attention style, subjective familiarity, gender and musical experience.

Results indicated that subjective familiarity was strongly related to audiovisual presentation mode. Four attentional styles were distinguished: surface-analytic, structure-analytic, holistic and receptive. The provision of contextual information would appear to assist enjoyment of unfamiliar music, particularly for boys. The strongest results found were the influence of enjoyment on subsequent interest in hearing more of the music, and that of individual difference in attention style, as a greater predictor of positive response to the music than presentation condition, subjective familiarity, musical experience or gender.

Internet address (if published online):

Composition, Assessment and Pedagogy in NSW Senior Secondary Music Education

by Pauline Beston

PhD thesis, University of Sydney, New South Wales, 2001.

Page length: pp.

Supervisor(s):

Summary: In 1994 a change in the 2 Unit (Common) NSW music syllabus and examination altered the position of composition in the senior secondary music curriculum. As a consequence, music teachers were required to teach and assess music compositions written by students at that level. This change, a lack of research in composition assessment as part of a senior curriculum, and evidence which suggests that for many music teachers, implementing creative music programs in secondary schools is challenging, provided a rationale for the investigation. The purpose of this thesis is to explore how secondary music teachers in NSW responded to this change, by examining their practices in and perceptions of assessment of composition written in the senior secondary school. An underlying purpose of the study is to find how assessments influence teachers, composition pedagogy in the context of the senior secondary music curriculum.

Multiple-method triangulation was used in the investigation. The data-collecting instruments were a survey and an experiment, which were conducted with different samples of NSW secondary music teachers.

Results of the investigation show that teachers have similar perceptions about composition assessment and composition pedagogy. Teachers agree on assessment criteria, schedules, procedures, and have similar backgrounds in composition and fits assessment. Identified issues which have potential to influence composition assessment and pedagogy are gender, teaching experience, and a lack of consensus on a definition of composition. Although criteria consistently most valued are those related to the demonstration of

craftsmanship in compositions, different assessment procedures result in changed assessments. There is a very strong relationship between composition assessment and pedagogy, and teachers integrate assessment into their composition teaching strategies. The introduction of syllabus and examination change in senior classes have influenced teachers, pedagogy at the senior secondary level. These changes have been instrumental in changing teachers, pedagogy throughout the whole secondary school music curriculum.

Internet address (if published online):

An Ethnographic Study of Technology-Based Music Composition by Film and Media Students: Implications for Tertiary Music Education

by Carol M. Biddiss

MEd research paper, Faculty of Education, Deakin University, Victoria, 1996.

Page length: pp.

Supervisor(s): Assoc Prof Robin Stevens

Summary: Not available

Internet address (if published online):

Active Participation in the Emergence of Musical Phenomena: A Commentary and Guide

by B.H. Bignell

MEd thesis, University of Melbourne, Victoria, 1995.

Page length: pp.

Supervisor(s):

Summary: This study is both epistemological commentary and developmental guide. Part A identifies a perceived deficiency of artistic feeling in contemporary musical life. It argues that human consciousness is a continuum which, as it evolves, develops modes of thinking which it believes to be appropriate for human existence in the world at the time, and further, that the history of humankind is, at the same time, a contraction of consciousness rather than, as is commonly thought to be the case, an expansion. The commentary argues, correlatively, that in seeking freedom from external law, consciousness has accommodated modes of thought which may, very correctly, be applied to some, but not all domains of cognition. A mode of thought conditioned largely by the experience of material structures, for example, may be inappropriate for the creation of artistic forms. The discussion centres around the cognitive confusion in formal education and in musical life generally, a situation which, it is contended, has grown out of failure to recognise the above mentioned cognitive distinction and reluctance to formulate epistemological questions in a manner which might lead to the explication of musical knowing, or that which enables the human being to be musical prior to any speculation about what music is. What explanation can be offered, for example, for the disparity between what is taught as a theory of music and a theory of acoustics, and what actually takes place in the human being when he/she is engaged in musical activity, whether this be performing or listening? The study argues that if human cognition has become a stranger to its own inner activity, then it develops a certain inner inflexibility in the perception of the qualitative nature of musical events, and it must therefore be content only with the outer expression of this activity in acoustic sounds. Part B of the study, takes the form of a corrective to the presupposition that musical artistry is an expression of self dependent on unconscious inspiration rather than a liberation of potentially perfect, and therefore, objective tone forms whose actualisation in sound is reliant on conscious acts of imagination leading to intuition. For musical purposes, the retrieval of this lost but essential way of knowing is possible only through the acknowledgement of a more capacious, qualitative concept of musical tone, and in the systematic education of neglected faculties.

Internet address (if published online):

Minimal music: Roles and approaches of teachers engaging students with a contemporary art music through composing activities

by Diana M. Blom

PhD thesis, University of Sydney, New South Wales, 2001.

Page length: pp.

Supervisor(s): Professor Anne Boyd and Dr. Helen Stowasser

Summary: Since it arose in the 1960s, the minimalist aesthetic has increasingly influenced composers of art and popular music around the world and, in turn, minimalist composers have drawn on the compositional ideas of Western popular music and several non-Western musics. Educationally, minimal music offers much potential for music in the classroom as it embodies a number of musical characteristics known to, and preferred by, students aged 9-18 years at primary, secondary and first year tertiary level. Socially, it offers teachers an opportunity to engage students, through composing activities, with contemporary society.

The study aims, firstly, to analyse compositions by students aged 9,12,15 and 18 years and their teachers, seeking pastiche development of, and compositional expansion beyond, the musical concepts presented in a resource booklet of projects, 'The Pulse Music Album'. Secondly, this study aims to investigate how nineteen participating teachers in three countries engage their students with minimalist composing activities stimulated through the resource booklet. The study attempts to determine why teachers adopt their particular roles and strategies by examining music qualifications, preferences and experience, teaching perspectives and teaching environments. It also seeks to identify reasons why one group of teachers submitted pieces which were pastiches of those presented in the projects and another group submitted compositions which moved well beyond pastiche into an expansion of these musical concepts and argues for this as evidence of dialogue with contemporary society. Conclusions drawn from the findings note that while there are many commonalities between the backgrounds and approaches of both groups of teachers, there are clearly observed differences. These differences suggest approaches to classroom composition for consideration by practising classroom teachers, in-service instructors and teacher training institutions.

Internet address (if published online): <http://ses.library.usyd.edu.au/handle/2123/802> / <http://hdl.handle.net/2123/802>

Implementing Curriculum Reform in Music Education

by Andrew Blyth

EdD dissertation, Faculty of Education, Deakin University, Victoria, 2004.

Page length: pp.

Supervisor(s): Assoc Prof Robin Stevens and Dr Dawn Joseph

Summary: This research examines the usefulness of the Curriculum and Standards Framework as the basis for school music education in Victoria. The thesis consists of a folio of four short research tasks and a Dissertation that examine the question in different ways.

The first of the short research tasks uses document and discourse analysis to examine and critique the philosophies of music education and aesthetic education that inform the Curriculum and Standards Framework. The same techniques are used in the second research task to trace the adoption and dissemination of the philosophy of music education as aesthetic education in a range of curriculum documents from around Australia. These two tasks show how centralised curriculum development often produces abstract and impractical goals and strategies.

Research tasks three and four use interview and participant observation with teachers based in one Melbourne secondary school to illuminate the highly contextual nature of teaching practice. The theoretical formulations of learning presented in Victorian curriculum materials and policy documents is contrasted with the practical

approaches that teachers take in developing educational programmes. These tasks show how school education is always developed in relation to students and resources and not according to abstract standards.

The Dissertation reports on a major research project with thirty-two experienced music teachers working in the northern metropolitan region of Melbourne. Interviews with both primary and secondary teachers sought to determine the extent to which the Curriculum and Standards Framework had impacted upon their classroom teaching practice. The research was guided by Grounded Theory (Glaser and Strauss 1967) principles and it showed that the Framework and the associated process of centralising curriculum production failed to deliver any measurable gains or changes in music education in schools.

Internet address (if published online): <http://tux.lib.deakin.edu.au/adt-VDU/public/adt-VDU20050815.114322>

Music Teaching in Victorian State Primary Schools in Relation to Teacher Training

by Brian H. Boadle

MEd thesis, University of Melbourne, Victoria, 1977.

Page length: 241 pp.

Supervisor(s): Dr Gyneth Dow

Summary: The early history of state education shows that music teaching was originally considered to lie in the specialist's domain, and it was an economic expedient of the 1890's that caused it to become the responsibility of the classroom teacher. Research shows that the average teacher trainee does not possess the basic skills and abilities necessary to equip him to teach music in the classroom effectively. Therefore the courses are not taught, and what music experiences are provided are spasmodic and often of doubtful value. Nevertheless, classroom teachers do see that music has a value in primary education and show a desire to be involved in its instruction. What is required is a resolution which decreases the number of subject areas for which the primary teacher is expected to assume responsibility, while at the same time permitting him to develop and make use of a high degree of expertise in one special field.

Internet address (if published online):

The Problems associated with the Design, Implementation and Evaluation of an Intelligent Piano Tutor

by Robert John Boland

PhD dissertation, University of Canberra, Australian Capital Territory, 2003.

Page length: 361 pp.

Supervisor(s):

Summary: The overall goal of the project is to produce experiential information concerning the design, construction and use of an Intelligent Tutoring System (ITS) for educational purposes, and how this information can be represented over a number of levels of abstraction. To generate and collect this information, an Integrated Learning Environment (ILE) has been set up containing three components, an adult human music student, a computer Piano Tutor designed and programmed by the author, and a set of instructions, the Practice Script, prepared by the student's human music teacher. Over the lifecycle of the project, a practical top down approach to ITS design has been taken, beginning with adult education theory and principles, through architectural modelling and software design, to physical implementation of a fully functional Piano Tutor, built as proof of concept. The Piano Tutor is considered as a complex reactive machine, which can adapt to its environment and is represented in the dissertation at five hierarchal levels of abstraction, beginning in Chapter 1 at the top, level V, with a statement of the Overall Goal or system purpose. Level I (the lowest) is presented in Chapter 2, as an introduction and Overview of the complete Physical System, and describes the interactions between the Student, the Piano Tutor and the Practice Script within the ILE. In this overview, the physical components which make up the Tutor are discussed, as are the physical characteristics of the ILE. Level IV is a representation, presented in Chapter 3, of the

Educational Plan for the set up and maintenance of the ILE in which an adult music student can practice piano keyboard techniques under the guidance of the Piano Tutor. Fundamental elements of curriculum design, such as the way adults learn, the range of teaching styles a music teacher can have, what could reasonably be expected of an ideal machine tutor, and for an ITS, are discussed. A comprehensive curriculum design model for the Piano Tutor is developed from basic principles and presented. The domain of Music is not discussed as a topic in its own right in this dissertation. However, examples drawn from basic music theory and practice are used as a lingua franca across most abstract level boundaries to illustrate concepts and experiences. In Chapter 4, Level III is represented by an Architectural Design view of the Piano Tutor and its instruction set. The latter takes the form of a Practice Script, prepared by the teacher for her student. The Piano Tutor is presented as a set of virtual modules which make up the adaptive reactive system, closely following classical ITS architecture. The purpose of each module, and its interactions with the control system, are discussed in terms of the total system's reactions to input from the student, and the nature of the instructions in the Practice Script. The architecture of the Practice Script, which is considered as internal system software, is discussed in terms of five basic elements of musical expression and the music keyboard skills associated with them. These elements are touch, tempo, articulation, phrasing and the use of the pedal. Level II is presented in Chapter 5, and is a representation of the Physical Software System which makes up the Piano Tutor. This representation includes critical window objects, performance handling callback functions, and the various helper modules, such as the display module and the fuzzy logic engine. It also details built-in utilities and tools for diagnosis and for building the various music resources used by the Tutor, and how these files are constructed and utilised. From time to time, code fragments are used to illustrate various points. Testing of the Piano Tutor in a field setting has been an ongoing process since the first simple prototype was built. The results have been used primarily to validate the design, and in the grounding of concepts and perceptions originating from educational and music- theoretic principles. In Chapter 6, the information and experience gained from the Project are presented in terms of the evaluation strategy developed in that chapter. The raw data from a representative sample of six short test sessions with the current prototype Piano Tutor are presented with a few short observer's comments to allow readers to draw their own conclusions as to whether the "tutor can help an adult learn ". General and specific problems identified throughout the lifecycle of the project are selected on the grounds of possible usefulness as learning resource materials in a postgraduate Instructional Design course, and are outlined and discussed in Chapter 7. No attempt has been made to directly quantify student learning, but future directions for improvement of the Piano Tutor and some areas of music learning theory, in which it might prove useful as an intelligent research tool, have been identified throughout the dissertation.

Internet address (if published online):

A Multi-Arts Creative Approach to Music Education: Its Impact on Generalist Primary Teacher Education Students' Confidence and Competence to Teach Music

by Jan Bolton

MEd research paper, Faculty of Education, Deakin University, Victoria, 1999.

Page length: pp.

Supervisor(s): Assoc Prof Robin Stevens

Summary: Several reviews of music education have lamented the poor standard of music curriculum delivery in many primary schools. Among the reasons cited is the low confidence and competence levels of teachers to deliver music. This is often attributed to both the content and teaching styles of generalist primary teacher education courses in music. In the light of this, consideration of what type of course content might best effect an increase in music self-concept for potential teachers has become an increasingly important issue for music lecturers in teacher education institutions.

This research paper reports on a qualitative case study which investigated how participation in a multi-disciplinary performing arts group creative project impacted on generalist primary teacher education students' perceptions of their own ability in music and their ability to teach music. One-year graduate diploma students at

Wellington College of Education, New Zealand presented their initial perceptions of music self-concept through a written questionnaire. Students were then involved in creating and performing a group-based multi-disciplinary performing arts (music, dance, drama) project. The task design of this project reflected current research and thinking about multi-arts approaches, generalist teacher music education course content and teacher education learning styles. The impact of the project on students resultant perceptions of music self-concept were investigated through a second written questionnaire.

Student responses in this study suggested it is possible to significantly enhance confidence and competence in one arts discipline (in this case music) through a multi-arts approach. There could be considerable merit in incorporating a project such as the one in this study into generalist primary teacher arts education courses.

Internet address (if published online):

Music in Australian Education: An Historical and Philosophical Analysis

by Gillian Bonham

MEd thesis, Canberra College of Advanced Education, Australian Capital Territory, 1982.

Page length: pp.

Supervisor(s):

Summary: This field study report is concerned with the nature and function of music in Australian education, especially of young people. A general historical background is provided. This includes detailed references to the important developments of the past decade. The author argues that the philosophy of music education derives from two classical sources: Plato, the inspiration for music education in totalitarian societies; and Aristotle, for education in the liberal democracies. A preliminary analysis of contemporary Australian attitudes towards music in education is given. It is concluded that, while Australian music educators have been untrained philosophically, their attitudes towards music in education derive, in the main, from Plato, Aristotle and Locke.

Internet address (if published online): <http://erl.canberra.edu.au./public/adt-AUC20060608.154145>

Orff, Kodály, Dalcroze and Suzuki: A Comparative and Developmental Study in relation to the Australian Context

by Roxanne E. Boughen

MEd research essay, Department of Music, La Trobe University, Victoria, 1990.

Page length: 70 pp.

Supervisor(s): Dr Bernie Neville

Summary: This research essay examines four approaches to Music Education used in Australia today: Orff Schulwerk, the Kodály System, Dalcroze Eurhythmics and Suzuki Talent Education. Each of the music education approaches is summarised and their underlying philosophies are examined. The manner in which they are applied is illustrated and an evaluation of each of the approaches is discussed. The positive and negative aspects of each is compared. The conclusion that 'feeling' ought to precede intellectual understanding in a holistic music education programme leads to a construction of an approach incorporating the positive aspects from the current methodologies to music education.

Internet address (if published online):

The intermediate piano student: an investigation of the impact of learning material on motivation

by Julia Bowden

MMus thesis, James Cook University, Queensland, 2011.

Page length: 172 pp.

Supervisor(s): Prof Ryan Dyaniel and Dr Steven Campbell

Summary: The intermediate piano student is difficult to define, as the term 'intermediate' is ambiguous, meaning that the student is neither beginner nor advanced. The literature provides minimal guidance in terms of how to define an intermediate student, however the general consensus is that the student is defined by his or her skill set and the repertoire being played. At the beginning level, there are many texts, methods and articles that assist both the teacher and the student in learning; however, there is less support in terms of pedagogical guides and resources for the intermediate student and significantly, minimal research on how these influence motivation. In order to better define the intermediate piano student and what motivates the student, a mixed-methods study was conducted with key stakeholders. Qualitative data was collected through interviews with intermediate piano teachers and students, authors of method books, heads of external examination bodies, contemporary composers and authors of literature guides. In order to examine the issues further, quantitative data was collected through an internet survey which was completed by over 500 teachers from a range of countries. Each stakeholder who participated in the study was asked to define a beginner, intermediate and advanced student and what factors they thought motivated intermediate students. Issues of learning programs were also covered with the teachers and students.

The interviews and survey confirm that there is a significant relationship between learning programs and motivation. The students indicated that they practise more when they enjoy the repertoire, and the teachers and external stakeholders agree that motivation is essential for lifelong learning. A significant finding is that while students would most likely choose to learn popular music, teachers identified that they mostly use classical music as stock learning material. This research provides insights and suggestions for those involved in the intermediate learning process, as well as opportunities for further research and the development of a learning program for the intermediate piano student

Internet address (if published online):

Lying on the floor: young peoples' approaches to creativity in the music classroom

by Rosemary Boyle

MEd thesis, Melbourne Graduate School of Education, University of Melbourne, Victoria, 2012.

Page length: 79 pp.

Supervisor(s):

Summary: In recent times, the importance of fostering creativity in music education has been at the forefront of discussion and writing about music curricula. By asking students to explore their creativity in the music classroom we allow them to investigate their originality and help them to become more expressive, self-assured, and independent individuals. However, adolescents are often inhibited in their quest for self-expression.

Although there are studies looking at the processes involved in creative music activities for kindergarten, primary and tertiary students, less attention has been paid to fostering creativity in secondary students. And because the notion of creativity has many interpretations, this study includes a review of literature exploring perceptions of this concept. As my pedagogy is situated in student centered music education, it also traces the growth of this movement.

The aim of the study is to explore the inhibiting factors that impinge on adolescents who are asked to produce creative musical responses. The setting is a unique rural school, with a mixed population of Australian and international students, that offers education leading to the International Baccalaureate (IB) Diploma. This action research involves semi-structured interviews, students' reflections on these music activities as well as my participant observations. The analysis of the data is used to review current classroom practices and inform new teaching directions.

Internet address (if published online): <http://repository.unimelb.edu.au/10187/17101>

Harmonic Perception in Tertiary Music Students: An Analysis of the Cognitive Musical Skills associated with Harmonic Perception

by Robert Braham

PhD thesis, School of Music, University of Western Australia, Western Australia, 1997.

Page length: xvi, 482 pp.

Supervisor(s):

Summary: The primary aim of this study was to compare the different styles of processing aurally perceived harmonic information apparent in two groups of tertiary music students. This included comparisons between the strategies, solution methods and skill competencies of subjects with highly competent aural harmonic perception abilities (group A) and those less able to label aurally perceived chord progressions (group B). The two groups were initially selected from twenty-five tertiary music students tested in aural harmonic progression analysis. An additional ten subjects were later selected for steps three and four of the study. Four of the most important implications of this study were first, that metacognitive strategies, which were inherent in Group A responses, need to be more positively addressed in the teaching and learning of harmonic perception at both pre-tertiary and tertiary levels; secondly, that the limitations of the group B subjects inferred a lack of integration between their perceptual abilities on the one hand and their performing abilities and theoretical knowledge on the other; thirdly, that the variety of solution method usage and perceptual acuity within both high and low level achieving groups, as well as between these groups, needs to be taken into account in teaching harmonic perception skills; and fourthly, that timbre should be considered as a possible influential factor in harmonic perception. Regarding the latter, more research is needed as to the influence of timbre on perception.

Internet address (if published online):

An Analysis of Aural Perception Teaching Methods in Relation to the Psychology of Cognitive Development

by Robert M. Braham

MMusEd thesis, University of Western Australia, Western Australia, 1997.

Page length: pp.

Supervisor(s):

Summary: The primary aim of this study was to compare the different styles of processing aurally perceived harmonic information apparent in two groups of tertiary music students. This included comparisons between the strategies, solution methods and skill competencies of subjects with highly competent aural harmonic perception abilities (group A) and those less able to label aurally perceived chord progressions (group B). The two groups were initially selected from twenty-five tertiary music students tested in aural harmonic progression analysis. An additional ten subjects were later selected for steps three and four of the study. Four of the most important implications of this study were first, that metacognitive strategies, which were inherent in Group A responses, need to be more positively addressed in the teaching and learning of harmonic perception at both pre-tertiary and tertiary levels; secondly, that the limitations of the group B subjects inferred a lack of integration between their perceptual abilities on the one hand and their performing abilities and theoretical knowledge on the other; thirdly, that the variety of solution method usage and perceptual acuity within both high and low level achieving groups, as well as between these groups, needs to be taken into account in teaching harmonic perception skills; and fourthly, that timbre should be considered as a possible influential factor in harmonic perception. Regarding the latter, more research is needed as to the influence of timbre on perception.

Internet address (if published online):

Student cognitive processes in the aural perception of chordal progressions

by Robert M. Braham

PhD thesis, School of Music, University of Western Australia, Western Australia, 1997.

Page length: pp.

Supervisor(s): Assoc Prof Helen Stowasser

Summary: Not available

Internet address (if published online):

'Flamboyance, tweed and a dash of Sctoch whisky': Franklin Sievright Peterson as adjudicator at the South Street Competitions, 1901

by S. Breen-Clarke

MMusSts research project, Melbourne Conservatorium of Music, The University of Melbourne, Victoria, 2009.

Page length: pp.

Supervisor(s): Assoc Prof Robin Stevens

Summary:

Internet address (if published online):

Student engagement for enhanced learning in diverse school communities : a culturally inclusive approach through music education / Cassandra Brennan

by Cassandra Brennan

MMusEd Sydney Conservatorium of Music, University of Sydney, New South Wales, 2011.

Page length: 102 pp.

Supervisor(s):

Summary:

Internet address (if published online):

An investigation into the impact of the NSW creative arts K-6 syllabus and teacher education resources on the teaching of music in NSW government primary schools

by J. Brennan

MMus(MusEd) thesis, Sydney Conservatorium of Music, University of Sydney, New South Wales, 2006.

Page length: 109 pp.

Supervisor(s):

Summary: Not available

Internet address (if published online):

Music Educational and Ethnomusicological Implications for Curriculum Design: Development, Implementation and Evaluation of Philippine Music and Dance Curricula

by P.S. Brennan

PhD thesis, University of Wollongong, New South Wales, 1984.

Page length: pp.

Supervisor(s):

Summary: The problem of concern in this study is of a dual nature, involving music education principles and ethnomusicological issues. Using Philippines music and dance as the specific genre, the study investigates approaches to the learning of non-Western music at the secondary school level. The study identifies two approaches which may lead to the Philippine music and dance learning experience, designs curricula in two

appropriate forms, and, finally, sets up conditions to test empirically the relative effectiveness of the curricula. The first form, Curriculum A, is a fifteen-hour curriculum which presents the music and dance as entities in themselves, worthy of study in their own right. The second form, Curriculum B, is a fifteen-hour curriculum in a cross disciplinary form, seeking relationships between music, dance and socio-cultural variables. Analysis of variance was employed to establish the more effective curriculum form, and to ascertain the effects of the selected intervening variables upon the two Philippine music and dance curricula.

Internet address (if published online):

Yamaha, Suzuki, Kodály and Traditional Music Education: Some Music and Academic Achievements for (n=273) Students in School Grades 6 and 7

by Diane Bresciani

PhD thesis, University of Melbourne, Victoria, 1987.

Page length: 250 pp.

Supervisor(s): Graham Bartle and Gordon Stanley

Summary: Not available

Internet address (if published online):

The Role of Universities in the Development of Music Education in Australia 1885-1970

by Doreen M. Bridges

PhD thesis, University of Sydney, New South Wales, 1970.

Page length: 410 pp.

Supervisor(s): Prof D. Peart

Summary: The intention of this historical study is to show how universities have exercised a controlling influence on music education in Australia at a number of levels, to analyse the conservative nature of this influence, and to trace to their sources some of the problems and contradictions which beset music education in the last decades of the twentieth century. Though broadly chronological, the thesis deals with a number of interlocking aspects of development. These include the founding of the chairs of music, the establishment of conservatories under the aegis of the universities of Melbourne and Adelaide, the external music examination systems which these two universities copied from those exported by Britain, the rise of the university-dominated Australian Music Examinations Board, and the influence of the Royal Schools of Music on this Board's operations. Other related matters are the contribution of universities to music in general education, the training of music teachers, and the changing functions of university music education after World War II. By reviewing the curricula and examinations of university music departments and of the Australian Music Examinations Board and its antecedents over a period of some eighty years, the author demonstrates how the content and methods of British music education in the latter half of the nineteenth century were imported to Australia and nurtured by universities to the point where their influence (and the influence of later British music educators) continues to affect many aspects of formal music teaching. The dichotomy of conservatism and progressivism in university music education by 1970 is examined, and the author concludes that existing curricula and procedures need to be re-appraised to introduce 'comprehensive musicianship' relevant to the plurality of musics accessible to the contemporary student population. She recommends also the re-education of music teachers and the transformation of the AMEB system into an advisory service for teachers, parents, and students.

Internet address (if published online):

A study of pre-service students' thinking and making in a multi-arts context

by Patricia Broberg

MEd thesis, La Trobe University, Victoria, 1994.

Page length: pp.

Supervisor(s):

Summary: This study sought to observe and describe the artistic making and thinking of five preservice students across five arts areas, and to make inferences from these observations as to what their internal processes and thinking patterns may be. The subjects were observed during workshop sessions in art, dance, drama, music and literature (creative writing), in the first 14 months of their undergraduate course in early childhood education and care. Literature in the fields of the arts in education, psychology, and aesthetics is examined, taking particular note of the dichotomous relationship between cognitive and anticognitive views of the arts process. The theoretical position is taken that this process entails a transformation of ideas, images and feelings into a form or representation that, in the presence of belief and commitment to the task, can be a significant carrier of personal meaning. A feature of this research is the methodology, which is described as a 'two eyed' approach, partly structured or 'closed', and partly unstructured or 'open'. The application of key variables, identified a priori as having potential significance, provide a filter through which the making process is observed. Data were collected through observation, thick description, videorecording, and students' written responses. Surveys yielded information regarding prior experience in and attitudes towards each art form. Case profiles are presented, giving a vivid picture of the five students' making and thinking, and patterns of social, transformational and representational characteristics are discussed in terms of personal autonomy, working styles, thematic preferences, and contextual influences. Findings suggest that at this level, intellectual dimensions are subservient to social controls, particularly in group making. It is suggested that group making experiences may benefit both literal and nonliteral thinkers in different ways.

Internet address (if published online):

Recruitment and Retention of Boys in Choirs in Perth Metropolitan Co-educational High Schools.

by Eleanor Brockman

BMusEd(Hons) thesis, School of Music, University of Western Australia, Western Australia, 2005.

Page length: 162 pp.

Supervisor(s): Ms Andrea Stanberg

Summary: Recruiting and retaining males in choral ensembles is a challenge for choral directors throughout the world. Although there is little information available regarding choral programmes run in Western Australian high schools, it is generally known amongst music educators that very few boys participate. While research undertaken elsewhere in the world is of interest to Western Australian choral directors, many recommendations relate to choral classes run as part of the music curriculum, not to the extra-curricular choirs in Western Australia. This study aimed to identify what strategies are being implemented to encourage the recruitment and retention of boys in choirs in Perth metropolitan co-educational high schools.

The investigation involved two case studies of co-educational high school choirs containing a relatively high proportion of boys. Data was collected through interviews with the directors, questionnaires for the choristers, and observation of two rehearsals with each choir. The results were analysed and compared to research and theory in this field. Comparisons were also made between the opinions of the boys, the girls and the choral directors, to gauge the effectiveness of the current practices and to make recommendations of other possible strategies.

The results showed that choral directors can play a significant role in encouraging boys to participate in choir in high school but also that different strategies could be effective depending on the context of the school. A comparison of responses from the boys and the girls also indicated that generalisations could not be made about what worked for all boys and suggest it would be beneficial for directors to adopt strategies that cater for a variety of different learning styles and interests within their choirs. These findings supported many of the ideas outlined

by existing literature and have provided realistic examples of implementation for choirs in Perth Metropolitan co-educational high schools.

Internet address (if published online):

In search of a place for the arts : a case study of creative arts pedagogy in the 21st century classroom  
by Wendy Louise Brooks

MMus(MusEd) thesis, Sydney Conservatorium of Music, University of Sydney, New South Wales, 2010.

Page length: pp.

Supervisor(s):

Summary: This thesis documents the investigation of the implementation and development of a creative arts program, situated within a school environment of both physical and philosophical transformation. In conjunction with an extensive building program, major changes to the school's physical learning environments were reflected in pedagogical changes which incorporated an adoption of the Quality Teaching framework, as well as those relevant to 21st century educational thought. Observation, individual and focus group interviews were carried out by the creative arts teacher-researcher. The analysis of material culture and documents provided data for this ethnographic case study. Physical aspects of the learning environment were explored, and found to affect not only students' learning experiences and engagement, but also their comfort and ownership of the creative arts program. Further investigation into the learning environment considered the creative arts program in relation to the Quality Learning Environment dimension of Quality Teaching, documenting evidence of each of the elements therein. Varying degrees of student engagement, an important element, were evidenced within the program. Attempts to incorporate features of the insider classroom were hindered by a number of classroom relocations. However, its pertinence to both creative arts and to 21st century education was noted. Accommodation of the creative arts program within an open learning space resulted in major changes to both content and practice. These changes included the incorporation of higher order thinking skills and the utilisation of technology within the program, as well as significant changes in the role of the teacher.

Internet address (if published online): <http://ses.library.usyd.edu.au/handle/2123/7722>

Teaching Synthesizer Performance: Issues for an Instrumental Music Program for Synthesizer

by Andrew R. Brown

MEd minor thesis, University of Melbourne, Victoria, 1994.

Page length: 147 pp.

Supervisor(s): Mr Bruce Barlier

Summary: This paper is an examination of issues involved in teaching the synthesizer as a musical instrument. It formulates and explores areas of study which could form the foundation for a synthesizer curriculum and explores methodologies which have been successful in synthesizer teaching. It is set in a context where synthesizer teaching is beginning to be institutionalised in Victoria, Australia, and considers what effects this is having, or may have, on training synthesizer performers who have traditionally been self-taught. The study is based upon literature in electronic music and music education, on interviews with expert synthesizer performers and on case studies of synthesizer teaching from secondary and tertiary institutions. This paper draws upon these sources to identify important areas of study and issues which should be considered by those concerned with synthesizer teaching.

Internet address (if published online):

De-gendering the Electronic Soundscape; Women, Power and Technology in Contemporary Music

by J. Brown

MEd(T&D) thesis, Southern Cross University, New South Wales, 1995.

Page length: pp.

Supervisor(s):

Summary: This project focuses on women's relationships with technology in the context of contemporary music culture. The interplay between social constructs of gender, power and technology as they are enacted in a particular arena of artistic and economic activity are elucidated. The nature of this interplay is informed by prevailing regimes of truth which have emerged through historical processes and which surface in diverse social contexts, of which this is but one. Such regimes are identified and women's discourses within them. The thesis draws on a body of theory which lies at the conjunction of contemporary feminist critique and the later work of Michel Foucault on power and the technologies of the self to explore a model of power and which promises cogent strategies in the feminist project of reworking notions of gender and social agency. The inquiry enlists the perspectives of women students in a university school of contemporary music through a guided interview process. The technologies referred to include musical instruments both of traditional and twentieth century design, as well as a range of sophisticated systems of equipment used for recording and amplifying, for composing and arranging music. Through analysis of the interview data and through readings from social science and musicology, a dominant discourse, or regime of truth, is identified which privileges men and marginalizes women in the realm of techno-musical activity. Alongside this prevailing regime are women's discourses which both comply with and dissent from its assumptions. In examining these discourses, insights are sought into the processes by which women collude in their own exclusion from a male-colonised terrain, but all exercise power to insist on entry. The alignment of technology and asculinity in contemporary music creates serious training and employment disadvantages for women in many facets of the industry. The anomaly demands attention in the interests of socio-economic justice, in the interest of the industry itself through full utilisation of human resources and market potential, and in the interests of women's desires to expand their creative options and employment opportunities.

Internet address (if published online):

A Brass Instrumental Teaching Program for High School Hearing-Impaired Students: An Exploratory Study

by Kevin G. Brown

MMus thesis, Department of Music, University of Queensland, Queensland, 1987.

Page length: 290 pp.

Supervisor(s): Ms Winfred C. Apelt

Summary: This study involved the planning and administration of a brass instrumental program for hearing-impaired grade 8 students attending a regular metropolitan high school. The aim of the program was to determine whether hearing impaired students could achieve a level of proficiency in playing a brass instrument which would qualify them for entry to the school's beginners' band. Questionnaires were completed by parents and teachers to provide information concerning students' classroom behaviour, attitudes to and relationship with peers, music listening habits and the child's reaction to being included in the program. Early in the study each student undertook a pre-test designed to measure pitch, melodic discrimination and pattern discrimination. Progress in learning the instrument of choice was assessed by a post-test which included an instrumental reproduction test, together with a subjective evaluation of the degree of student's technical competence achieved by the instructor who is a professional musician. A case study approach was adopted throughout. Results of the study indicate that some hearing-impaired students are capable of reaching a level of proficiency in playing a brass instrument sufficient to qualify them for entry to a beginners' band. For others, physical inadequacies are a limiting factor. Learning a musical instrument represents but one of many opportunities open to first year high school students and, for some, other priorities such as sport take precedence. In conclusion, the study attempted to identify factors which could help make future brass instructional programs with the hearing-impaired more successful.

Internet address (if published online):

Musical Thought Process in the Musical Inventions of Young Children

by Pamela Bryant

MMusEd thesis, Edith Cowan University, Western Australia, 1996.

Page length: pp.

Supervisor(s): Assoc Prof J. Williamson

Summary: Not available

Internet address (if published online):

A Comparison of Bartok's Pedagogic Piano Music with Piano Tutors Currently in Use in Australia

by J.R. Bryson

BA(Hons) thesis, Department of Music, University of Sydney, New South Wales, 1969.

Page length: pp.

Supervisor(s):

Summary: Not available

Internet address (if published online):

Music, Marimbas and Children

by Susan Buchan

MEd Victoria University, Victoria, 2013.

Page length: 155 pp.

Supervisor(s): Prof Maureen Ryan

Summary: This is a study of the meaning that a group of Year 4 primary school children made of their participation in playing marimbas and "wacky" instruments with Artist-In-Residence, Jon Madin. The approach to music-making of the Artist-In-Residence is one which is participatory, inclusive and accessible, and which places value on children's active engagement in music-making.

Many children in Australian Government primary schools do not have access to classroom music education programs, and for some children their participation in Artist-In-Residence programs may be one of the few music education experiences in which they can actively participate. It is important to know the meaning that children make of their participation.

Data from the children's participation provides rich insights into the children's experience of music-making and the meaning that they derived from it.

The findings suggest that some of the children derived significant personal meaning from their participation in music-making. The findings also revealed apprehension amongst children from a school situated in an area of low socio-economic status about active involvement in music-making. The meaning that children made of their involvement suggests that in addition to promoting children's participation in making music of high artistic merit for presentation to others, there may be value in promoting approaches to music education which focus more on the processes of participation. Such approaches may be less likely to cause apprehension amongst children and may have benefits for children's development and well-being.

Internet address (if published online):

Body Mapping: Self-reflective Views of Student Musicians

by Heather Joan Buchanan

PhD thesis, University of New England, New South Wales, 2010.

Page length: pp.

Supervisor(s): Dr Terrence Hays and Dr Ingrid Harrington Prof Victor Minichiello

Summary: This study examines student musicians' perceptions of their performance and development as a result of using Body Mapping (BMG) technique. A qualitative research design guided by an interpretive framework was used to collect data from undergraduate students and their studio teachers at an American university. Data involved in-depth interviews, self-reflective journals, and course materials. A typology for how participants were able to master BMG in performance is used to describe their experiences and learning outcomes. The main findings show BMG positively impacted the majority of students in the study. The data reveals enhanced ability for musical expression (e.g. dynamics, phrasing, conveying emotional information), the ability to focus more easily on elements contributing to expressive outcomes, and greater personal confidence to be musically expressive. The study also shows improvements in technical development and performance skills including a perception of a clearer understanding of breathing, better physical coordination and flexibility, enhanced arm movement, improved articulation, feeling centered or grounded, the ability to retain focus under pressure, and the freedom to make artistic choices during musical performance. BMG enhanced students' development of self-awareness which was demonstrated by their ability to find solutions to technical challenges, understand how tension inhibits movement, increase their awareness of movement pattern consequences on pain symptoms, and gain more accurate perceptions of movements. Some participants reported an absence of playing-related pain at the end of the study. All shared a belief in the value of BMG derived from positive personal experiences and observation of improvements in others. Many students displayed characteristics of successful self-regulated learners. Determinants of student success included a positive attitude, consistency of work, realistic expectations, ability to transform problems, willingness to commit sufficient time to the process of change, and positive studio teacher support. BMG also shows promise for inclusion in a therapeutic team-approach for treatment of playing-related pain/injuries. In sum, the study confirms the efficacy of BMG instruction for enhanced technical and performance outcomes in musical settings. Study outcomes are relevant for musicians, educators, and health practitioners in the field of music medicine.

Internet address (if published online):

An Investigation into The Standards Curriculum in Music Education in America, the United Kingdom and Victoria, 1992-2000

by Harold Burke

MEd research paper, Faculty of Education, Monash University, Victoria, 2002.

Page length: 83 pp.

Supervisor(s): Dr Jane Southcott

Summary: This study investigates the rationale and the effects of introducing national, and state standards in classroom music education in state maintained schools in the USA, the UK, and Victoria 1992-2000. The introduction of standards-based education with its focus on subjects of economic importance in the curriculum has effected the teaching of classroom music in state schools in the USA, the UK, and Victoria.

Indications are that standards-based music education has been problematic for music teachers. Recent research into music education in Victorian state schools reveal a number of concerns that require investigation. A review of the UK and USA literature discloses that state maintained schools are apparently experiencing similar problems to Victoria. This is of considerable concern as many of the curriculum developments that were undertaken in Victoria during the 1990s were first implemented in the UK and the USA.

The Victorian developments were inaugurated in the UK and the USA in the 1980s. The UK legislated for a National Curriculum in 1988, and the USA in 1994. Although Australia developed procedures for a national curriculum,

political disparity resulted in Victoria establishing its own standards curriculum based on the Australian National Curriculum documents.

In Victoria a standards-based curriculum, the Curriculum Standards-Framework was introduced in 1995. This curriculum established the Arts KLA and the policy of integrated arts. This action reduced the time available for classroom music education in both primary and secondary schools in Victoria. This curriculum has resulted in primary school students entering high school without musical skills, making it difficult for them to continue music in the senior school. Standards-based education has had some positive benefits for music education in that it has shown the need for music educators to advocate and formulate policies for music education.

Internet address (if published online):

Conflicts and Misconceptions in the Development of Creative Music Education in Victorian State Secondary Schools 1950-1988

by Harold Burke

PhD thesis, Faculty of Education, Monash University, Victoria, 2010.

Page length: 519 pp.

Supervisor(s): Dr. Jane Southcott

Summary: This thesis investigates the introduction of creative music education in state secondary schools in Victoria (Australia) 1957-1988. The issues and contentions and the methodology used in the thesis are first identified. A review of the relevant substantive literature then contextualizes this study. Victoria has always been influenced by overseas curriculum developments, first from England and then the USA during the 1960s. After nearly fifty years of curriculum stagnation, Victoria introduced a radical curriculum initiative in the late 1960s that is still effecting music education in the state today. During this period, a number of Victorian state secondary school music teachers took advantage of this development and introduced the English creative music movement that had developed during the early 1960s. Creative music education in the USA developed differently to that of England. The introduction of creative music education has been a contentious issue for classroom music education in England, the USA and to an extent in Victoria. The advancements made in technology and the changes in society during the Cold War introduced a number of far-reaching curriculum initiatives to education in the USA that involved the search to discover students with creative potential. These initiatives effected the development of creative music education. The way in which universal secondary education was established in England during the 1950s and Victoria in the 1960s, consequently effected how creative music education developed. The complex nature of creativity and the research that led to the development of creative music education in the USA and England is first explored. In subsequent chapters, the new curriculum initiatives that effected creative music education are investigated.

A number of broad-based themes have been chosen as a method of constructing the historical information for this study. The themes are; curriculum developments and conflicts, skill development and curriculum reform, the creative music innovators, research and policy review, integrated studies and small group work, teacher education: preservice and inservicing. As well as these six themes, developments in creativity research will discuss the development of creativity in the USA and England and the effect this research has had on creative music education in those countries.

Three contentions have been selected as a means of interpreting the data. The counterproductive short-term curricula reform discusses the difficulty music teachers in England the USA and Victoria have faced in dealing with the continual introduction of short-term curricula reforms that have been part of education since the 1960s. Applying curriculum philosophies and rationales to schools discusses the effect two contrasting philosophies of education have had on the development of creative music education in the USA, England and Victoria. The third contention, the recurring accountability and assessment cycle in education discusses the difficulties many schools have faced in attempting to introduce the measures of accountability that different governments since the 1960s have enacted in an attempt to improve standards in education.

The final chapter draws together the themes that ran throughout the chapters of this thesis. Conclusions are given

regarding the three contentions that were discussed at the start of the thesis and the thesis concluded.

Internet address (if published online):

A Study of the Relationship between Task Design and the Experiences of Composition in Senior Secondary Music Students

by Pamela A. Burnard

MMusEd thesis, University of Queensland, Queensland, 1995.

Page length: 160 pp.

Supervisor(s): Prof G.Evans and Prof B. Van Ernst

Summary: Experience in the role of composer is regarded as an essential component in music learning. However, there is limited knowledge of how students actually learn, interact with, or are influenced by the types of tasks used to initiate compositional activity, particularly at the senior secondary level. This study examines how task designs, the compositional context set by the musical requirements, influence students' experience of composition. A total of forty-four compositions were collected from a class of eleven Year 11 music elective students over one school year. In addition to the analysis of draft and final forms of compositions, data were obtained as self-report documents including 'Composer's Diaries', 'Composer Writes Pages', and questionnaires. Data were presented in two ways involving a larger comparative study and a sampling of several case studies. The findings of this study suggest that the conditions set by tasks determine how students relate to composition and the nature of musical outcome. There were indications that students experience task constraints and freedom differently, in part determined by their working styles, background, and self-concept as composers. Overall, constraint and freedom were identified as artistically significant in the realisation of a composition. Implications for teaching practice include the suggestion that tasks should differentiate between 'instructional' tasks for learning and 'composition' tasks which empower students to participate as makers in the role of artistic creator.

Internet address (if published online):

'Into Different Worlds': Children's Experience of Musical improvisation and Composition

by Pamela A. Burnard

PhD thesis, University of Reading, Overseas - UK, 1999.

Page length: pp.

Supervisor(s): Prof Anthony Kemp

Summary: This study explores children's experience of improvising and composing and seeks to discover how children participate and reflect on creating music. Two questions guide this investigation: (i) what constitutes the dimensions along which children move between improvising and composing and (ii) how do children's reflections of their lived experience provide insight into the intention which directs their processes of music making. A multi-ethnic, comprehensive Middle School in West London, England, served as the research site. Eighteen self-selected 12-year-old children participated in 21 weekly music making sessions over six months. Drawn from phenomenological traditions and framed by a constructivist-interpretative perspective, an ethnographic approach using a multi-method research plan was designed. Ethnographic strategies of observation, interview, and the examination of musical artefacts produced data for analysis which was informed by grounded theory. It was found that children experienced improvising and composing differently according to context and intention. Children described improvisation and composition as distinct forms distinguished by bodily intention, as interrelated forms co-existing functionally in context, and as inseparable processes, that is, composing through improvising and improvising by composing. These findings imply that teachers and researchers of children's music making should realise the value of

improvisation and composition to music teaching and learning. Children require a wide range of opportunities to experience music making and music interactions in varied performance contexts. Children need improvising and composing experiences that enhance musical meaning and give prominence to the reflective nature of creating music. This study reveals children's high levels of insight into their own improvisatory and compositional processes and suggests that teachers develop pedagogy that encourages children's reflection on the music they create.

Internet address (if published online):

The Development of an Instrument to Evaluate the Musical Achievement of Fourth Grade Pupils who have experienced the Kodály Method in an English Speaking Country

by Leonard J. Burtenshaw

PhD dissertation, University of Colorado, Overseas - USA (Boulder), 1982.

Page length: pp.

Supervisor(s):

Summary: Not available

Internet address (if published online):

The Effect of Non-Visual Conductor Activities on the Quality of an Instrumental Ensemble as Judged by Eisteddfod Scores

by Russell Burton

MMus thesis, Department of Music, University of Adelaide, South Australia, 1997.

Page length: 114 pp.

Supervisor(s): J. Rosevear and Dr W. Bourne

Summary: Not available

Internet address (if published online): <http://digital.library.adelaide.edu.au/theses/09MUM/09mumb974.pdf>

The Introduction of the Music of Ethnic Minority Groups into Queensland State Schools

by James M. Butcher

MA(Qualifying) thesis, Department of Education, University of Queensland, Queensland, 1977.

Page length: 94 pp.

Supervisor(s): Department Of Education

Summary: Not available

Internet address (if published online):

The Development of a Guide to assist the Queensland Primary School Teacher in introducing the Music of Other Cultures into the Classroom, with particular emphasis on the Music of Australian Aboriginal and Migrant People  
by Judith M. Butcher

MA thesis, Department of Music, University of Queensland, Queensland, 1981.

Page length: 379 pp.

Supervisor(s): Dr Gordon Spearritt and Dr Fred Rees

Summary: Despite the increasing cultural diversity of school-aged population in Queensland today, it would appear that, to date, little use has been made in Queensland schools of the music of Aboriginal or migrant groups within the local community. Therefore, the purposes of this study were: (i) to examine and select from various ethnic communities certain materials for use in the primary school; (ii) to implement on a small scale the teaching of this material; and (iii) from the research findings produce a guide which might assist the Queensland primary school teacher in presenting the music of other cultures in the classroom. In preparation for teaching ethnic music in primary schools, an examination was made of: (i) the teacher's role in the presentation of ethnic music; (ii) the consideration of objectives; (iii) possible approaches to the presentation of such music; (iv) the selection of materials and classroom activities to be used; and (v) teaching ethnic music through interdisciplinary study. Teaching units in music were undertaken using resources selected from Aboriginal, Dutch, Greek, Vietnamese and Italian cultures. The teachers were selected from eleven Queensland State schools, with class levels ranging from pre-school to Year 7. The teaching was done over a period of 2 years. The guide offered here is the result of exchanges of ideas with the teachers as they worked on the project. Ideas were tested and revised and, as a result, the guide was developed. Teachers were asked to evaluate their own units and to report on teaching problems. They were also asked to report on the reactions of children, parents and other teachers to the project. As a result of the study the following conclusions were reached: (i) where taught, ethnic music may contribute to the development of children's appreciation of, respect for, and interest in, cultures other than their own; (ii) children of both pre-school and primary levels have the ability to cope with a study of ethnic music, provided that the information and material is aimed at their respective learning levels; (iii) there is a definite interest and co-operation on the part of migrant people regarding the teaching of aspects of their culture, particularly music, to primary and pre-school children; (iv) there is sufficient material available in the community for such a project; (v) teachers appear to be interested in teaching music if such material and information are readily accessible; and (vi) while problems in the teaching of ethnic music exist, these problems are mainly teacher-oriented and are not insurmountable. In the thesis are included: examples of songs from various cultures; diagrams of outlines of possible teaching units of Aboriginal and migrant music; and sample lessons in teaching Aboriginal music. Included in the Appendices are additional songs suitable for use in the primary school and a list of selected public and commercial sources of information on ethnic music materials. An extensive bibliography is included.

Internet address (if published online):

Music as a Cognitive Developing Activity: Implications for Learning and the Learning Disabled Child  
by Patricia L. Bygrave  
MEd thesis, Canberra College of Advanced Education, Australian Capital Territory, 1985.  
Page length: 158 pp.  
Supervisor(s): Dr K. Crawford

Summary: Various cognitive learning theories have been examined for the purpose of considering music as an activity developing cognitive processes. It was felt that an exploration of these theories could offer insights into how music can be used to demonstrate cognitive development in learning and in children with learning disabilities. In an attempt to illustrate the relationship between music and cognition, concepts in the theories of Piaget, the Neo-Piagetians (Case, Pascaul-Leone, Biggs and Collis), Bruner, Ausubel, Vygotsky, Luria and Leont'ev have been discussed in association with music activities. It is argued that music can be identified as a cognitive activity and applied to learning and to learning disabilities through recognised special education approaches; these include perceptual-motor, multi-sensory, language-development related, developmental and behavioural. The theories of Vygotsky, Luria and Leont'ev - the 'troika' - are considered in greater detail. Their theories, although focussing on concepts of language in cognitive development, appear to offer a means for the wider application of music to cognitive development. Vygotsky's developmental hierarchy, Luria's brain functional system, and Leont'ev's theory of activity have been amalgamated into a theoretical framework demonstrating the processing of information through music activity leading to cognitive development. This framework provides for an investigation into

learning capacities and learning potential, relevant to cognitive development in learning and in the learning disabled child.

Internet address (if published online): <http://erl.canberra.edu.au./public/adt-AUC20060622.143654>

Music and the Development of Listening Skills in Children with Learning Difficulties

by Patricia L. Bygrave

PhD thesis, Department of Music, Macquarie University, New South Wales, 1991.

Page length: 467 pp.

Supervisor(s): Dr S. Bochner

Summary: The study reported in this thesis was derived from an interest in the role of music for children experiencing learning difficulties. This interest was extended to determine whether participation in music activities can facilitate the academic, cognitive, and social development of children with learning difficulties in the classroom. Information in the literature indicates that music is a cognitively challenging activity involving skills of attention, comprehension, memory, problem solving, social, and listening. A difficulty lies however, in accounting for the acquisition of these skills through music. This study utilised the skill of listening, a component of music programs in use in Australian schools, to examine whether music activities could develop cognitive processing skills in children with learning difficulties. Two programs identified with developing listening skills, a music program and a story-telling program, were implemented by teachers with students.

Internet address (if published online):

The processes used by high school music instrumentalists when improvising music and the factors which influence those processes

by Michael Caesar

MEd thesis, University of Canberra, Australian Capital Territory, 1999.

Page length: pp.

Supervisor(s):

Summary: The purpose of this study was to build upon the growing body of knowledge relating to music improvisation by investigating the processes used by high school music instrumentalists when improvising music and the factors that influence those processes. Many factors contribute to music improvisation skill and they must all be taken into account when investigating the music improvisation processes of high school music students. The theoretical framework of this study was based on the complex interactions that take place simultaneously between three identified ensembles of factors. The three ensembles of factors were: 1. The student profile which included general information and detailed aspects of prior music experience. 2. Enabling skills which included audiation ability, the ability to play music by ear and kinaesthetic abilities. 3. Improvisation processes including, creative processes, cognitive strategies and group or solo contexts for music improvisation. Taking into account the exploratory nature of this study, the single embedded case study design, involving 12 high school music instrumentalists aged between 13 and 15 years, offered the necessary potential to cope with the wide variety of evidence. The formal survey was used to gather information that would establish a detailed profile of each student. The Test of Ability to Audiate and Ability to Play by Ear (TAAAPE) was used to measure students' ability to audiate and play music by ear. Similarly, in order to explore the relationships between improvisation processes, enabling skills and the profile of each student, the Improvisation Ability Test (IAT) was used. This test provided authentic music improvisation experiences in both group and solo contexts. Both tests were scored by two independent judges and the researcher. Finally, the focused interview was used to establish the cognitive strategies used by the students when undertaking the various music improvisation tasks. The ability of the case study design to handle both qualitative and quantitative data proved to be useful in this study. Two major findings

emerged from the analysis of the data: 1. The first was that the processes used by this small group of students when engaged in music improvisation were unpredictable. 2. The second major finding relates to evidence that supports the theory of an interaction between the three ensembles of factors as presented in the theoretical framework of this study. However, contrary to what might have been expected, the study further indicated that the interaction of these factors, in the context of the music improvisation processes used by these individual students, did not follow or produce any specific patterns. It was not within the scope of this study to seek the emergence of a model for teaching music improvisation to high school music instrumentalists. However, it has opened the path for further research which could result in the development of such a model.

Internet address (if published online): <http://erl.canberra.edu.au./public/adt-AUC20050214.143037>

Philosophy, policy, practice visions and realities of cultural diversity in selected primary music classrooms in Brisbane and Singapore

by Melissa Anne Cain

PhD thesis, Queensland Conservatorium of Music, Griffith University, Queensland, 2011.

Page length: pp.

Supervisor(s):

Summary: Music educators are busy people, dealing with a crowded curriculum, an assortment of teacher duties, and the pressure to create and present performances at different grade levels. Everyday obligations leave teachers little opportunity to reflect on their work and to critically assess the values which underlie their educational choices. Practical survival, suggests Broomhead, "is a more potent motivator than ensuring the philosophical soundness of daily classroom activities" (2004, p. 21). Over the past twenty-five years, school music programs across the globe have increasingly aimed at being more diversified and culturally inclusive. This has been an outcome of policy makers, theorists, and practitioners responding to changes in contemporary school populations and societies, the result of decolonisation, economic migration and other aspects of globalisation. These cultural and demographic changes have led to some music programs being modified and expanded to better reflect the cultural diversity of student bodies, but seem to have barely affected others. In order to examine this trend, this thesis investigates the occurrence, place and role of cultural diversity in a selection of primary music programs in Singapore and in Brisbane, Australia, highlighting the ways in which philosophy, policy, curriculum and teacher training influence teacher practice. The three main objectives of this study are: 1) to provide an overview of current practices in this field in both cities; 2) to examine the appeals for more diverse music programs by current music philosophers and the rhetoric of policy makers in response to these requests; and 3) to report on discrepancies between policy and actual practice occurring in primary music classrooms and teacher training, and the challenges and obstacles teachers face when attempting to include a variety of music cultures in their programs. Between June 2008 and February 2010, data was collected at twenty primary schools and six teacher training institutions in Singapore and Brisbane through 44 interviews, extensive observation of music classes and scrutiny of curricula and policy documents. In both cities, one can find examples of schools with a strong focus on Western musical concepts and skills, and also schools committed to providing students a music education based on a greater diversity of music cultures. These cities provide an interesting contrast with respect to the history of nation building, governance, cultural policy, educational policy and cultural make-up, while also presenting many similarities. The choice of these specific research locations was also informed by my own teacher training and teaching experience in both cities, which has led to a personal interest in researching the changes in music education programs over the past twenty-five years, and has facilitated access to people and sources. This document opens with an auto-ethnographic introduction in order to highlight how my education and work experience has led me to research this topic. This section introduces the research questions and a description of the methodology used, which is in turn informed by an extensive review of relevant literature. The importance of philosophical inquiry and critical reflection on teacher practice is reiterated throughout this thesis. Key themes are summarised and highlighted in the personal reflections that conclude each chapter. These reflections have allowed me to critically analyse the research topics and the role they play in my own teaching situation. It has been

beneficial for me to weigh up the various positions presented by theorists writing on culturally diverse music education, and to make professional decisions on the major issues that affect my practice. I believe my teaching has already been positively impacted by this exercise, as I have been encouraged to revisit these issues frequently and make changes accordingly. Through the analysis of interview data several main themes emerge. The findings across these themes highlight that while many music teachers are indeed making attempts to address a variety of music cultures in their classrooms, several influential factors such as state and national educational policies, music curriculum documents, teacher training courses and most importantly constructs – professional and personal philosophies of music education – greatly impact the success and continuance of these attempts. In this way, this study aims to provide important insights to inform teachers, teacher educators and policy makers about the current state of cultural diversity in primary music classrooms in Brisbane and Singapore. It highlights examples of best practice and presents recommendations to developers of educational policies and school curricula. In addition, it is anticipated that results of this study may inform changes in teacher training in other parts of the world, with the aim of equipping educators to be more competent and confident in addressing cultural diversity in the music classroom

Internet address (if published online): <https://www120.secure.griffith.edu.au/rch/items/c844bc42-fff7-6de8-515e-35207f6c96c1/1/>

A Preliminary Survey of the Information Needs of Practical Music Teachers in New South Wales

by M. Caldwell

Mlib thesis, University of New South Wales, New South Wales, 1980.

Page length: pp.

Supervisor(s):

Summary: Although there have been many user studies and reports on information needs of various user groups in the past fifteen years, nothing has appeared so far on the information needs of practical music teachers. The aim of this study was to examine the information needs of a group of practical music teachers in New South Wales to find out the type of information they require, the sources that were used and whether they were considered satisfactory, and to identify some of the factors which influenced the choice of information seeking methods and sources. Four hypotheses were formulated to test the data that was collected. A questionnaire was distributed to a sample of 150 teachers. It was found that the majority of teachers taught keyboard, had been teaching for more than fifteen years and although most had quite extensive personal libraries, 71% had searched for music outside their own collections in the past year. Although the majority of respondents had access to a library, only 35% had items on loan. There was a greater need for sheet music than for information about music and a general lack of knowledge about services offered by libraries. These trends indicated that a fuller study could provide useful data for establishing appropriate information services for practical music teachers.

Internet address (if published online):

The Relationship Between Scientific Understandings of Voice and Current Practice in the Teaching of Singing in Australia.

by Jean Callaghan

PhD thesis, University of Western Sydney, New South Wales, 1997.

Page length: pp.

Supervisor(s): Dr Trevor Cairney and Dr John Carmody

Summary: The teaching of singing has traditionally been largely an oral, master-apprentice, process based on shared knowledge of musical form and vocal style. Many components of the vocal mechanism cannot be seen, and teaching has relied on expert practitioners conveying

experiential knowledge to students through demonstration and description of the results to be achieved and of the accompanying sensations. This tradition continues today, but many of its underlying social and musical assumptions no longer hold. Moreover, scientific knowledge of vocal function and vocal health has increased greatly in recent decades, with new technology capable of displaying the larynx in operation, measuring muscular effort, and acoustically analysing vocal sound. The research addressed five key questions: 1. What is the current body of voice science knowledge relevant to singing? 2. What do singing teaching practitioners currently know about voice? 3. How do practitioners' understandings of voice influence their teaching of vocal technique? 4. How does singing teaching in Australia relate to bel canto precepts? 5. How does singing teaching in Australia relate to voice science? To answer these questions, data were collected from a survey of the literature of voice science relevant to singing, and from an interview survey of singing teachers in Australian tertiary institutions. Using the methodology of grounded theory, the interview data on voice were analysed in categories identified as common to both voice science and practitioner understandings: breathing and breath management; phonation; resonance and articulation; registration; vocal health; and control of the voice. Comparison of the voice science data and the practitioner survey data showed a disparity between the knowledge and approach of the two fields. Most Australian singing pedagogy, although strong in its commitment to experiential learning and to individual students' development, is practised with incomplete knowledge of vocal physiology and acoustics, and/or misinformation with respect to some aspects of vocal functioning. Analysis of survey data also indicates that practitioners see themselves less as teachers than as singers who teach, and that this role perception carries values that moderate voice knowledge and approaches to teaching. The implications of this conclusion for the professional training of singing teachers in Australia are discussed and suggestions made for further research.

Internet address (if published online):

A Comparison of Music in Certain Selected Independent Schools in England and Australia

by Mervin Callaghan

MMus thesis, University of Melbourne, Victoria, 1983.

Page length: pp.

Supervisor(s): Faculty Of Music

Summary: Not available

Internet address (if published online):

The Class Teaching of Music in State-Supported Schools in Victoria, 1853-1905

by Alexandra E. Cameron

BEd thesis, School of Education, University of Melbourne, Victoria, 1956.

Page length: 163 pp.

Supervisor(s): Dr E. L.French

Summary: The aim of the project was to reveal:1) the history of the introduction of the class teaching of music into state-supported schools in Victoria and to trace its subsequent development between the years 1853-1905;2) the different methods of training general class teachers and specialists in the art of teaching music;3) the methods of teaching music in class, with song and text books used and prescribed; and4) the place given to music in the education of children.

Internet address (if published online):

The Class Teaching of Music in Secondary Schools Victoria 1905-1955

by Alexandra E. Cameron  
MEd thesis, School of Education, University of Melbourne, Victoria, 1969.  
Page length: 387 pp.  
Supervisor(s): Dr E. L. French

Summary: The investigation was concerned with the development of the class teaching of music in Victorian secondary schools during the years 1905 to 1955. The aim was to present information about the inherited traditions in school music which existed in Victoria during the early part of the second half of the nineteenth century, to note the specific foundations for future development which were laid in Victoria during the late nineteenth and early twentieth centuries and, through a study of the activities of institutions suspected of being major contributing influences, to trace a possible continuous line of development in the class teaching of music in Victorian secondary schools from 1905 to 1955. The method of inquiry was mainly historical. A wide range of related material was read, available primary sources used, the aid of relevant secondary sources sought, and a number of people who had been intimately associated with activities related to the inquiry were interviewed personally. As anticipated, the major contributing influences in the development of music in Victorian secondary schools were the University of Melbourne, the Victorian Education Department, the Australian Music Examinations Board and the Victorian School Music Association. Early in the investigation it was clear that a succession of leaders had emerged from within these particular institutions. These leaders, being aware of the music traditions already established in Victoria and conscious of the need to continue a line of development in music education suited to the particular needs of children in Victorian schools, were also in positions of authority from which to encourage or initiate ideas and to become instrumental in having them implemented. All the ideals and aims of the various leaders in music education during the period from 1905 to 1955 were doubtless not realised fully by the end of this period, but it was clear that real progress had been made. Music education itself was a greatly enriched experience in the classroom and its development in secondary schools was a part of the settled education policy in the State of Victoria.

Internet address (if published online):

Is musical achievement linked to learning styles? An investigation into a Year 6 Instrumental Band Program  
by F.M. Camp  
MEd thesis, Graduate School of Education, The University of Melbourne, Victoria, 2009.  
Page length: pp.  
Supervisor(s): Dr Neryl Jeanneret

Summary: This study examines the question of whether musical achievement is linked to learning styles. The research study focuses on issues of multiple learning style definitions, positive and negative aspects of testing for learning styles. Additionally the arguments for and against the identification and matching of learning styles is explored. Popularity, commercial appeal and avenues to achievement are major issues arising out of the literature. The research group is a Year 6 Band Program at a Prep to Year 12 school in the north-west suburbs of Melbourne. Participants included 56 students who play a range of band instruments for the first time. Academic results from students' musical performances were compiled and compared to the results of a learning styles questionnaire. The questionnaire used was Reid's Perceptual Learning Styles Preference Questionnaire (PLSPQ). Learning style questions covered 6 major styles- Kinesthetic, Individual, Group, Auditory, Visual and Tactile. Results from the questionnaire were analysed in a quantitative manner. Five analyses were run derived from the questionnaire data pertaining to: the whole cohort, gender, instrument type, achievement level and the combination of all variables. Results showed that differences lie between gender and achievement level. Levels of achievement across the participants were exceptionally high therefore certain components of the research question could suggest further research into medium to low achieving students. Nonetheless, insight into learning styles of beginner instrumentalists is found and informing of educational practice is concluded. With this stated, ground has arguably been established for further research into this topic.

Internet address (if published online):

Every day a field day : language in the music classroom

by Marie Veronica Gallagher Campbell

EdD School of Educational Studies, Faculty of Education, La Trobe University, Victoria, 2005.

Page length: 197 pp.

Supervisor(s):

Summary: In this thesis, I explore pedagogical practice in the music classroom drawing on action research and grounded theory. I focus on the impact that research and reflection make to the professional life of a teacher who aims to provide an optimum learning environment for her students and the role that language may play when it is given conscious attention. I highlight part of my journey towards understanding classroom events. Practical examples and methodological scrutiny demonstrate that the sole researcher may carry out 'field work' in a rigorous manner, fulfilling the criteria for 'trustworthiness'. I demonstrate that problems may be approached differently and work satisfaction increased when teachers incorporate research into their regular practice. The philosophical framework underpinning this thesis is informed by continental philosophy and post-structuralist theory. There is awareness that practices and discourses become 'naturalised' or ingrained and no longer are available for questioning. The examples in the thesis demonstrate that the daily events of the classroom are never mundane, rather they are redolent with meaning and that delving into the margins and gaps of situations reveals hidden assumptions and presuppositions. The teacher-as-researcher perspective allows presuppositions and prejudices to be exposed and practice to be rethought to heighten the quality of learning. The practitioner research in this thesis is as much about re-seeing what is happening in the classroom as about attempting new approaches and evaluating them. New approaches are ways forward that have their beginnings in reviewed assumptions. This thesis demonstrates that research, reflection and engagement with research literature invigorate teaching practice.

Internet address (if published online):

The Development of A Master's Degree in Keyboard Performance Pedagogy for Implementation in Australian Tertiary Institutions

by Gemma Carey

MMus thesis, School of Music, Griffith University, Queensland, 1997.

Page length: pp.

Supervisor(s):

Summary: The purpose of this thesis is to develop a comprehensive post-graduate course in Keyboard Performance Pedagogy suitable for implementation in Australian tertiary institutions. The thesis commences with a review of the literature outlining the history and development of keyboard pedagogy courses from this, the essential requirements of a Master's course at the post-graduate level are established. The following three post-graduate keyboard pedagogy courses currently being offered in the United States, are examined in order to review the essential requirements and their practical application: (1) Westminster Choir College of Rider University, Princeton in association with The New School for Music Study, Princeton, New Jersey; (2) Northwestern University School of Music, Chicago, Illinois; and (3) Catholic University of America, Washington D.C. From these case studies the thesis identifies the influences which are likely to affect the introduction, conduct and requirements of a Master's pedagogy course in an Australian tertiary institution. A model for an Australian Master's is then proposed. The thesis concludes with a comparison and review of the proposed course structure in relation to the ideal requirements.

Internet address (if published online):

New Understanding of "Relevant" Keyboard Pedagogy in Tertiary Institutions  
by Gemma M. Carey

EdD thesis, Queensland University of Technology, Queensland, 2004.

Page length: pp.

Supervisor(s):

Summary: In current times, issues of curriculum relevance are driving a raft of reforms and reviews in higher education. The unmet needs of students in terms of employment outcomes, particularly in the area of the performing arts are increasingly a matter of concern. For tertiary music training institutions, the need to attach greater importance to student needs has forced a more critical reappraisal of curriculum priorities. An effect of this has been ongoing contestation and debate within music institutions about the nature and purposes of music curriculum as a university offering. This thesis examines the implications of the above by undertaking an investigation into the relevance of keyboard curriculum, as it is currently understood in one tertiary institution, a Conservatorium of Music. It examines the contestation over student needs that is apparent within the curriculum of keyboard within such an institution. The aim is to improve the institution's capacity to respond appropriately to "student needs" by better understanding issues about curriculum relevance. This is done by investigating how needs become articulated within this particular institution and curriculum domain and by investigating the effect these needs articulations have on the practices of those who teach and those who learn within this domain. The study uses the conceptual work of Nancy Fraser (1989) and Elizabeth Ellsworth (1989) and a doctoral study by Erica McWilliam (1992), to focus on needs articulations or needs talk that is related to the needs of keyboard students within this Conservatorium. This talk, which is generated in management, staff and student texts, is examined as produced out of systems of language use that are employed within and outside the Conservatorium. The analysis of the talk treats the contestations and struggle over student needs in the Conservatorium as products of, and productive of, power relations. The analysis reveals discourse communities that are not only fractured from within but which share very little common language. It demonstrates how systems of language use at work within the Conservatorium marginalise students at the same time as they permit the institution to continue its traditional work and practice. The study clearly demonstrates how the institution itself is actively producing "failing" and "blaming" students as discursive subjects. The conclusion is drawn that more attention needs to be paid to building shared communities that share a common discourse, rather than trying to wedge more "relevant" material into the curriculum.

Internet address (if published online): <http://adt.library.qut.edu.au/adt-qut/public/adt-QUT20050204.152425>

New Understanding of 'Relevant' Keyboard Pedagogy in Tertiary Institutions

by Gemma Marian Carey

EdD thesis, School of Cultural and Language Studies, Faculty of Education, Queensland University of Technology, Queensland, 2004.

Page length: 196 pp.

Supervisor(s): Prof Erica McWilliam

Summary: In current times, issues of curriculum relevance are driving a raft of reforms and reviews in higher education. The unmet needs of students in terms of employment outcomes, particularly in the area of the performing arts are increasingly a matter of concern. For tertiary music training institutions, the need to attach greater importance to student needs has forced a more critical reappraisal of curriculum priorities. An effect of this has been ongoing contestation and debate within music institutions about the nature and purposes of music curriculum as a university offering

This thesis examines the implications of the above by undertaking an investigation into the relevance of keyboard curriculum, as it is currently understood in one tertiary institution, a Conservatorium of Music. It examines the contestation over student needs that is apparent within the curriculum of keyboard within such an institution. The

aim is to improve the institution's capacity to respond appropriately to 'student needs' by better understanding issues about curriculum relevance. This is done by investigating how needs become articulated within this particular institution and curriculum domain and by investigating the effect these needs articulations have on the practices of those who teach and those who learn within this domain.

The study uses the conceptual work of Nancy Fraser (1989) and Elizabeth Ellsworth (1989) and a doctoral study by Erica McWilliam (1992), to focus on needs articulations or needs talk that is related to the needs of keyboard students within this Conservatorium. This talk, which is generated in management, staff and student texts, is examined as produced out of systems of language use that are employed within and outside the Conservatorium. The analysis of the talk treats the contestations and struggle over student needs in the Conservatorium as products of, and productive of, power relations. The analysis reveals discourse communities that are not only fractured from within but which share very little common language. It demonstrates how systems of language use at work within the Conservatorium marginalise students at the same time as they permit the institution to continue its traditional work and practice. The study clearly demonstrates how the institution itself is actively producing 'failing' and 'blaming' students as discursive subjects. The conclusion is drawn that more attention needs to be paid to building shared communities that share a common discourse, rather than trying to wedge more 'relevant' material into the curriculum.

Internet address (if published online): <http://eprints.qut.edu.au/15909/>

Assessment Practice in Year 10 Elective Music in NSW Secondary Schools  
by Jennifer Carter

MMus(MusEd) thesis, Sydney Conservatorium of Music, The University of Sydney, New South Wales, 2011.

Page length: 159 pp.

Supervisor(s): Dr Jennifer Rowley

Summary: This research project investigates and analyses the implementation of the New South Wales Music Years 7 – 10 Syllabus assessment requirements in three specifically selected schools. At present, no research focusing on classroom approaches to developing and implementing a school-based assessment program has been undertaken Music in Stage 5 (Year 10) in NSW classrooms. Therefore, this research project will add to the international body of knowledge regarding school-based music assessment.

The research project focuses on Year 10 in the NSW Curriculum. Research has shown that this is a time when students have seemingly disengaged from learning, studying and achieving. This research found that in music, students involved in the project are actively engaged at all levels of music learning.

The research aimed to provide an opportunity for teachers to consider their assessment practice, the value of feedback to students after tasks are completed and ways in which they prepare their students for each task or topic. For students, it is hoped that they would reflect on their assessment preparation, its value in their learning and the value of teacher feedback in this process.

The data has been collected in the natural setting of the selected schools where the researcher interviewed the teachers and students and observed their behaviour within their natural context (Creswell, 2009). This ethnographic method has advantages because of the capacity to provide a complete picture of the environment being studied. As the study has taken place over three school terms, it has a longitudinal perspective.

The research provides a comprehensive picture of assessment in the Year 10 music classroom through the comparison of experiences within the three schools. It demonstrates the variety that exists in the planning and delivery of assessment tasks, the variety of resources utilised between schools and the different levels of feedback given after tasks. It also points to the inequity that currently exists in the awarding of a School Certificate grade from school to school in a subject such as music which relies on internal assessment.

Internet address (if published online):

The Place of Music in Rudolf Steiner Curative Education within New South Wales

by P. Carthew

BA(Hons) thesis, Department of Music, University of Sydney, New South Wales, 1971.

Page length: pp.

Supervisor(s):

Summary: Not available

Internet address (if published online):

Developing Professional for a Changing World of Work: Identify and Change in the Australian Army Band Corps

by Damon Neil Cartledge

EdD thesis, Faculty of Education, Language and Community Services, RMIT University, Victoria, 2002.

Page length: 332 pp.

Supervisor(s): Assoc Prof David Forrest and Dr Roland Bannister Assoc Prof Peter Kell

Summary: This study investigates questions regarding the development of professional identity of military musicians, specifically those belonging to the Australian Army Band Corps (AABC). The AABC has been in a constant state of change since its inception in 1968. Perceptions and effects of organisational change have impacted upon organisational behaviour and growth ever since. Wider issues, of Australia's Defence planning and force structuring, are presented as shaping influences upon the AABC. Changing social and professional norms have also influenced these behaviours, to a point where there is identity confusion about the role and purpose of the professional military musician.

Models of identity development have emerged from the study that informs the AABC's professional practice. To provide a context for the research, a chronological profile of the AABC and the Australian Regular Army's organisational development is presented.

The research was carried out as a constructivist study. The methodology applied was that of Naturalistic Inquiry, utilising complementary qualitative tools and techniques. Investigation began at the Defence Force School of Music, which is collocated with the Australian Army Band Melbourne, and subsequently at a number of Australian and overseas armed forces bands and schools of music. The predominant focus study was the full-time bands of the AABC. There is particular emphasis on the participant voice, ensuring that phenomena are presented as they are seen and felt from those within the organisation.

The data collected reflects a wide range of sources and experiences that shape and reflect the personal and professional issues of identity for military musicians. There is insight and reflection on being a professional, both as a musician and as a soldier. Included in this insight is connection to the ANZAC tradition through ceremonial and military work. Also revealed are issues of change in the Australian Defence Force (ADF) and the role and identity of soldier-musician in the Army of the future.

The key findings of the study centre on issues of professional identity, resulting in the framing of a hybridised professional soldier musician. The presentation and explanation of stages of development are used to articulate a prognosis for ongoing organisational growth. These findings extend to identification of the limitations of the organisation's leadership development model. The study concludes with recommendations to consolidate the role and function of the AABC and expand and improve opportunities for professional education and leadership training. The study has sought to inform and improve the professional and organisational practice of military musicians, specifically the soldier-musicians of the Australian Army Band Corps.

Internet address (if published online):

Dalcroze Eurythmics in Performance Courses

by Megan Cavanagh-Russell

MEdSts minor thesis, Faculty of Education, University of Tasmania, Tasmania, 1988.

Page length: 100 pp.

Supervisor(s): Donald Kay

Summary: Not available

Internet address (if published online):

The Silence that They Give

by Peter Cavenagh

MEd dissertation, University of Tasmania, Tasmania, 2003.

Page length: 265 pp.

Supervisor(s): Dr Margaret Barrett

Summary: The aim of this phenomenological case study was to gain insight into the lived experience of eight Singers in a Catholic secondary school liturgical Choir. The principal research question was concerned with the meaning the Singers ascribed to their participation in a specific school Mass. Two ancillary questions were formulated to elicit the stated meaning of music in the Singers' lives, and their general values, aspirations and beliefs. These perspectives were used to contextualise constructions of meanings of the specific school Mass. Data were generated over a six-month period from two sets of semi-structured interviews and a reflective journal-writing exercise. The second of the two interviews involved the use of prompts in the form of video-taped excerpts of the Choir's singing at the school Mass. Data were analysed using a hermeneutical approach both within and across individual cases.

The findings of the study suggest that the Singers' lifeworlds are mediated by a series of values including friends and family, concern for the future, religious beliefs, and music. The term 'music' is used to signify an array of activities including: performing in rock bands and school ensembles; listening to music; concert-going; and participating in the Choir. 'Music' is employed as a flexible construct which enables the Singers to unify the diverse activities of their lifeworlds.

The Singers were found to have constructed meaning of their participation in the school Mass in terms of their competence as choral musicians and their impressions of the attitudes of their non-singing peers present at the Mass. One group of Singers also employed religious constructs in their constructions of the meaning of the Mass.

Internet address (if published online):

The Effectiveness of Spectrographic Analysis Software for Identifying and Improving Tonal Quality in Adolescent Female Vocal Students

by Melinda Laurance Ceresoli

MMusSts thesis, Melbourne Conservatorium of Music, The University of Melbourne, Victoria, 2010.

Page length: 65 pp.

Supervisor(s): Associate Professor Robin Stevens

Summary: Young females experience vocal change throughout the pre-adolescent years into the young adult stage, and this affects not only the speaking voice, but also the singing voice. The approximate age range for the changes to occur lies between 10 and 14 years. Lynne Gackle, a prominent researcher in the area of the female adolescent voice, has identified the vocal manifestations of the physiological changes as insecurity of pitch, increased huskiness/breathiness, decreased and inconsistent range capabilities, voice cracking, hoarseness, general vocal discomfort and difficulty in phonation, and development of noticeable register breaks.

This research study focussed on tonal problems, particularly that of breathiness, but also included issues relating to registration and vocal intensity. To assist adolescent vocal students identify and improve these problems, the

use of real-time spectrographic analysis software was used to determine whether it could be useful in vocal lessons. This collective case study involved five female contemporary voice students from a Victorian school. Testing involved singing into a computer-based spectrographic software application called Sing&See (Cantovation, 2003-2008). Data on the effectiveness of the facility to improve students' tonal quality and registration was gained through visual analysis, aural analysis, student feedback and a written questionnaire.

The deliberate production by participants of 'twang' sounds, glottal onset and staccato singing was employed to determine whether tonal changes could be identified immediately on the screen and then, through either self improvement and/or teacher-directed assistance, the deficient tonal problems could be improved. It was determined that the use of twang and glottal onset were most efficient in producing an instant reduction in breathiness. Due to the force of vocal fold collision, glottal onset was used under teacher supervision and could be injurious to the voice if employed too often. With this in mind, it was deduced that twang was the most efficient and healthy way of instantly improving voice quality.

Participants uniformly found the spectrographic analysis software helpful in increasing their vocal awareness. They were able to see the varying levels of vocal strength and breathiness throughout their range. In particular, the participants could see how their strength and breathiness improved with the use of twang and glottal onset

Internet address (if published online):

Looking at Curriculum Implementation in Music

by Felicia Chadwick

MEd thesis, University of New England, New South Wales, 1989.

Page length: pp.

Supervisor(s): Shirley Grundy

Summary: Not available

Internet address (if published online):

An Australian perspective on talent development in music: The influence of environmental catalysts upon the provision of opportunities for learning, training, and practice in the musical domain

by Felicia Chadwick

PhD thesis, Faculty of Professional Studies, University of New South Wales, New South Wales, 2000.

Page length: pp.

Supervisor(s): Assoc Prof Miraca Gross

Summary: The study explored the influence of environmental catalysts, upon the provision of field specific opportunities for learning, training, and practice, for a sample population of musically involved young Australians. The findings enhance understandings of the conditions in which children's musical aptitudes are developed. Research bases in the fields of gifted education and music education were employed to support the investigation. Components of Gagne's Differentiated Model of Giftedness and Talent provided the theoretical framework for this investigation. Two survey questionnaires, completed by Australian parents (N = 194 and N = 182 respectively), sought information pertaining to the subject child's musical involvements and undertakings. Some details of the musical interests and involvements of the child's parents and siblings were also obtained. Quantitative and qualitative data contribute to an extensive profile of the types of music programs and provisions which support the normative and expert development of Australian children's musical behaviours. Parents' musical interests and involvements appear to have strongly influenced the choice of home-based recreational pursuits for their children. The convincingly articulated, positive, field specific views espoused by Australian parents appear to have been translated into the provision of multiple, simultaneous opportunities for their children to engage with musical undertakings. Notable amongst the data are the structured involvements of young musicians with music

composition engagements. The data also indicate that many of the sample of Australian children received high levels of support and encouragement for musical undertakings from parents who were themselves musically interested and knowledgeable. Parental involvements with their children's music lesson and practice related engagements, were found to be characterised by features of deliberate practice. The home-based environments of young Australian musicians were found to be characterised by opportunities for exposure to rigorous and challenging musical engagements, undertaken at an optimally early age, thereby enhancing normative musical development. Such engagements provided the necessary foundation for expert levels of musical skill acquisition. An ascending progression of musical skill development was demonstrated to correspond to increasing age further reinforcing the developmental perspective on the acquisition of musical expertise. Some parents indicate that musical engagement has been pursued as a means of appropriately challenging children exhibiting the cognitive and affective characteristics of giftedness.

Internet address (if published online): <http://www.library.unsw.edu.au/~thesis/adt-NUN/public/adt-NUN20010424.121726>

A Study of Music Preferences among First Year University Students

by Brian Arthur Chalmers

MMus thesis, Faculty of Music, University of Melbourne, Victoria, 1973.

Page length: pp.

Supervisor(s):

Summary: Not available

Internet address (if published online):

The Development of a Measure of Attitude Toward Instrumental Music Style

by Brian Arthur Chalmers

PhD dissertation, University of Kansas, Overseas - USA, 1976.

Page length: pp.

Supervisor(s): Prof George Deurksen

Summary: Not available

Internet address (if published online):

Teaching Music in New South Wales Primary Schools, 1920-1956

by Marilyn J. Chaseling

PhD thesis, School of Education, Faculty of Arts and Education, Deakin University, Victoria, 2009.

Page length: 365 pp.

Supervisor(s): Assoc Prof Robin Stevens and Prof Terry Evans

Summary: This thesis concerns the place of music in New South Wales schools from 1920 to 1956. The initial chapters explore issues related to the investigation and the methodology that has guided the research. To provide a foundation for the thesis as a whole, the investigation's British antecedents are considered and the relevant literature is reviewed. Six broad themes are used as the organisational framework for this thesis: the major events that shaped schooling, the syllabus and recommended music resources, the rationales for the inclusion of music in schools, the place of school music broadcasts, music teaching practice in schools, and the provision of teacher training. Each theme forms the basis of one chapter, with the exception of one extensive theme which is discussed

in two adjoining chapters.

This investigation concluded that from 1920, or even earlier, to 1956, the Department of Education's fundamental aim for schooling was to develop the state's children into good citizens. Music was valued for its ability to contribute to this aim.

During this period, the Department engaged in a policy of music transmissionism. Specifically, the Department sought to transmit the music values, knowledge and skills that it held in high regard to teachers who in turn were expected to transmit them to their students. The dominant culture and values that were transmitted were those of Britain and the British Empire that is, music was used to transmit Britishness to children.

The investigation also concluded that during this period there was an expansion of music curriculum and pedagogy in New South Wales. However, in a one-way traffic of ideas between Britain and Australia, it was British music education practices that continued to influence the methods used in New South Wales schools.

In addition, this investigation concluded that there were past periods when New South Wales schools were very musical places specifically, at the turn of the twentieth century, during the Second World War and during the immediate post-war years. The successes achieved in music during these times required the interplay of six factors: a Department of Education that valued music for the contribution it made to the development of children as good citizens; a Department of Education that provided strong leadership for music by employing a conscientious, inspirational music educator or educators whose sole responsibility was to champion and supervise music across the state; a Departmental expectation that music would be taught by generalist teachers who themselves had developed music expertise during their pre-service preparation or through professional development opportunities offered to them; the existence of a reward system to encourage teachers to increase their music discip!

line knowledge and skills; a music syllabus that was developmental and hence built on prior music knowledge and skills; and teachers who were able to deliver quality music programs to their students because they themselves were one element in a cycle of respect for music.

Internet address (if published online):

What are the knowledge and skills that new piano teachers need to teach a quality music program successfully in Kuala Lumpur, Malaysia?

by Siew Yong Cheah

MEd research project, RMIT University, Victoria, 2012.

Page length: 140 pp.

Supervisor(s): Prof David Forrest

Summary: In Kuala Lumpur, the piano teacher population ranges from unqualified to qualified teachers. They may possess certification from the examining boards in United Kingdom, while others may be qualified holding Music degrees from local or overseas universities. Private piano teachers encounter problems in their daily work and there are many unanswered questions.

The research question that guided the research was: What are the knowledge and skills that new piano teachers need to teach a quality music program successfully in Kuala Lumpur, Malaysia? Following this main research question was a secondary question that asked: What might an introductory guidebook for novice teachers look like?

A survey was administered to discover some areas that teachers and students need focus and attention. Face-to-face interviews were conducted with experienced piano teachers to obtain deeper insight into piano teaching. The findings from my research indicated there were areas of piano pedagogy that needed addressing.

The aim of this research was to find answers and solutions to guide new beginner teachers start their teaching career, to teach beginner students learn to play the piano appropriately. The main outcome of the research was the development of a guidebook entitled Searching for answers in piano teaching for beginner studio teachers in Kuala Lumpur, Malaysia.

This guidebook would be suitable to assist practicing and prospective private piano teachers. It covers an array of

issues and problems on teaching. Problems and issues of a generic nature were discussed alongside those specific to instrumental teaching, providing ideas, concepts and viewpoints on various methods and approaches in private piano studio teaching.

The chapters from this introductory guidebook for new graduate piano teachers include the following topics: studio teaching; importance of building good groundwork by establishing appropriate essentials and avoiding and addressing faults; teacher knowledge and skills; ways to encourage practice; focusing on the significance of sight-reading; developing musicianship skills; the benefits of group learning and pros and cons of music examination.

Internet address (if published online): <http://researchbank.rmit.edu.au/view/rmit:160109>

Factors Affecting the Self-fulfilment of Secondary School Music Teachers in Western Australia: Implications for Pre- and In-Service Music Teacher Education

by C.Y. (Angie) Chen

MMusEd thesis, School of Music, University of Western Australia, Western Australia, 1996.

Page length: pp.

Supervisor(s): Assoc Prof Helen Stowasser

Summary: The purpose of this study is to investigate the state of self-fulfilment of secondary school classroom music teachers in Western Australia and the factors that affect their self-fulfilment, with implications for pre- and in-service music teacher education. This study aims to identify factors that contribute to self-fulfilment as well as those that hinder self-fulfilment of secondary school classroom music school teachers in Western Australia. It also seeks to establish trends in responses between the following categories of music teachers: 1) government and non-government school music teachers; 2) government metropolitan and country school music teachers; 3) full-time and part-time school music teachers; and 4) ordinary school music teachers as opposed to teachers who are also heading the department. Furthermore, the study proposes to examine some of the music teachers' perceptions of self-fulfilment and the extent to which these perceptions are being actualized in their present school music teaching. In addition, it intends to provide a general description of school music teacher's portfolio. The research methodology involves the use of survey questionnaires administered through the post, on music teachers of government and non-government schools in the metropolitan and country areas of Western Australia. This is followed up by interviews with a nominated group of music teacher subjects, depending on the returned response rates of the participants. The first draft of the questionnaire was piloted on ten music teachers. Among the issues addressed were training undertaken, in-service courses, assessment/recognition, advancement/promotion, availability of resources/funding/physical work conditions, support from administration/fellow teachers/parents/students, aspects of teaching/job interest, and self-fulfilment in school music teaching. Feedback from the pilot study led to subsequent revision, and the final version of the questionnaire was mailed in August 1993 to 125 principals of schools which offered music as a subject. Presently, the returned responses of the subjects are in the process of being analysed (to date, October 1993, 65 responses have been received). The next stage of the study involves interviews, scheduled for late October/November 1993, with participating music teacher subjects, to probe into issues that are more qualitative and philosophical in nature.

Internet address (if published online):

The perceptions of non-music option trainee teachers in a Malaysian Teaching Diploma Course towards the application of musical activities to teaching and learning

by Alice M.E. Cheong

MEd(Mus) research paper, University of Education Sultan Idris, Malaysia, 2004.

Page length: 142 pp.

Supervisor(s): Prof Madya Mohd. Ramli Bin Buyong Kahar

Summary: This study had a two-fold purpose firstly, to determine the perceptions of non-music option trainee teachers in Semester 5 of a Malaysian Teaching Diploma Course towards the application of musical activities to teaching and learning, and secondly, to evaluate the readiness of these trainee teachers to apply these musical activities to their classroom teaching. The aspects evaluated were the knowledge, ability, application of musical activities, and problems arising in music teaching and learning in the classroom.

The sample consisted of 60 trainee teachers from six training program groups taking the non-music option at the Perlis Teacher Education Institute (Perlis is the smallest of the Malaysian states located at the north-western extremity of the Malay Peninsula). One set of questionnaires was used to collect information for this research using Statistical Package for Social Science (SPSS). The data from these questionnaires were analysed using descriptive statistics and cross-tabulation methods such as frequency, percentage, mean score and average mean score.

The findings showed that the overall perception of non-music option trainee teachers towards the application of musical activities to classroom teaching and learning was positive. However, the study also showed that, although they generally attempted to apply their knowledge and skills, the teacher trainees had not gained enough musical knowledge and consequently lacked adequate musical abilities to fully implement music teaching and learning activities.

Internet address (if published online):

Relationships between Early Literacy and Music Literacy in Young Children

by Carmen Cheong-Clinch

MEd thesis, Faculty of Education, Southern Cross University, New South Wales, 1996.

Page length: pp.

Supervisor(s): Dr J. Geake

Summary: Recent government policies have stressed the importance of literacy for young children. This research seeks a deeper understanding of how they learn to read and write and learn to read and play music, as well as how these two areas of learning are similar in order to make recommendations for early literacy enhancement.

Internet address (if published online):

Solfa: A Critique of its History and Analytical Use

by Danielle Chiel

PhD thesis, School of Music, University of Queensland, Queensland, 1999.

Page length: 363 pp.

Supervisor(s): Prof Malcolm Gillies

Summary: This thesis explores the history and analytical use of solfa, a system of syllabic notation best known for its use in sight singing and aural training. Its main contribution to knowledge lies in exposing, acknowledging and critiquing English, German and Hungarian contributions to solfa's adaptation, development and popularisation, and in documenting and evaluating solfa's use as a sophisticated tool for advanced music analysis. In particular, it acknowledges Sarah Glover's simple pedagogic solfa framework and Curwen's subsequent development of this framework into a complete system for the visual and aural teaching and appreciation of music. It explores the contribution of the German educators, Hundoegger and Jöde, who further adapted and developed tonic solfa for pedagogic purposes. While exploring the enormous contribution of Kodály and other Hungarian music educators (such as Hegyi and Ádám) to the popularization of tonic solfa, the thesis critically examines the implications of using the term 'Kodály Method' to refer to solfa pedagogy. In the process of exploring solfa's theoretical role in

music analysis, it addresses inconsistencies and inadequacies in the use of key terminology such as 'change of key', 'transition' and 'modulation'. Identification of the term 'metamodulation', and the development of an index system (using new solfa syllables) to represent all stages of the key change process, represents a major developmental adaptation of and contribution to solfa analysis. The thesis subsequently critiques Ernő Lendvai's contribution to solfa's adaptation and popularisation and concludes that his contribution, while limited, does provide the foundation for further theoretical application of solfa. By contrast, it highlights Lajos Bárdos's highly significant role in adapting solfa to complex musical situations (involving 'modal harmony', 'modal characteristics' or 'modal progression'), and his use of innovative and graphical solfa analysis to isolate and explore the many elements of 'preterminality' (a term coined, by the author, to explain passages of uncertain or weakened tonality). As a whole, the thesis is a critical history of the adaptation, development and popularisation of tonic solfa, and makes original contributions to its analytical adaptation.

Internet address (if published online):

Arthur Stedman Loam (1892-1976), Australian Composer: His Contribution to Musical Culture and Music Teaching by Mary Suzanne Ciantar

MMus thesis research report, Melbourne Conservatorium of Music, The University of Melbourne, Victoria, 2011.

Page length: 93 pp.

Supervisor(s): Assoc Prof Robin Stevens

Summary: This research focuses on the composer and educator Arthur Stedman Loam (1892-1976) and his contribution to Australian music during the early to mid-twentieth century. To date, there has been very little information available about Loam and the study aims to "fill the gap" in historical record in relation to this Australian composer who is still widely remembered and whose works continue to survive in the teaching and choral repertoire. The study adds to the existing literature about Arthur Stedman Loam and promotes the significance of his contribution to Australian musical history and his place in the local histories of Narrandera and Wagga Wagga in N.S.W. and particularly of Bendigo in Victoria. Aside from documenting his life history and professional career, the investigation has also identified a number of previously unknown compositions by Loam which were published under various pseudonyms. An inventory of all compositions known to have been written by Loam is included as appendices.

Internet address (if published online):

Another Kind of Lesson: An Inside Investigation of Reconciling Classroom Music Pedagogy With Private Piano Teaching

by Lesley Linda Cid

MMus thesis, Sydney Conservatorium of Music, University of Sydney, New South Wales, 2011.

Page length: pp.

Supervisor(s):

Summary: This study commenced with an interest to improve my teaching and understand how pitch, rhythm and music reading were taught in the general music classroom of the school where I taught piano. The purpose of this study was to investigate the teaching and learning experiences by reconciling classroom music pedagogy with private piano teaching using action research. Having had little communication with general classroom music teachers, the initial process therefore consisted of non-participant classroom observations, interviews with classroom music teachers and the collection of existing school documents. The study is divided into two phases. Phase 1 consists of eight 30-minute lessons and analyses the teaching and learning experiences for seven students ranging from Years 2 to 4. Here rhythm and pitch were taught through echo-singing, chanting rhythm in French time names and rhymes as observed in the music classroom. The focus was on singing and being able to reproduce what they played vocally before expecting students to read. Each piano lesson was videorecorded and later

reviewed for further analysis and reflection notes. Phase 1 found that integration was difficult with the array of school activities and rehearsals interfering with the initial classroom observations. Furthermore, the expectations of students and parents made it challenging to consistently realise innovative teaching approaches in Phase 1. Due to a fortuitous circumstance at the school, I was asked to teach Year 2 classroom music beginning in Term 3. This change was significant, and marked the primary difference between Phase 1 and Phase 2. The second phase no longer observed the seven students but specifically focused on the learning experiences of three of the students who participated in Phase 1 and who were also in Year 2. I was therefore piano and classroom teacher to these three Year 2 students, and during Phase 2, able to observe and document the teaching and learning processes for both teaching contexts. The study found that students whose parents were present in the lesson tended to be more passive learners. Students who did not strategize pitch or rhythmic patterns during the imitation stage were unable to retain and reproduce more than two-bar musical or rhythmic phrases. Furthermore, singing in the piano lesson had positive effects on students' performance on the piano. Those students who could sing were better able to play by ear and self-correct performance errors.

Internet address (if published online): <http://ses.library.usyd.edu.au/handle/2123/7952>

A program of instruction in braille music for teachers of visually impaired students

by Margaret Ann Clark

MEd thesis, Faculty of Education, University of Western Sydney, New South Wales, 1992.

Page length: pp.

Supervisor(s):

Summary: This project describes the processes and procedures used in planning and writing a braille music program specifically to assist teachers of visually impaired students instruct their students in basic braille music notation. The experiment was conducted over two terms of the school year with an Itinerant Teacher and her 9 year old braille student. The program was based on a direct instruction model, and material included a Teachers Manual (in print and braille), plus examples and exercises recorded on tape. The recordings emphasised and developed aural skills in pitch and rhythm, ensuring that the subject matter was learned musically. The experiment was a single-case study (A-B-A design) using pre-tests, probes and post tests. The final post test was administered six weeks after the completion of the program.

Internet address (if published online): <http://arrow.uws.edu.au:8080/vital/access/manager/Repository/uws:350>

The musical education of academically gifted and talented students: Teachers' and students' perspectives

by Shelley Clarke

BMus(MusEd)(Hons) Sydney Conservatorium of Music, University of Sydney, New South Wales, 2006.

Page length: 95 pp.

Supervisor(s): Dr Jennifer Rowley

Summary: This research project has been designed as a pilot study in a specific field of educational research that has not yet been thoroughly explored. The aim of this study has been to discover the perspectives of teachers and students in academically selective contexts regarding the quality and effectiveness of their music teaching and learning experiences. These educational contexts included Academically Selective High Schools, and Opportunity Classes in New South Wales State Schools. The themes that have been addressed in this study include the awareness of teachers of the special educational needs of their academically gifted and talented students, their ability to provide quality and appropriate music programs to these students, the issues that affect the quality of music programs in academically selective contexts, and the perceptions of the students regarding their levels of challenge and engagement in their classroom music lessons. This is a qualitative study, designed to reveal the

perspectives and opinions of the participants, and to expose significant areas for further research.

Internet address (if published online): <http://ses.library.usyd.edu.au/handle/2123/1418>

Illuminating Musical Lifeworlds: Phenomenological narratives of the musical lifeworlds of five senior secondary school students

by David Cleaver

PhD thesis, University of Tasmania, Tasmania, 2004.

Page length: 294 pp.

Supervisor(s): Assoc Prof Margaret Barrett

Summary: This study investigates the musical lifeworlds of five musically dedicated senior secondary high school students in order to explicate meaning structures within their 'musical ways of being'. These structures illuminate the participants' musical lives as they are 'lived' and each idiosyncratic and unique relationship with music. While the study illuminates broad features of the way 'musical lives are lived' it also highlights two specific lifeworld realms. The first is the realm of lived musical experiences that are described as deeply felt, formative, transformative or epiphanic. Interpretation of these experiences provides insight into the ways that the participants had commenced musical lives. The second is the realm of lived experience with different types of music learning processes. Illuminating music teaching and learning processes from the perspective of each student is designed to contribute to the ongoing dialogue and discussion of music's place in formal institutional settings and informal, student initiated communities of practice.

Data were generated from interviews with the participants, their parents and music teachers, and also from observations of musical performances, researcher field notes and reflexive journal entries. A 're-storying' process was then conducted using narrative analyses and syntheses and phenomenological interpretation. The re-storied research texts were then structured and presented as composite 'portraits' of each participant.

The project promotes narrative and phenomenological 'ways of thinking' about music, music experience and processes of inquiry. I have explored a pragmatic, embodied and situated experience of narrative and phenomenological 'ways of thinking' rather than operating from a priori principles and abstract theories about them. This pragmatic engagement is made visible by the insertion of vignettes, at strategic points, of my situated, lived experiences and learning processes with being a narrative and phenomenological thinker.

The findings suggest that by illuminating the essential meanings within individual musical lifeworlds, music may be perceived not as a thing, but an active process and a socially mediated, integrated structure of self. Sensitivity to and empathy with the ways students live musical lives may assist educators to achieve situational appropriateness whilst teaching. Understanding the ways that life and music are inseparable will help to counter the alienating tendency in Western music education to view music as an autonomous aesthetic object that is independent of the experiencer. The findings suggest that music educators engage in 'pedagogical self-transformation' by adopting a narrative and phenomenological stance. This transformation, I argue, promotes empathy where educators are primarily engaged as 'enhancers of musical identity' and 'interpreters of the musical texts of life'.

Internet address (if published online):

The effects of pedagogical study on the current practice of woodwind instrumental teachers in the State of Victoria, Australia

by M.A. Cleland

MEd thesis, Faculty of Education, , Monash University, Victoria, 2007.

Page length: 100 pp.

Supervisor(s):

Summary: The basis for the research is the anecdotal assertion that 'instrumental teachers simply teach as they

were taught' (Mills, 2003, p 22). The findings of the Mills 2003 project reported that instrumental teachers' instruction is influenced by the ways in which they were taught. This is substantiated by Hallam (1998): \_'The ways that they (instrumental teachers) teach tend to be those that were used by their teachers in teaching them.' (p.241).

The current research attempts to establish if the findings of the Mills (2003) study can be replicated by establishing the extent to which teachers claim to be influenced by their own experiences and the identification and effectiveness of other influences affecting their teaching. The impact of past \_'significant/memorable' lessons upon the participants' current practice is explored, in addition to proving that the quality/content of lessons they received influenced them to become an instrumental teacher.

The underlying theme of the research is connected to the question \_'Do instrumental music teachers employ pedagogical content and teacher knowledge influenced by their prior experience of woodwind instrumental lessons?' The concept of learning via apprenticeship in which a teacher acts as the master apprentice in relation to the transmission of knowledge, is an underlying theme of the study.

The research attempts to explore and document the topic of current and past instrumental practice/pedagogical content and teacher knowledge currently employed in government and private primary/secondary schools and private teaching studios in Victoria, Australia. Woodwind instrumental teachers working at home and in private teaching studios and with experience in Victorian state and private secondary schools, were approached to participate and complete a questionnaire.

The results demonstrate that teachers are influenced by their past early learning experiences; however, they are not solely reliant upon the tuition they received as other factors such as tertiary training and contact with colleagues also influence their current practice. The research highlights the current shortage of specialised instrumental teachers with many teaching instruments, which they have not been specifically trained on. Many appear to possess minimum qualifications with a minority being four year trained. The effectiveness of tertiary and professional development courses upon current practice is also raised within the study.

Internet address (if published online):

An Investigation into some Phases of Music in State Secondary Schools

by T.H. Coates

BEd thesis, University of Melbourne, Victoria, 1937.

Page length: pp.

Supervisor(s):

Summary: Not available

Internet address (if published online):

The Place of the Rock Eisteddfod Challenge in the Extracurricular Context

by K. Cocks

MEd thesis, University of Western Australia, Western Australia, 2001.

Page length: pp.

Supervisor(s):

Summary: The Rock Eisteddfod Challenge is a highly popular and prestigious extracurricular activity in many Australian secondary schools. This study investigates the perspectives of the stakeholders involved in this activity (namely the principals, liaison teachers, students and parents) from three selected Western Australian secondary schools. While these three schools are indicative of what the state of affairs regarding the Rock Eisteddfod Challenge and extracurricular activity might be in a broader context, it should be noted that these schools are not necessarily representations of that context. The overarching finding of this study is that extracurricular activity, in the form of the Rock Eisteddfod Challenge, is harmonious with the mission statements of schools. This major finding can be split into four supporting propositions, or themes, noting that all of these themes are contextualised

within this overarching proposition. Firstly, the Rock Eisteddfod Challenge promotes the development of life skills for students who participate. Secondly, the Rock Eisteddfod Challenge is congruent with the Curriculum Framework, particularly the learning area of the Arts. Thirdly, participation in the Rock Eisteddfod Challenge by at-risk students can foster an identification and bond with school that leads to an increase in academic aspiration. And, fourthly a school's participation in the Rock Eisteddfod Challenge builds wider school community relationships. This study, then, has explored the perspectives of the various stakeholder groups in order to investigate the contention of some educators that participation in extracurricular activity does not make a difference to students who otherwise may not have stayed at school, or to students who lack motivation to achieve academic success. The major finding is that, from the perspectives of the stakeholders, participation in the Rock Eisteddfod Challenge is seen as making a difference to lives, both educationally and personally.

Internet address (if published online):

The Dalcroze Approach in a Contemporary Context

by Jodie Cole

BMus/BEd(Hons) thesis, University of New South Wales, New South Wales, 1995.

Page length: pp.

Supervisor(s): Dr Gary Mcpherson

Summary:

Internet address (if published online):

The Role of the Étude in the Development of the Australian Tertiary Violinist

by Malcolm A. Cole

MMusEd thesis, School of Music, University of Western Australia, Western Australia, 1997.

Page length: pp.

Supervisor(s):

Summary: The purpose of this study is to document the role of études in past and current violin teaching practices. It analyses reactions to études to identify their role as perceived by violinists, teachers and students. Chapter 2 traces the origins and development of the étude. Chapter 3 documents violin teaching practices from the 17th century to the present. To research the contemporary role of the étude, tertiary level teachers, their students and professional violinists were interviewed. Respondents were asked open-ended questions concerning their exposure to, use of and ideas about violin études. These interviews were recorded and transcribed, then analysed according to three developmental domains: (1) psycho-motor development, (2) cognitive development and (3) affective or aesthetic development and response. Lessons at tertiary level conducted by two of the interviewed teachers were also recorded and analysed to determine current teaching practices with études. Analyses within the three aforementioned domains provide insights into what is traditionally a private area of violin teaching and learning in the studio and revealed the use of études continued to be widespread but tended to be restricted to the development of technique using only a limited repertoire of études. Findings of the study indicate in part that use of a broader range of études may take a role within the cognitive domain and serve as bridging media between the two possible extremes of student behaviour—i.e., overuse of the psychomotor domain with under-development of the affective domain, and its inverse, over-indulgence in the affective domain which may leave technical skills under-developed.

Internet address (if published online):

Boys and Music: What encourages boys to remain involved and motivated in Music Education in their secondary school years?

by Anita Collins

MEd(ArtsEd) research paper, Faculty of Education, Deakin University, Victoria, 2004.

Page length: 102 pp.

Supervisor(s): Assoc Prof Robin Stevens

Summary: This study investigated the possible factors that motivated boys to remain involved in musical activities in their secondary school years. The necessity for this research came from a frustration with boys opting out of musical activities in disproportionate numbers in their early teens. The existing body of research did not focus on this trend; rather, it mainly focussed on the comparison between boys and girls' achievement and interest in music. After a literature review, a series of interviews were conducted with music staff and students from three Australian independent schools. The interviews focussed upon practices that have proven to motivate boys in music. The findings were then juxtaposed with themes represented in the literature. As a result it was proposed that seven elements including School Culture, Relationships, Peers, Parents, Role Models, Student Character and Teaching Strategies, worked in concert to motivate boys. A list of specific teaching practices, recommendations and an evaluation process for music departments was outlined.

Internet address (if published online):

A Study of Aspects of Scale Practice by Teenage Piano Students

by M. Colman

MMusEd thesis, University of Sydney, New South Wales, 1993.

Page length: pp.

Supervisor(s):

Summary: Not available

Internet address (if published online):

Creativity in the General Music Programme at the Junior Secondary Level in Victoria and South Australia

by Martin Comte

MEd thesis, La Trobe University, Victoria, 1976.

Page length: 402 pp.

Supervisor(s): Dr Warren Lett

Summary: The thesis was concerned with 'creativity' and, in particular, with compositional activities in the general music programme in the first two years of secondary school in Victoria and South Australia. Data was gathered principally through a questionnaire which was designed to be answered by all teachers of general classroom music at the junior secondary level in government and non-government schools. The analysis of the data was primarily concerned with teachers' familiarity with compositional activities, their use of such activities—including the extent to which they used them—and their opinions regarding the importance of the activities for general classroom music at the level surveyed. The extent to which teachers were involved in external musical, other cultural, and educational pursuits was also ascertained; these results were then formed into a personal involvement variable which was cross-tabulated against teachers' familiarity with and use of classroom compositional activities. Other variables—including the state in which the respondents taught (Victoria/South Australia), the type of school (government/non-government), the school location (metropolitan/non-metropolitan), and the respondent's gender, teaching load, music teaching experience, and music and teaching qualifications—were similarly cross-tabulated. Additional information relating to other content areas of the general music programme was also obtained from the questionnaire and is discussed in the thesis. The results of the research project indicated that a relatively high percentage of teachers were unfamiliar with many of the compositional activities and that an even higher percentage did not use them in general classroom music in the first two years of secondary school. Of

those who used the activities many only introduced a very limited number of concepts in relation to each activity. The emphasis in all content areas tended to be on traditional—as opposed to contemporary and avant-garde—approaches to music and music education. A comparatively high percentage of teachers indicated little or no involvement in many of the musical, other cultural, and educational pursuits. The cross-tabulations of the selected teacher and school variables against teachers' familiarity with the classroom compositional activities and their use of them indicated a number of differences between the categories. The variables in which the most important differences were found included type of school, teaching load, music qualifications and particularly, that relating to external involvement in musical, other cultural, and educational pursuits. The thesis includes recommendations concerning the general music programme which are based on the conceptual framework of the study and the research findings.

Internet address (if published online):

Arts Education in the State School System in Victoria, Australia: 1945 to 1980

by Martin Comte

PhD dissertation, School of Music, University of Michigan, Overseas - USA, 1983.

Page length: 325 pp.

Supervisor(s): Dr Paul Lehman and Dr Alan Britton

Summary: The study documents development in arts education in State government primary and secondary schools in Victoria, Australia, from 1945 to 1980. State schools have been administered by a highly centralized education department. In addition, until 1981 they have been strongly influenced by an external examination system which as mediated developments in education and tended to impose an 'academic' mould on school programs. The only arts subjects included in curricula in 1945 were visual art and music; yet despite curricular recognition, these were not generally represented in school programs. The status of drama and dance was even lower. Unlike art and music, these were not conceived as separate subjects; instead, drama was included in English curricula, and dance was a component of physical education. By 1980, drama and dance had finally been accorded separate curricular recognition. However, dance, especially, was only on the threshold of acceptance into school programs. With the exception of visual art, which has been at the vanguard of change, the status of the arts in Victorian schools was low throughout the period. During the 1970s, however, there were indications that visual art had been swept along under the banner of 'creativity' and that there was a need for reflection and re-assessment. To a large extent the study is a documentation of the emerging concept of 'creativity'—principally interpreted in curricula as 'self-expression'—into arts education. Early in the period it gave visual art its prime *raison d'être* and continued to do so for two decades. In the performing arts creativity was not embraced with even a degree of fervour until the 1970s. In the meantime, concepts of music, drama, and dance remained entrenched in traditional moulds. During the period, major developments also occurred in the Victorian education system in general. There were caused in part by a greatly expanding population in the immediate post-Secondary World War years and the changing nature of Australian society. Post-war developments have greatly challenged established concepts of education. At the end of the study, arts education in Victoria was on the threshold of what was potentially the beginning of dramatically new directions in school curricula and practices.

Internet address (if published online):

The Viola da Gamba: The Development of its Technique and Pedagogy to the Present

by Patrice Connelly

MMus(Hons) thesis, Department of Music, University of Sydney, New South Wales, 1995.

Page length: vi, 139 pp.

Supervisor(s): Dr Graham Hardie

Summary: Not available

Internet address (if published online):

A Study of Music and / or Muscle relaxation and specific participant variables and their relationship with state anxiety reduction

by P.K. Connor

MEd thesis, University of Canberra, Australian Capital Territory, 1999.

Page length: pp.

Supervisor(s):

Summary: A study was conducted to determine the relationship between three different methods of relaxation (listening to music; progressive muscle relaxation [PMR], and a combination of music listening and PMR) and state anxiety reduction (as indicated by a feeling of reduced tension for the participant, measured on a self-rating scale). The study also examined the relationship between specific variables (age, sex, music training, music preferences, familiarity with music, degree of liking for music, knowledge of, and experience in, PMR, and learning style) and response to a relaxation method. The study involved forty male and female volunteers, ranging from 18 - 60 years. Participants were randomly assigned to one of three experimental groups or a control group. Both quantitative and qualitative methods were used in the analysis of results.

Results indicated that for the participants in this study, all methods were associated with a decrease in state anxiety, the combined methods being no more effective in achieving reduced tension levels than the independent methods. However, a significant difference was achieved between the PMR group and the control group, with the mean decrease in tension level for the PMR group higher on average than that of the control group. There was also no significant difference observed between the relaxation sessions and the controlled opportunity for social interaction, attended by all participants. Further, case studies indicated that response to relaxation methods is a highly individual one.

Internet address (if published online):

Accounts of developing absolute pitch in young children's music education

by Christopher Spencer Cooper

PhD thesis, School of Education, Faculty of Arts and Education, Deakin University, Victoria, 2009.

Page length: 207 pp.

Supervisor(s): Prof Terry Evans and Assoc Prof Robin Stevens

Summary: The retrospective case study investigations highlighted the important role of parents, family members and significant others in the community in providing a nurturing environment, a variety of learning opportunities, necessary support resources, and expertise which, it is argued, contributed to the development of the participants' absolute pitch abilities.

Internet address (if published online):

The Influences of Alfred Cortot in the Performance, Teaching and Research-editing of Piano Music from the Romantic Era

by Daryl G. Coote

MMus minor dissertation, Faculty of Music, University of Melbourne, Victoria, 1989.

Page length: 50 pp.

Supervisor(s):

Summary: Not available

Internet address (if published online):

Teaching and learning within the cross-cultural transmission of West-African music in Australian community settings

by Laura Corney

BMus(Hons) thesis, Sydney Conservatorium of Music, University of Sydney, New South Wales, 2007.

Page length: 68 pp.

Supervisor(s):

Summary: This study aimed to uncover the strategies being used to teach West-African music in cross-cultural, community settings in Australia. It examined the motivations that govern the decisions to teach and learn traditional West-African music, as well as the influence of the philosophies and practices of West-African and Western music education on current pedagogy and music outcomes. The research design was that of an ethnographic multi-case study. Motivational issues included desire for entertainment, cultural experience, and improvement of skills. The musical skills and knowledge that teachers and learners wish to produce were categorised into immediate objectives of technique and rhythm, and long-term goals of stamina, self-direction, and deeper understanding of time and style. Emphasis on either long-term or short-term goals was found to affect strategies of teaching and learning. Changes to the learning environment were observed as having a major influence on traditional teaching methods, which are culturally incongruent with the pace of living and expectations of efficiency in Sydney. Adaptations to deal with these changes have resulted in supplementary verbal explanations, with atomistic analysis of rhythms. Additional learning tools used by experienced students included notation and recording devices. Concerns regarding the depth and authenticity of musical understanding as well as efficiency of learning are discussed.

Internet address (if published online): <http://ses.library.usyd.edu.au/handle/2123/2178>

An Investigation of Primary Music Education in Victorian Schools: A Single Case Study

by Wei Cosaitis

PhD Faculty of Education, Monash University, Victoria, 2012.

Page length: 317 pp.

Supervisor(s): Assoc Prof Jane Southcott

Summary: This phenomenological research has employed a qualitative case study approach and investigates what practices are required in successful music curriculum development and quality music teaching within and without the music classroom in state-supported (government) primary schools in Victoria, Australia. To contextualize the study, issues involving the history of music education in Victorian government primary schools, current national and state music curricula, particular music teaching approaches of Kodály and Orff, school choral and instrumental instructions, and music advocacy were also discussed at length. The data in the study was obtained through a number of semi-structured interviews with the music specialist in the selected school, several semi-structured interviews with numerous individuals involved in the school's music program, and a series of observations of various music teaching episodes. Research findings of this study suggest that a number of practices are required in the successful operation of a music programs in Victorian primary schools under the current state-supported educational system. It is indicated that a successful music curriculum should be comprehensive, sequential, balanced, literacy-oriented, and enjoyment-based. Findings also recommend that the music teacher devise the curriculum for the purposes of serving students' needs and levels of progression, incorporating the school's culture, taking into consideration the nature of the local community. In terms of implementing teacher efficacy, skills in developing school music advocacy, maintaining quality classroom teaching, and organizing and managing choral and instrumental activities are essential for successful music programs. The research also indicates that an

effective school music program requires a specialist who is a highly qualified, experienced music teacher as well as an accomplished musician, and is, hence, a recognizably successful music specialist.

Internet address (if published online): <http://arrow.monash.edu.au/hdl/1959.1/734658>

Authentic learning and digital technology in the music classroom

by R.M. Crawford

PhD thesis, Faculty of Education, Monash University, Victoria, 2007.

Page length: 311 pp.

Supervisor(s): Dr Jane Southcott

Summary: There is currently much discussion concerning what is valued knowledge in education. This concerns the incorporation of computers and digital technologies into all school subjects, including music. This thesis explores how computers and digital technologies are used in school music. It identifies ways in which such technologies can enhance authentic learning in music, rather than just being utilised for routine tasks such as the practice of music theory. Technology is rapidly changing in society and this is reflected in community-held expectations and beliefs about what should occur in school music. By exploring current practice, a model for effective teaching and learning in music using computers and digital technologies is developed.

Internet address (if published online):

Issues Encountered by Beginning Music Educators during their First Year of Service in Rural Government Secondary Schools of Western Australia

by Anita H. Crossland

BMusEd (Hons) thesis, School of Music, University of Western Australia, Western Australia, 2006.

Page length: 180 pp.

Supervisor(s): Ms Andrea Stanberg

Summary: A major concern of graduate teachers is their ability to achieve full time employment in their first year of service. Consequently, many beginning teachers in Western Australia accept teaching positions in rural schools, and as a result are required to relocate from urban cities to rural areas. These teachers are required to adapt to their role as an educator in a more isolated environment. Beginning music educators in rural locations face similar challenges to beginning teachers in rural areas; however they also encounter additional responsibilities due to the specialised nature of their learning area.

The purpose of this study was to investigate the experiences of three Beginning Music Educators in their first year of service in a rural government secondary school. The research centred on three case studies, with interviews conducted with the Beginning Teachers, their corresponding Mentor, and four additional Representatives from professional organisations. The results from the interviews were analysed by the researcher.

The results showed that the three teachers did not receive sufficient information or practical experience at rural schools in their pre-service training. As such, the teachers were under-prepared for the personal and professional isolation they experienced as a result of the geographical location of their school. The research findings suggest the affects of personal and professional isolation experienced by these teachers could be alleviated through the increased application of technology, and the formalisation of support structures, including the Western Australian College of Teaching mentor program.

Internet address (if published online):

The present state of improvisation in classical music training

by Rhiannon Crowe

BMus(Hons) thesis, Elder Conservatorium of Music, University of Adelaide, South Australia, 2002.

Page length: 78 pp.

Supervisor(s): Jennifer Rosevear

Summary: The aim of the present study is to ascertain the state of improvisation in classical music training by determining the attitudes towards and experiences with improvisation of some typical classical music students. The study links these attitudes and experiences to the improvisational activity of past and present classical music performance traditions, and explores the factors that led to the decline of improvisation in classical music performance practices. The benefits of improvisation to a musician's overall development are also discussed. The research in this study takes the form of a survey distributed to tertiary classical music students. Questions in the survey addressed levels of improvisation on the students' main instruments and any other instruments played, contexts and genres in which improvisation takes place, the possible influence of teacher encouragement on levels of improvisation, and the attitudes and attributes of students who have both low and high levels of improvisational activity. The results provide evidence of the generally low levels of improvisation of classical music students.

Internet address (if published online):

Analyses of selected recorder instruction manuals currently available in Western Australia

by Ian E. Cullen

MEd project, Edith Cowan University, Western Australia, 2001.

Page length: 111 pp.

Supervisor(s): Assoc Prof John Williamson

Summary: This study concerns analyses of recorder instruction methods designed for the beginning year of recorder study in primary schools. The analysis of each manual ascertains the bases of its pedagogy and its relevance at the beginning of the 21st century. The theoretical model used is based on an eclectic approach formulated from works of Howard Gardner's (1983 & 1993) *Frames of mind*; the theory of multiple intelligences; Jerome Bruner's (1971) *Toward a theory of instruction*; and George Posner's (1992 & 1995) *Analyzing the curriculum*. The Curriculum framework (1998, Curriculum Council of WA) is referred to, particularly in the area of social justice. For a model example of particular fingering techniques for the recorder, Hugh Orr's (1969) manual *Basic recorder technique soprano, alto volume 1* has been examined. In selecting recorder instructions for this study, care was taken to choose publications which are currently available in Western Australia. The four manuals selected are:

1. Pitts, J. (1995). *Recorder from the beginning*, New Edition. London: Music Sales Limited.
2. King, C. (1994). *Recorder routes 1, a guide to introducing soprano recorder in Orff classes*. Lakeland, Tennessee: Memphis Musicraft Publications.
3. Kulbach, J.E. and Nitka, A. (1965). *The recorder guide*. New York: Oak Publications.
4. Perica, S. and Whitehead, M-J. (1982). *A recorder programme with integrated creative drama and movement activities*. Books 1, 2, & 3. Ministry of Education, Western Australia: Government Printer.

It was found that while falling short in comparison to the other three method books, the recorder manual by Pitts contains simple tunes which young children would find engaging. Pitts could be a fun introduction to recorder studies, and a handy source for additional exercises if used in conjunction with another recorder method.

Two of the recorder methods, by King, and by Perica and Whitehead were found to be designed to develop literacy in music using the recorder as a vehicle. King's method was designed to be used with students familiar with Orff music education, an area in which the teacher would need to be trained.

The recorder manual by Kulbach and Nitka is a programme which promotes the recorder not only as an educational tool, but also as an instrument in its own right. It encourages recorder ensemble work and is ideal for teachers dedicated to recorder playing. All four programmes, although very different in focus, could prove to be

valuable resources for the recorder teacher.

Internet address (if published online):

Students' Music Preferences in Three Schools in the Western Suburbs of Melbourne

by Patricia M. Cullen

MEd minor thesis, Faculty of Education, University of Melbourne, Victoria, 1990.

Page length: pp.

Supervisor(s): Dr Charles Poole

Summary: A study of 225 year 7 and 8 secondary students was undertaken in 1989 to examine their school music preferences. The survey, in questionnaire format, was administered to those secondary schools, government (high and technical) and non-government, in the Western suburbs of Melbourne. Music preferences of those surveyed indicated that most subjects were in favour of studying and listening to pop music and that the parents of students of students in both private and government systems want pop music taught in school music programs.

Internet address (if published online):

The Search for Meaning in Music Education: Reflections on Difference and Practice

by James Cuskelly

PhD University of Queensland, Queensland, 2007.

Page length: 286 pp.

Supervisor(s):

Summary: This thesis investigates issues of meaning in music and the ways in which music education can be organised and delivered to maximise the experience of meaning for students. Two key questions are pursued within this thesis. Firstly, what is the nature of meaning in music, both as it is reported by educators and students, and evidenced in the literature? Secondly, in what ways can music education curriculum be organised to maximise this experience of meaning for students, specifically in the core areas of listening, composing and performing? In recognizing the various ways in which concepts of musical meaning are employed within music education and in an attempt to clarify and more accurately define what is intended when referring to meaning in music, three specific termssignification, responsification and socialificationare suggested. The use of these terms also provides important points of reference throughout the discussion. Employing an autobiographical and phenomenological approach alongside a critical analysis of music education philosophies, this study investigates the lived experiences of teachers and students in terms of meaning in music. The inclusion of personal histories-my own and the stories of the students whom I teach-within the methodological framework provides a unique vehicle for the capture of data given the highly personalised nature of much of the material to hand. Further, a consideration of the lived experience of teachers and students in light of contemporary research and thinking serves to firmly anchor the discussion within the educational context. This research has found that issues of meaning are layered, multifaceted and interrelated, that there are numerous elements that contribute to meaning and that what is significant in music may be diverse, varying from individual to individual, from group to group. Musical meaning may be highly personalized and /or culturally delineated, and meaning in music may not remain static; it may vary across experiences or over time. This research has identified particular practices and approaches which significantly influence the development of meaning in music; such educative practices are worthy of sustained consideration by those within the field.

Internet address (if published online):

Challenging the orthodoxy: An alternative strategy for the tertiary teaching of piano

by Ryan J. Daniel

PhD thesis, College of Music, Visual Arts and Theatre, James Cook University, Queensland, 2005.

Page length: 400 pp.

Supervisor(s): Professor Diana Davis and Professor Malcolm Gillies

Summary: This thesis outlines the rationale for and development of a small group piano teaching model for application in the Australian higher education environment. Initially, the history and development of the piano learning and teaching profession is investigated, prior to a synthesis of the research literature and perceptions of piano pedagogies in action, which reveal a number of issues of concern in relation to the efficacies and efficiencies of existing methods and models of learning. The first phase methodology involves the investigation of piano pedagogies in action, via reflections obtained during in-depth interviews with committed learners and post tertiary individuals, analysis of video footage of piano teaching, and an examination of models of advanced student group teaching obtained via questionnaires. The emerging principles from this first phase feed into the second phase methodology and development of the small group model and learning environment for higher education piano students. The resultant four-year trial of a small-group model is then outlined and evaluated via participant questionnaires, teacher reflections, video analysis of interaction, and student self-reflective data. The findings propose a number of implications and possible directions for instrumental teaching at the tertiary level.

Internet address (if published online): <http://eprints.jcu.edu.au/00000025>

The Role of the Chinese Music in the Queensland Primary School Curriculum

by Rhonda G. Davidson-Irwin

MMusEd thesis, School of Music, University of Western Australia, Western Australia, 1996.

Page length: pp.

Supervisor(s):

Summary: The focus of this study lies in the examination of the effects of a Queensland primary school music program incorporating Chinese music on students' attitudes, awareness and understanding towards Chinese culture and other cultures. The thesis begins with a review of the literature relating to multicultural music in education followed by a study of music education in primary schools, its basic philosophies and implementation and a detailed perusal of the new music education in China is also included and examination of the appropriateness of including Chinese music in the Queensland curriculum is followed by the compilation of a documented 10 week work program and comprehensive song collection. The work program was implemented at year 6 level in 2 Queensland state primary schools. The positive effects of this 10 week music program on participants' attitudes towards Chinese music, culture and tradition are documented and analysed. An important finding of the study was the majority of students in both schools expressed marked enthusiasm for the future implementation of a similar program devoted to another non Western culture.

Internet address (if published online):

Class Singing in South Australian Elementary Schools in the Nineteenth Century, 1852-1892

by Bronwen P. Davis

MEdSt research project, Flinders University of South Australia, South Australia, 1987.

Page length: pp.

Supervisor(s): Dr Denis Grundy

Summary: Not available

Internet address (if published online):

An Investigation of the Literature Relating to the Concepts of Musical Aptitude and Musical Ability  
by Christine A.M. Davis

MMus(Qualifying) thesis, School of Music, University of Queensland, Queensland, 1978.

Page length: 72 pp.

Supervisor(s):

Summary: Not available

Internet address (if published online):

Heavy Metal and Archetype

by J.A. De Bono

MEd research essay, Faculty of Education, La Trobe University, Victoria, 1991.

Page length: pp.

Supervisor(s):

Summary: This research essay explores the phenomenon of heavy metal rock music. It arrives at a recognition of what heavy metal is, what its manifestations are, and, in the light of archetypal theory, this paper comes to an understanding of heavy metal's strong attraction for many young people. In order to obtain an overview of the multifaceted sub-culture of heavy metal, this paper examines various perceptions of heavy metal via the writings of social analysis and the popular mainstream press. This paper proceeds to explore the impact of heavy metal on young people through analysis of the results of an empirical study of three hundred teenagers. This information is examined in terms of the mythological archetype of Dionysus. It is argued that many teenagers are attracted to heavy metal because it offers the Dionysian experience of ecstasy. Further, it will be argued that the emergence of 'shadow' manifest in the world of heavy metal can be perceived archetypally in terms of Dionysian 'inflation'.

Internet address (if published online):

The Music Preparation of Generalist Teachers in Brazil

by S.L.F. De Figueiredo

PhD thesis, RMIT University, Victoria, 2003.

Page length: 340 pp.

Supervisor(s): Assoc Prof David Forrest

Summary: The music preparation of generalist teachers in Brazil is the main focus of this research study. Generalists in Brazil are prepared in the university undergraduate course called *Curso de Pedagogia*, and such a course often offers some preparation in the arts areas. The objective of the research was to investigate the type of music preparation offered by universities in a Brazilian context with recommendations for improvement. The data was collected in four states in the Brazilian South and South-eastern regions. Nineteen universities participated in the study, which included interviews with coordinators of the generalist teacher preparation courses and music/arts lecturers who teach in those courses. The research design combines two types of qualitative research: basic interpretive and focused interviews. Semi-structured interviews were undertaken. According to this methodological model, the interview contents determine what is relevant for the research, including the appropriate literature that should be reviewed. The literature review provides a basic foundation for the analysis of the data.

The *review of the literature* comprises three main areas: (1) *Generalist teacher education* discusses aspects of specialist and generalist teaching practices, and the possibilities for generalists teaching some music in the first years of school. (2) *Philosophy of music education* addresses questions of aesthetics and education in music and the arts in general, including the necessity of a philosophy for teachers. (3) *Psychology and music* presents

perspectives for understanding the importance of music in the development of children, and principles relating to teaching and learning.

*The Brazilian context* describes some aspects of general education in Brazil, including educational systems, the arts teaching models, the history of the  *cursos de pedagogia* that prepare generalist teachers, and music education practices. The new legislation for education is also discussed because of its importance at this time in the Brazilian context; amongst other issues, it is concerned with teacher preparation, and new directions for arts education.

In *the data*, the coordinators' and arts lecturers' responses are analysed separately and comparatively. The responses of the coordinators of generalist teacher preparation courses are discussed initially in four categories: the profile of the  *cursos de pedagogia*, generalist and specialist practices, music and the arts in the curriculum of the  *cursos de pedagogia*, and the 1996 legislation and developments in the curriculum. Similarly, the responses of the music/arts lecturers are also discussed according to four categories: their academic history, the music/arts subjects they teach, the music/arts subject in relation to the preparation of generalist teachers, and the 1996 legislation with respect to the music/arts subject.

In *discussion of the data*, the interviewees' diverse views on music and arts in the preparation of teachers are analysed with reference to the literature. The situation regarding the preparation of generalist teachers for music and arts in Brazil is not radically different from that of other countries studied.

Internet address (if published online):

Developments in Music Education with Exemplification of Victorian Curriculum Documents 1981-1987:

Description, Discussion and Cultural Evaluation

by A. De Quadros

MEd thesis, Faculty of Education, La Trobe University, Victoria, 1989.

Page length: pp.

Supervisor(s):

Summary: This work is concerned with developments in, and changes to approaches to music education as exemplified by Victorian music curriculum materials from 1981-1987. Some preliminary discussion is presented including a background to the development of music education in Victoria. This is followed by a descriptive analysis of the major streams of thought that have had significant impact on Victorian music education. This analysis highlights the nature in which these approaches are a departure from what could be regarded as established practice. The analysis is reported through a close examination of the literature on this subject including primary and secondary sources. This is followed by an examination of three key Victorian music curriculum documents in the light of the preceding analysis. A discussion of how these documents demonstrate changes is undertaken. Furthermore, the links between these curriculum documents and the major streams of music educational thought are highlighted. Some remarks on the differences between these documents are made, with particular reference to the development of changes between 1981 and 1987. A cultural evaluation is undertaken where the connections between educational changes and the changes in society and technology are explored. This is undertaken through an examination of music education in a society and culture which is mediated by technology, and particularly that of television.

Internet address (if published online):

The Design and Evaluation of a Music Course for Year 7 Students in Victoria

by Marian D. De Souza

MEd thesis, Faculty of Education, Monash University, Victoria, 1990.

Page length: 308 pp.

Supervisor(s): Mr Trevor Jones and Dr Diane Gomes Dr R. Anderson

Summary: The focus of this study was the design and evaluation of a music course for Year 7 students in Victoria.

The course was based on the philosophies of music educators Zoltan Kodály, Carl Orff, Dr. Suzuki, the Yamaha Music Foundation and John Paynter. It implemented their theories and methodology that best promoted a sense of pitch, rhythm and creativity among students. It aimed at widening their musical experiences and improving their attitude to music as a subject in the curriculum. The study was conducted at a co-educational Catholic regional college with four classes of Year 7 students and three teachers. The study was undertaken for first semester of the music course. Three aptitude tests (Bryce & Cooke, 1979) for pitch discrimination, rhythmic skills and tone colour discrimination were used as pre- and post-tests. An attitude test was constructed and also used as a pre- and post-test. These tests were given to four groups of students. Three of these were the experimental groups who studied the course and the fourth was a control group who studied a course that was based on the same objectives but that used different methodology. The results of these tests were quantified and mean scores compared. Other evaluative measures were designed and applied. These were unit tests, student journals and evaluative sheets, independent observers' reports and teachers' evaluation sheets. These results were compiled and compared. The results indicated that the course met most of its objectives because: 1. students did increase their musical ability in terms of aural perception, rhythmic and creative skills; 2. student reactions to and performances in the practical and creative areas of the course suggested that they had a good attitude to the subject; 3. some activities (hand signs, theory and written work about instruments) were not as popular and the teaching strategies in these areas needed to be reviewed. Also, singing of popular songs needed to be included from the beginning of the course.

Internet address (if published online):

A Study of Music Education and Music Therapy for Children with Special Needs in Schools for Specific Purposes  
by Marieanne Delaney

MMus(MusEd) thesis, Conservatorium of Music, University of Sydney, New South Wales, 2000.

Page length: pp.

Supervisor(s):

Summary: This research project is a qualitative investigation which is centred on the description of the use of music education and music therapy for children with special needs in Schools for Specific Purposes in New South Wales. This study has been undertaken in order to examine the current music programs, their effectiveness and the different types of music providers in these schools. The investigation involved the collection of data through interviews with principals and music providers of ten Schools for Specific Purposes and observational data from audiovisual recordings of two case study schools. The results of the interview data show a wide variety of music providers and music programs in these schools. The reasons for these variations include the priority and emphasis of music within the school, the training and employment of the music providers, the funding available and the purpose of the teaching of music to children with special needs. From these data it is apparent that the teaching of music as part of the Creative Arts occurs in some schools more frequently than others. The video data shows the benefits and development that can occur through the use of music in these schools. The results of this study verify national and international literature describing the benefits of music for children with special needs and establish that many good music programs exist in Schools for Specific Purposes. Further funding, training and networking would enhance the quality of music programs in Schools for Specific Purposes and encourage more of these schools to make music a priority in their curriculum.

Internet address (if published online):

Instruction in Vocal Music in English Elementary Schools from 1839-1975, with special reference to John Hullah  
and John Curwen

by D. Demunck

MEd thesis, University of Western Australia, Western Australia, 1979.

Page length: pp.

Supervisor(s):

Summary: This study of mid-Victorian English elementary school music examines instruction in vocal music during the period 1839-1875 when critical experiments were made and decisions were taken to establish the basis upon which music would be taught. Particular reference is made to the lives and works of three key figures, either totally or almost totally neglected by the standard histories of education: Sarah Glover (1786-1867), John Hullah (1812-1884), and John Curwen (1816-1880). Developments in school music were closely linked to their individual enthusiasms and educational philosophies supported by the dominant social, political, religious and moral forces of the period. The provision of vocal instruction during the period was integral with the development of other subjects regarded as central to the emerging nineteenth century English elementary curriculum.

Internet address (if published online):

The Researcher as Subject: Using Autobiography to Examine the Nature of Being a Classroom Primary Music Teacher

by Peter Devries

PhD thesis, Griffith University, Queensland, 1999.

Page length: pp.

Supervisor(s): Dr Edward Gifford and Philip Taylor

Summary: This thesis is an exploration of the nature of being a primary (elementary) school classroom music teacher. It looks at my lived experience as a music teacher. Therefore as author of the thesis I am both subject and researcher.

The primary data source for the study is an autobiographical narrative of my teaching experiences, written in the form of a novel. This was written prior to any research question or methodology being formulated. The complete narrative is presented as part of the dissertation (in a separately bound volume).

Two research questions emerged after the writing of the narrative: 1) what is the nature of this lived experience?, the experience being teaching music; and 2) what can autobiographical narrative--and the subsequent analysis of the narrative by the writer--contribute to the knowledge of how music educators work?

A methodology based around phenomenology and autobiography was formulated, resulting in a five stage research design consisting of: 1) writing the autobiographical narrative; 2) analysing the narrative, drawing the essential themes from it; 3) reflecting on these themes, and more specifically the "reality" of events and perceptions expressed in the narrative that contributed to these themes; 4) interviewing characters from the narrative to reflect on the themes that emerged from the autobiographical narrative; and 5) documenting the research literature on each theme to gain a greater insight into the themes and determine what my experiences can contribute to this body of literature.

The first research question, what is the nature of this lived experience?, is answered in the form of the four themes that emerged from analysis of the narrative: 1) my life outside school impacted on my work as a teacher; 2) my knowledge of "how to be a teacher" stemmed from pre-service training, teachers I observed at work, teachers and administrators I worked with, and in-service undertaken; 3) my philosophy of music education changed as I moved from school to school; and 4) being a classroom primary school music teacher is very different from being a general classroom teacher.

The second research question, what can autobiographical narrative--and the subsequent analysis of the narrative by the writer--contribute to the knowledge of how music educators work?, is partially answered in the discussion of the four themes that emerged in analysis. This question, however, is specifically addressed in two ways: firstly, in how the autobiographical narrative and its analysis has contributed to knowledge of how music educators work, thus highlighting implications and avenues for further research; and secondly, by examining the methods of analysis employed in the study and indicating how these methods can be used by other music educators, and educators in general.

Internet address (if published online):

Popular Music Videoclips and Adolescents

by Michael J. Di Stasio

MEd thesis, Faculty of Education and the Arts, Griffith University, Queensland, 1994.

Page length: pp.

Supervisor(s):

Summary: Not available

Internet address (if published online):

Creative Music in a Computer-Oriented Year Seven Classroom: A Case Study

by Louise Dickson

MEd research paper, Deakin University, Victoria, 1997.

Page length: pp.

Supervisor(s): Assoc Prof Robin Stevens

Summary: Not available

Internet address (if published online):

'How do we paint those sounds?': An Exploration with Children of Visually Representing Musical Rhythm

by H.D. Dilkes

MEd minor thesis, School of Visual and Performing Arts Education, University of Melbourne, Victoria, 1995.

Page length: pp.

Supervisor(s):

Summary: The figural and metric dimensions in children's musical rhythm representation have been identified and investigated by previous researchers. This study was undertaken, with children between the ages of five and seven, to explore their invented rhythm notations in greater depth. Psychological phenomena were examined in the literature review to see to what extent they could inform music educators. Typologies for invented rhythm notations by key music education researchers proposed developmental changes and movement through figural and metric understandings. Children were observed in the natural setting of weekly music learning sessions. A departure from previous research was the use of wind instruments with a focus on duration rather than percussive sounds. The children created and performed rhythms and represented them with paint on paper. Processes of perception and interpretation were examined by reflecting upon both the social interaction in the group and the painted representations. Within the case study reports of two children, perceptual and interpretative issues emerged which blurred the distinction between figural and metric. Children attended to features such as duration, accent and boundary with different symbols on different occasions. They displayed both figural and metric elements in their rhythm representations in different musical contexts. It is proposed that music educators explore the multiple facets of rhythm, and move beyond the traditional ways of presenting rhythm to children.

Internet address (if published online):

The Student as Maker: An examination of Making in Music Education and the Implications for Contemporary Curriculum Development.

by Stephen C. Dillon

MEd thesis, La Trobe University, Victoria, 1995.

Page length: pp.

Supervisor(s):

Summary: The purpose of this thesis has been to examine making in the arts and to use the concept of 'student as maker' as a tool for analysis of arts curricula and explore the relationship these have with vocational, academic and aesthetic development in education. Pragmatism in arts education is certainly not a new concept but the thesis has attempted to describe the benefits of re-examining progressive educational methodologies and theories and address the concerns conservative\traditional education has for these ideas, whilst also proposing some new insights into the need for such education in the light of the conditions of post-modernity. The ideology is related to the practice of teaching arts education and serves as a conclusion which calls upon the argument of the thesis and applies these to the classroom. Although in need of vigorous testing the assertions made relate to the author's personal experience as a music teacher and coordinator of a performing arts curriculum. This research has been confined to a conceptual study to keep the content within the bounds of a minor thesis. However some reference has been made to the author's own qualitative experience as an illustration and a way of checking that the assertions are able to be put to some real use in the classroom. This has tempered the theoretical assumptions and in itself delivered criticism and limitations of the implementation of the idea of 'student as maker' to arts curricula. The major problem with the idea lies simply in the totality of its focus, it involves the entire teaching\learning relationship and all the stakeholders in that as well as the place, the atmosphere\attitude of the place and a completely different focus in curriculum which is structured through process\conceptual learning whilst still utilising content in exemplary form. Nevertheless 'student as maker' holds an appeal for the author and many other pragmatists who believe in its power as a learning tool and indeed in its ability to address some newer issues of the formation of individuals which are becoming more relevant to today's education. By way of a summary conclusion the author simply lists and briefly outlines the central argument and insights which have emerged as a result of this research and describes how 'student as maker' can be of benefit to learning.

Internet address (if published online):

The Student as Maker: An examination of the meaning of music to students in a school and the ways in which we give access to meaningful music education

by Stephen C. Dillon

PhD thesis, La Trobe Institute for Education, La Trobe University, Victoria, 2001.

Page length: 305 pp.

Supervisor(s): Prof Lyn Yates and Dr Ramon Lewis

Summary: This thesis primarily involves an examination of the meaning of music to young people in a school context and the processes that facilitate that involvement. It is essentially a curriculum thesis and seeks to contribute to the understanding of how meaning and the processes that may give access to meaning in music education might be constructed and interpreted by teachers and curricula. The questions of meaning and access to meaningful music education are examined empirically in a participant-observation case study and examined in conjunction with an ongoing body of theorising about music education. The intention of the thesis is to elaborate the meaning of music to young people in a school context, and to explore the issues of music teaching. The thesis argues that meaning is located in social, personal and cultural experiences and suggests the need for access to all of these in music education. Furthermore, it seeks to extend the implications of these meanings in the post-modern era by outlining the specific potential of the music experience and the teacher as artistic interpreter and facilitator of modern cultural life. Through an examination of context, it highlights the potential and possibilities of music experience for building and giving access to a range of music meanings. The thesis seeks to build a sense of the different aspects of music meaning that might be considered by music education. It attempts to build a vision of music education that takes the significance of intuitive and analytic music experience seriously. More importantly for teaching and learning, it seeks to describe how a teacher might both teach in and construct environments where meaningful music might be made explicit and accessible in curriculum and practice.

Internet address (if published online):

Rational and intuitive approaches to music composition: The impact of individual differences in thinking/learning styles on compositional processes

by Carina Dingwall

BMus(MusEd)(Hons) thesis, Sydney Conservatorium of Music, University of Sydney, New South Wales, 2008.

Page length: 67 pp.

Supervisor(s): Dr Anthony Hood

Summary: This study explores the idea that there are two different types of composers, those that use a rational process of composition involving pre-planning and use of external systems and those that use an intuitive process that involves trial and error or other exploratory means for composing. It focuses on further understanding these patterns of thought as they are found in the compositional processes of student composers as well as investigating their learning preferences. The study examines the compositional processes of five composition students from the Sydney Conservatorium of Music selected using their results on the SOLAT (Style Of Learning And Thinking) measure (Torrance, McCarthy & Kolesinski, 1988). After interviewing the five participants, a model was developed that explained how rational and intuitive patterns of thought were used at different levels. The macroprocesses of participants were found to sit on a continuum between rational and intuitive whilst at the micro-level participants were seen to use a mixture of both processes. The interview participants were also asked to comment on their preferred activities for learning composition. It was found that the participants believed their compositional processes were something that they developed themselves and they wanted a more personal approach to learning. The findings have implications for both teachers of composition and their students.

Internet address (if published online): <http://hdl.handle.net/2123/3991>

Introducing instrumental students to improvisation

by Mark Fairlie Dipnall

MEd thesis, Melbourne Graduate School of Education, University of Melbourne, Victoria, 2012.

Page length: 74 pp.

Supervisor(s):

Summary: Improvisation has been an integral component of music practice throughout a variety of world musics, such as the Indonesian Gamelan, Japanese Kabuki Theatre, African drumming, Australian Indigenous music, Klezmer music, the Indian Raga, Jazz and Popular music. Instrumental tuition, within the present system of Western Education, on the other hand, tends to emphasise an early and ongoing commitment to the reading of notated music. Some of the literature in the area suggests that the emphasis for instrumental tuition should be concerned with improvisation thus producing opportunities to achieve a more personalised and independent result with music expression. By including improvisation within regular tuition the student instrumentalist could feel more at one with his or her own voice and imagination, rather than attempting to take on the role of reproducing the character and style of another person's notation.

This thesis focussed on the development and provision of improvised music activities with high school students from Years 10 and 11. Consideration was given to how these improvised music activities might have impacted not only their improvisational skills but also broader attitudes to music. The study included a specifically designed curriculum emphasising improvisational techniques. It was constructed and implemented over a ten-week period with accompanying interviews, questionnaire and video. The aim of the study was to assess the impact of the implementation of this curriculum and how it could assist the learning and teaching of improvisation.

The study's performance-ensemble consisted of rhythm and lead instrumentalists where all participants had the opportunity to engage with specific instrumental techniques that assisted the expression of improvisation.

Simultaneously, all participants had the liberty of managing the lesson-content with original extemporised melody and composition. The results showed the participants experienced increased confidence with improvisation. The

conclusion suggests that improvisation be viewed as an integral component within the teaching and learning of instrumental music.

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Internet address (if published online): <http://dtl.unimelb.edu.au:286407>

Music Education in Day Care and Pre-School

by M. R. Downie

EdD thesis, Faculty of Education, University of Melbourne, Victoria, 2002.

Page length: pp.

Supervisor(s):

Summary: The thesis 'Music Education in Day Care and Pre-School' presents the lived experience of a teacher-researcher who seeks to unify music education, teacher development and educational research. The author presents portraits of day-care centres which provide rich insights into the realities and complexities of providing a music education for children in early childhood centres. The author's extensive background in music education and in early childhood education enabled her to design and conduct a research study which shows the artistry of her teaching and the dynamic, reciprocal, relational nature of all her work with children and teachers. Through story-telling vivid and detailed accounts of the places, the people and the practices are recorded. The vignettes/accounts of teaching are at the heart of this dissertation. It is here that a reader can see the layers of reality at work in the teaching-learning process, and the ways in which connections are made between the music lesson, the curriculum of the classroom and the realities of children's lives. The accounts of teaching show the depth of the teacher-researcher's musical and pedagogical knowledge, and the author's awareness of students' cultural and ethnic diversity, individuality and levels of music interest. The accounts provide illuminating insights into a teacher-researcher's work the teacher encourages the development of a creative interest in music-making and in music appreciation among children and their teachers. Another significant feature of this dissertation is the way in which the author has woven her own narrative throughout the chapters. Her work as a teacher-researcher is embedded in her life-long involvement in music and in early childhood education. By weaving description, reflection and analysis together, the author successfully embeds her own story in the research story and shown how they are inextricably intertwined.

Internet address (if published online):

Arts Integration: Music Teacher Perspectives in Western Australia

by Ashleigh M. Doyle

BMusEd(Hons) thesis, School of Music, University of Western Australia, Western Australia, 2008.

Page length: 81 pp.

Supervisor(s): Andrea Stanberg

Summary: In educational circles the notion of integration has been debated over many years, with contrasting schools of thought and methods of implementation. Integrated arts education has generated much debate between music teachers over the possibility of turning music, and the other arts into one generic subject. This proposal has met stiff opposition from researchers internationally, all arguing the value of maintaining music, and the other arts as separate subjects. They argue that a generic arts combination will not have the capacity to respect the subtleties of each discipline.

The purpose of this study was to uncover what, if any, effect music teachers perceived the other art forms could have on music in Western Australian Government Secondary Schools. Questionnaires were completed by seven music teachers who operate an integrated music programme in this study, with the music teachers selected from metropolitan and country secondary schools in the Government sector. The questionnaire discusses the teachers' experiences and opinions on an integrated music programme, and the Western Australian Curriculum Framework document and the results from the questionnaires were analysed.

The results found that due to the individuality of teachers, schools, and students no best practice model for integration exists, and as such every integrated programme presents a different set of issues. The teachers all strived to make links between music and the other arts through their teaching and identified varying sets of advantages and disadvantages for themselves, and what they perceived for their students. All teachers indicated they needed further support and Professional Learning to better equip them in delivering an integrated programme.

Internet address (if published online):

Group Keyboard Instruction in the Classroom

by D. Draper

MEd thesis, Faculty of Education, University of Melbourne, Victoria, 1990.

Page length: pp.

Supervisor(s):

Summary: The keyboard with its fixed pitch (i.e. it does not need tuning) and visual layout is an ideal medium for working with groups of students from as young as four years of age. However, problems exist in exciting the imagination of thirteen and fourteen year olds - with 'childish' music. In researching available materials, it was found that there was limited student material and particularly a need for a tutor which commenced at junior secondary level. Thus the author was encouraged to select, arrange and compose suitable instructional material as and when needed, and so the present 'Tutor' and accompanying Teacher's Manual were developed which was designed to provide a sequential and systematic introduction to practical music for this level of student. Classes (normally 25 students) had to be split so that up to 15 children could be accommodated at each keyboard class. A keyboard class of 45 minutes per week was thus provided for each student. Students were arranged so that students of musically similar standard were together.

Internet address (if published online):

The Place of Music in the National and Public Schools of New South Wales, 1848-1880

by J.H. Dugdale

MEd long essay, University of Sydney, New South Wales, 1969.

Page length: 135 pp.

Supervisor(s):

Summary: This long essay has for its subject matter a survey of how and what music was taught in the infancy of the government school systems of New South Wales under the aegis of the Board of National Education (1866-1880) and in obedience to its successor, the Council of Education (1866-1880). The work begins with a general account of the place that music has generally taken in education from the days of classical Greece, through church history and particularly in nineteenth century western society. It notes that, while the attributes assigned to singing in British Victorian times for the spiritual, moral and social strengths, it was considered to engender along with healthy enjoyment. With the growth of public universal education in Western Europe during the nineteenth century, at least in the United Kingdom the schools were considered to be the best places for generating these qualities in children through the cultivation of cultural music. Several systems, and modifications to these, were invented to this end of which the Tonic Sol-fa Method with its subsequent 'Modulator' and 'French Times Names' proved most popular over time. The development of these and the contributions of their promulgators and others

are traced. The tonic sol-fa system was adopted in New South Wales after it was championed by William Wilkins, an English teacher who was brought to Australia to become its first headmaster at Fort Street National School at the beginning of 1851. He became the colony's first Inspector of National Schools in July 1854 and thereafter strengthened the place of singing in the schools as he continued to exercise expanding authority over them until he retired in 1884 when his considerable influence continued. During Wilkin's period of office vocal music found a strong place in curricula and special teachers of singing were employed by the Council of Education to encourage vocal music in the Public Schools by means of the tonic sol-fa method; the chief of these was the Singing Master, James Churchill Fisher, who was in the position from 1867 to 1884. Under his regime, Fisher also instructed the trainee teachers at Fort Street. A chapter is devoted to the work of this man. Before concluding, the essay examines the contents of the vocal music and the instructional aids for promoting it in the schools. Some typical examples of special magazines, journal and songbooks of the era are included, all devoted to expounding the tonic sol-fa method of teaching vocal music. Several pages of James Fisher's school songbooks are shown. The conclusion reviews this long essay and touches on an evaluation of the quality of singing in the National and Public Schools up to 1880 by dealing with what the inspectors thought of its success or otherwise, as presented in their school inspection and annual reports.

Internet address (if published online):

The Relevance of Metaphor in Voice Teaching: A Comparative Study of Sinus Tone Production and Vocal Cord Theories

by Roslyn Frances Jessie Dunbar-Wells

PhD thesis, Faculty of Education, University of Reading, Overseas - UK, 1997.

Page length: 333 pp.

Supervisor(s): Prof. A.E. Kemp

Summary: This research evaluates the voice teaching technique of Sinus Tone Production when compared with current vocal cord theory approaches. Influential Vocal Cord Theory teachers claim that Sinus Tone Production is based on metaphor, which they reject on the grounds that metaphor is not scientific. Although research strongly suggests that metaphor contributes to creative responses, there is a dearth of research into the relevance of metaphor in voice teaching. Consequently this study focused on identifying and comparing the strategies of the two opposing pedagogical approaches in order to answer the questions: 'Is metaphor a relevant teaching strategy?' and 'When opposing metaphors are employed in voice teaching procedures, is there a notable difference between the teaching approaches?'

The first task was to identify the degree of metaphor usage, the second to identify basic teaching strategies, and the third to compare the two groups with criteria provided by medical specialists in order to identify harmless teaching procedures. As small samples were expected, case study and triangulation procedures were chosen as the most appropriate experimental methodologies.

Pilot interviews provided criteria for a survey distributed to 14 teaching members of the Ernest George White Society and 85 members of the Association of Teachers of Singing. Fourteen from each group completed questions about their teaching and performing experience, teaching strategies, and the use of metaphor, visualization and sensory perception strategies. Demonstration lessons of three Ernest George White Society and three Association of Teachers of Singing were then observed.

The results of the survey and observations were compared to test the research question: 'When opposing metaphors are employed in voice teaching is there a noticeable difference between the teaching approaches?' Results revealed that there were several distinct differences in the pedagogical principles and practices of the groups. The Sinus Tone Production strategies were found to be closer to the therapeutic model than those of Vocal Cord Theory, and can therefore be claimed to be an appropriate teaching approach. The teaching strategies of both groups were found to make use of metaphor to improve vocal tone. Although their respective use of metaphor appeared to differ it was concluded that the use of metaphor appears to be an effective and relevant pedagogy.

Internet address (if published online):

Classroom Study of Young Children's Aural Achievements  
by P. Elliott  
MMus(Qualifying) thesis, University of Queensland, Queensland, 1977.  
Page length: pp.  
Supervisor(s): Dr Anne Silcock and Mr Gordon Spearritt

Summary: Not available

Internet address (if published online):

Student Perceptions of a Problem-Solving Task in Music Education  
by Sarah Elliott  
BTeach(Hons) thesis, Faculty of Education, University of Tasmania, Tasmania, 2007.  
Page length: 131 pp.  
Supervisor(s): Dr William Baker

Summary: Much research has been undertaken regarding problem-solving in education, some concerning problem-solving in music education. However, very few studies have sought to present the students' perspective of this approach. This study has presented five senior primary students' perceptions of a problem-solving task in music education. Data were collected through learning journals, focus group interview and individual interviews. Data were analysed through emergent themes, matrices, a table and the writing process. Findings suggest participants found the problem-solving task enjoyable and gained a strong sense of satisfaction from completing the task. They also highlight the students' perceived benefits of an "open" task with few parameters. Further research into the benefits of enjoyment for learning within problem-solving tasks in music education is suggested.

Internet address (if published online):

An Experimental Study of Breath Support in the Clarinet Performance of the Student and Professional Player  
by David C. Ellis  
MEd thesis, University of Canberra, Australian Capital Territory, 1992.  
Page length: 198 pp.  
Supervisor(s): Dr John Fraser

Summary: The role of breath support in the generation of clarinet tone is poorly understood. Previous acoustic models of clarinet and reed behaviour have been derived from studies using artificial clarinet-like systems powered by artificial blowing chambers rather than human performers. The physiological processes of respiration have been well documented, even if their translation into the pedagogical literature has been sometimes inaccurate and confusing. Despite the wealth of research into the acoustical behaviour of clarinet, the mechanism of reed vibration and the physiological processes involved in inhalation and exhalation, there has been little analysis of how the breath support should be applied in the clarinet player. In this study an experimental approach was employed to record the maximum breath support (measured as oral cavity blowing pressure) applied to an experimental manometer and the range of breath support applied to a professional quality clarinet fitted to a manometer. Thirty student clarinet players and three professional clarinet teachers performed experimental tasks of four short musical phrases highlighting the notes F1, B2, C3 and F4 representative of the chalumeau, middle and extreme registers. The exercises were performed at the forte and piano dynamic levels. The student subjects

were ranked anonymously on the basis of their tape recorded performance and assigned into groups (novice, intermediate and advanced) by rank. The tape recorded experimental task performances were used for measurement of dynamic levels and spectral analysis by Fast Fourier Transform Analysis, and to qualitative analysis using three expert judges. The subjects' maximum breath support to the manometer (without the clarinet attached) was unrelated to the breath support applied to the clarinet in any of the musical performance tasks. The maximum breath support for the tasks showed no significant correlation with age, or playing experience. There were no significant strong correlations, and few significant moderate correlations found between breath support and the forte dynamic level and notably, low or non significant correlations between breath support and the piano dynamic level. The problem for the less able student subjects was the inability to maintain a reasonable range of breath support pressures and dynamic range between the forte and piano dynamic levels, particularly for the notes F1 and B2. There was found to be moderate to low positive correlations between breath support/dynamic level and breath support range/ dynamic range for some notes, but the role of breath support in the production of other test notes was not established, and may have been confounded by other variables not included in the study (lip pressure and amount of mouthpiece within the mouth). The relationship between breath support and dynamic level in the less experienced student player is not a simple one but multiple regression analysis showed that breath support was significant in the prediction of sound level for the notes F1, C3, and F4 but only at the forte dynamic level. The students' inability to provide a reasonably loud forte and a reasonably soft piano on the notes F1 and B2 reflected an inability to supply the necessary varied and adjusted support. The quantitative analysis of the clarinet tone spectra provided very little insight into the tone of the student subjects, beyond the observation that the student tone appeared to be inherently unstable. The qualitative analysis using paired-opposite descriptors was found to provide valid criteria which could be applied consistently for the analysis of student clarinet tone. The descriptors 'free-pinched', 'full-small', and 'clear-fuzzy' provided the greatest discrimination between players and may offer an explanation into the problems of embouchure that appeared to be the confounding variables that were not included in the present study. The relationship between breath support and tonal quality in the student player was not established experimentally and other factors appear important. Embouchure tension may have been the cause of the low breath support measured at the forte level. Insufficient embouchure control may have been the cause of the excessive pressure used at the piano level and the lack of tonal stability. The lack of harmonic stability which became generally worse at louder dynamics and with the higher notes may similarly have been caused by problems of embouchure or oral cavity. The teacher may find it worthwhile to aim for the development in the student of a reasonable dynamic range of the first register before proceeding to the second. This would involve the development of embouchure control in addition to breath support. There may be benefit in the students' use of vowels to consciously adjust the oral cavity shape for each note to be played. Breath support in the student clarinetist is of great importance, but it should be the concern to the teacher to ensure that the students' best efforts in the area of breath support are not compromised by problems of embouchure, oral cavity, or by uneven and premature development of technique.

Internet address (if published online):

The Pedagogical Implications of the Development of Musical Taste and Preferences in Year 10 Students  
by David C. Ellis?? research project, James Cook University, Queensland, 1996.

Page length: pp.

Supervisor(s):

Summary: Not available

Internet address (if published online):

Music in Secondary Education in Girls' Schools in Victoria

by Jane Elton

MMus thesis, Faculty of Music, University of Melbourne, Victoria, 1967.

Page length: pp.

Supervisor(s):

Summary: A study of the place of music in secondary education in which is involved an examination of past and present trends in independent girls' schools in Victoria and in which, with comparative reference to present trends in music education in NSW, England and the USA are proposed lines of development for the future.

Internet address (if published online):

Preservation of Acquired Music Performance Skill in Three Cases of Neuropsychological Impairment

by Denise E. Erdonmez

MMus thesis, Faculty of Music, University of Melbourne, Victoria, 1983.

Page length: 202 pp.

Supervisor(s): Mr Max Cooke and Dr David Leonard

Summary: A longitudinal study is presented of three musically competent people suffering neuropsychological impairment. The first Case Study compares preserved and impaired music skills with auditory memory and reading skills, in a patient who has suffered a severe cerebro-vascular accident. The results of the study show evidence of improvement in short term memory for rhythm tests and music score reading, but no improvement for digit tests and prose reading. The second Case Study explores music skills preserved and impaired in a chronically ill psychotic patient, and comparison is made with speech and language content and motor behaviour. Evidence is presented to show that the process involved in music improvisations is linked to the process of speech content and thought process. The third Case Study compares music skills (particularly memory function) with psychotic behaviour. Evidence is presented to show that thought processes are blocked and retarded. Music 'memory lapses' occur as a result of thought blocking or distractions, but mistakes are analysed and corrected without loss of the frame of reference. Recommendations are made for future studies of neuropsychologically impaired musicians, including the development of a normed test instrument for music skills based on assessed pre-morbid levels of musicality.

Internet address (if published online):

Psychological needs and social-cognitive influences on participation in music activities

by Paul Evans

PhD dissertation, University of Illinois at Urbana-Champaign, USA, 2008.

Page length: pp.

Supervisor(s): Professor Gary Mcpherson

Summary: A large portion of students engage in music learning activities in school, but relatively few enter adult life with musical competencies that enable ongoing and rewarding participation in music activities. Many people come to believe that they simply do not have musical abilities and that engagement in music activities is for the relatively few that have been gifted with musical talent. Although many people would consider music abilities as valuable, music learning tends not to be valued in the same way as other school subjects. Together, these factors reflect a complex array of beliefs, values, and experiences in music, which accompanies relatively poor music education outcomes for Western society. At the same time, motivation to engage in and persist with music activities, particularly learning an instrument, is poorly understood.

This study aimed to contribute to understandings of motivation to engage in music activities by examining the relationships between some of these constructs and behaviors associated with music learning. It targeted a sample of 157 individuals who began a primary school band program in Sydney, Australia in 1997. These individuals were involved in research in the first, second, third, and fifth year of their learning, and this study collected data again in the 10th year since they began learning.

The study exposed a broad range of beliefs, values, attitudes, and behaviors among the respondents over a ten-

year period. The main findings highlight the importance of early experiences in shaping beliefs and values that influence participation in music activities. The evidence suggests that individuals who experienced feelings of satisfying psychological needs for competence, relatedness, and autonomy valued music as important, useful, interesting, and enjoyable, and held greater beliefs in the benefits of music and music learning. At the time participants ceased engagement in music activities, they had fewer feelings of competence, relatedness, and autonomy. The findings expand on several areas of music education research on beliefs, values, and behaviors, and explain influential aspects of motivation for participating in music activities.

Internet address (if published online): <http://search.proquest.com/docview/304895600>

Music, Learning, Motivation, and Achievement in the Lives of Children and Adolescents Over 10 Years

by Paul Evans

MMusEd thesis, University of Western Australia, Western Australia, 2011.

Page length: 94 pp.

Supervisor(s): Prof Jane W Davidson

Summary: Music is important in the lives of adolescents, and musical skills are highly regarded. However, most people, particularly in Western society, emerge into adulthood with mediocre skills, despite having a mandatory school music education provided to them, and, in many cases, several years of informal learning. Why is it that some people are able to persist through difficult, boring practice and acquire impressive and rewarding musical skills, while others do not, but wish they had? This thesis examines some of the major explanations for sustained motivation in music, as well as providing empirical foundations for a theoretical framework based in self-determination theory. The studies took advantage of an opportunity that arose to examine participants involved in a previous 3-year longitudinal study, to find out about their music learning experiences and motivation over a ten-year period. The approach to the study was pragmatic, taking data that had previously been gathered, studying the potential to explain music education further, and developing research questions according to the kind of data that could be gathered from the sample. Results supported some of the previous findings in the study, namely that commitment and practice are key ingredients for ongoing success in music learning. The study also found that greater feelings of fulfilling three basic psychological needs—competence, relatedness, and autonomy—appeared to result in ongoing motivation, while participants who ceased experienced less of these feelings and more of the feelings being thwarted around the time they ceased learning.

Internet address (if published online):

Music experiences as a support for literacy development in very young children : one child in a family and community context / Rosmary Evans

by Rosemary J Evans

MEd(Hons) thesis, University of New England, New South Wales, 2004.

Page length: 212 pp.

Supervisor(s):

Summary: Educators and parents have often noted links between music and literacy in young children's learning. This study reports on the relationship between music experiences and emergent literacy learning for one child in a family and community context.

Internet address (if published online):

Designing a Sequence to Present Rhythmic and Melodic Concepts in the Teaching of Music Literacy utilising

Phillipino Vocal Music  
by Miriam Factora  
PhD thesis, School of Music, University of Queensland, Queensland, 2005.  
Page length: pp.  
Supervisor(s):  
Summary: Not available

Internet address (if published online):

Perceptions of the Purposes of Assessment in a Tertiary Music Education Subject  
by Isobel Mcl. Farmer  
MEd minor thesis, Faculty of Education, University of Melbourne, Victoria, 1989.  
Page length: 141 pp.  
Supervisor(s): Dr Agnes Dodds

Summary: This study focused on the purposes of assessment and how the students and staff perceived the goals of a nonspecialist music methodology subject in a primary teacher preparation course. A questionnaire was devised and administered to an intact class of 152 students enrolled in the subject and structured interviews were held with 4 staff and 6 students. It was found that students gave strong support for goals that appeared to have vocational relevance whilst staff were more divergent in their responses. Students also perceived varying emphases in the subject, consistent with the findings of Bowden, Masters and Ramsden (1986), that encouraged 'learning for understanding and application', 'rote learning' and 'negative learning'.

Internet address (if published online):

Inclusive Curriculum: Opening Opportunities for Teachers to acquire Skills and Knowledge in Music Education for Disabled Student Populations in Preservice and Inservice Training Programs  
by Helen J. Farrell  
MEd research project, Faculty of Education, University of Melbourne, Victoria, 1994.  
Page length: 70 pp.  
Supervisor(s): Dr Rosalind Mcmillan

Summary: The problem of the education of children with disabilities has only been a topic of serious and earnest debate among educators within the last two decades. The tabling of a variety of enquiries and reviews, the subsequent adoption of their recommendation and mandating that the education of disabled students be conducted in the least restrictive environment (preferably in a regular school setting) have had profound effects on teacher education and the professional development of teachers in many parts of the world. A major public law was passed in the United States in November 1975 and major government policy initiative documents were tabled in the parliament of the United Kingdom in May 1978 and in the parliament of the State of Victoria in February 1984. The common threads in policy direction contained in these reports and enquiries, particularly those relevant to teacher education and professional development of teachers, are drawn together and discussed. A review of the current literature pertinent to the teacher education and professional development of music educators provides an opportunity to explore the nature and purpose of teacher education and professional development of music educators. This includes the introduction of the 'Inclusive Schooling - Integration' (I.S.I.) program by the Directorate of School Education (D.S.E.) in the State of Victoria in 1991 that explores ways of involving all students successfully in schooling, with particular focus on the integration of students with disabilities into regular classrooms (but not specifically music education classes). Much of this literature originates in the United States of America. Despite a dearth of Australian literature, relevant and current literature emanating from Australia is included. Very much related to the professional development of teachers is the issue of curriculum development.

An opportunity to explore the nature and purpose of curriculum development is provided with a review of the current literature pertinent to curriculum development and leadership, the range of paradigms and current approaches to the role of curriculum development. The educational problem of the impact of the mainstreaming of disabled students on teacher education and the professional development of music educators has had even less serious and earnest debate among those whom it affects most - music educators. Nor has the process of curriculum development to facilitate the mainstreaming of disabled students into music education classes been considered seriously or earnestly. Of the very limited published debate, unfortunately none is Australian. The author wishes to address the apparent dearth of teacher education, professional development programs and curriculum development projects available to music educators in order to facilitate the mainstreaming of disabled student populations into music education classes. The author presents the results of a survey of music educators in primary schools in the State of Victoria to determine their teacher education experiences, professional development experiences and association with curriculum development projects relating to the impact of the mainstreaming of disabled students on music education classes. The survey attempts to provide an Australian contribution to serious and earnest debate on teacher education, professional development programs and curriculum development projects that will further facilitate the mainstreaming of disabled student populations into music education classes.

Internet address (if published online):

The impact and local implementation of standards-based music curriculum policy frameworks and music education programs for students with disabilities and impairments in Victoria: A qualitative evaluation

by Helen J. Farrell

PhD thesis, Faculty of Education, University of Melbourne, Victoria, 2006.

Page length: 393 pp.

Supervisor(s): Dr Lee Emery and Dr Patricia Long

Summary: The study was in response to national, state and local curriculum issues. Curriculum work is taken to embrace curriculum research and theory, and curriculum development and implementation. The study is a critical reflection on current curriculum work as a day-to-day experience. The study is about the impact and local implementation of standards-based curriculum frameworks for students with disabilities and impairments. The focus is to develop an improved understanding of the extraordinary complexities that encompass standards-based music curriculum policy frameworks for these students in the State of Victoria. For most people, a better understanding of these extraordinary complexities may much reduce fear, unease and distrust. The phenomenon would seem logical.

The study explored ways in which public curriculum policy is developed and implemented in modern societies like Australia. The study is a critical reflection on moves to change curriculum, curriculum policy framework initiatives and the institutional contexts that shape the impact and implementation of curriculum. Public curriculum policy formation is challenged by competing pressures and limitations including an increasing emphasis on 'partnerships' and 'networking'. There are difficulties and complex challenges to ensure that all students share in the benefits.

Internet address (if published online):

VirSchool: the effect of music on memory for facts learned in a virtual environment

by Eric Fassbender

PhD Faculty of Science, Department of Computing, Macquarie University, New South Wales, 2009.

Page length: 280 pp.

Supervisor(s):

Summary: Video games are becoming increasingly popular and their level of sophistication comes close to that of professional movie productions. Educational institutions and corporations are beginning to use video games for

teaching purposes, however, not much is known about the use and effectiveness of video games for such purposes. One even less explored factor in video games is the music that is played throughout the course of the games. Little is known about the role that this music plays in cognitive processes and what effect background music has on players' memory. It is this question that the present thesis explores by asking which effect background music has on participants' memory for facts that are learned from a virtual environment. -- To answer the research question, a computer-animated history lesson, called VirSchool, was created which used the history of the Macquarie Lighthouse in Sydney as a basis for two experiments. Different musical stimuli accompanied the audio-visual presentation of the history topic. These stimuli were tested for their effectiveness to support participants' memory. The VirSchool history lesson was first presented in a Reality Center (a highly immersive, semi-cylindrical 3 projector display system) and one soundtrack was identified which showed a statistically significant improvement in the number of facts that participants remembered correctly from the VirSchool history lesson. Furthermore, Experiment 1 investigated how variations of tempo and pitch of the musical stimuli affected memory performance. It was found that slow tempo and low pitch were beneficial for remembrance of facts from the VirSchool history lesson. -- The beneficial soundtrack that was identified in Experiment 1 was reduced in tempo and lowered in pitch and was subsequently used as the sole musical stimulus in Experiment 2. Furthermore, because of equipment failure, Experiment 2 offered the opportunity to compare memory performance of participants in the Reality Center and a 3-monitor display system, which was used as a replacement for the defect Reality Center. Results showed that, against expectation, the memory for facts from the VirSchool history lesson was significantly better in the less immersive 3-monitor display system. Moreover, manipulated background music played in the second five and a half minutes of the VirSchool history lesson in the Reality Center resulted in a statistically significant improvement of participants' remembrance of facts from the second five and a half minutes of the VirSchool history lesson. The opposite effect was observed in the 3-monitor display system where participants remembered less information from the second five and a half minutes of the VirSchool history lesson if music was played in the second five and a half minutes of the VirSchool history lesson. -- The results from the present study reveal that in some circumstances music has a significant influence on memory in a virtual environment and in others it does not. These findings contribute towards and encourage further investigation of our understanding of the role that music plays in virtual learning environments so that they may be utilised to advance learning of future generations of students.

Internet address (if published online): <http://minerva.mq.edu.au:8080/vital/access/manager/Repository/mq:7744>

Accelerative learning : an investigation of the effects of music, relaxation and suggestion in second language acquisition in schools

by Uschi Felix

PhD Flinders University of South Australia, South Australia, 1989.

Page length: 315 pp.

Supervisor(s):

Summary:

Internet address (if published online):

The Provision of Classroom Music in State Primary Schools, Victoria: 1970 to 1980

by Allison Jillian Ferris

MEdSt minor thesis, Faculty of Education, Monash University, Victoria, 1993.

Page length: pp.

Supervisor(s): Prof R. J. Selleck

Summary: Not available

Internet address (if published online):

Classroom Music in Victorian State Primary Schools 1934 to 1981: Curriculum Support

by Allison Jillian Ferris

PhD thesis, Faculty of Education, Monash University, Victoria, 2002.

Page length: 310 pp.

Supervisor(s): Dr Jane Southcott

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

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

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

In the process of investigation and interpretation of data, this study explores two contentions. All teachers were required to teach according to the official syllabus documents of the Education Department of Victoria and all were, to some extent, trained to do so. All teachers had access to the same curriculum support resources and materials, sanctioned for use in their classroom music programs, particularly for singing and musical appreciation. The first contention is that for much of the period covered by this study, a form of cultural hierarchy governed choices made in regard to the nature of the written curriculum documents, the ways in which teachers were supported through training to teach that curriculum, and the provision of resources to support that curriculum. The second contention of this inquiry is that the processes of supporting curriculum for primary classroom music have functioned as a means of re-negotiating, over time, the aspirations and intentions enshrined in the official curriculum documents. In a final chapter, the ways in which the broad themes have operated throughout the period are discussed, and conclusions are drawn regarding the two contentions proposed at the start of this study.

Internet address (if published online):

Melodies that live in our hearts : intentional harmonies and rhythms within the inspiring teacher

by Julie Maree Fielding

PhD thesis, Science and Mathematics Education Centre, Curtin University of Technology, Western Australia, 2009.

Page length: 341 pp.

Supervisor(s): Dr. Bevis Yaxley and Dr. Roy Pugh

Summary: The interpretative narratives that lie within the pages of this study tell the story of a teacher who seeks to find the heart and soul of her teaching practice. Represented as soundscapes the stories evoke a consciousness of sound, the sound of learning. As she journeys through times of fear, confrontation with violence, loss of self-confidence, and depression, she opens her eyes to the harsh realities within the world of education, a world that appears to deny humanness through its preoccupation with objective measurement. As she focuses on what it is to be a teacher of students she views the outside world as incomprehensible in its absurdity.

Illuminating encounters expose understandings and insights as she deliberately reflects on her narratives, engages in scholarly reading, thinking and writing. She particularly draws upon her deeply-held beliefs for the democratic principles of teaching.

This is the story of a teacher who searches deeply for understanding amidst the minds of writers who help make sense of her world. They offer optimistic pathways to possible realms of education where the identity, integrity and humility of everyone who participates within these worlds with her can be honoured.

This teacher is moved by the passions that stir in her heart. The passion for art and music sensitises her towards the aesthetic, artistic and spiritual possibilities of teaching. As she embraces her spirituality and awareness, an inner sense of the higher self to which she can appeal to for insight, wisdom, comfort, peace, calm and a clear mind she aspires to capture a teacher's reflection in the mirror of these narratives. She hopes teachers might see a reflection of themselves within the stories, stories that resonate and add to self-understanding.

This teacher draws twenty-first century learners, guiding from the side, towards the possibilities for advancing in technology. She sees fearsome consequences that a lack of moral thought and deliberation could put young people, who are barraged by superficial modes of technological communication, at risk, becoming unguided by thoughtful, moral purpose. As the gaps between student and teacher grow exponentially, she still has an optimistic energy for the possibilities of reconnecting hearts and souls in education.

She has a desire to reveal the confronting life of a teacher who struggles daily to maintain her integrity and honesty whilst remaining humble before all these confrontations. This desire has empowered her quest to understand what lies at the heart of a good teacher. This is Jodie's story, my story, a story that many others may have written, yet so far unwritten by many teachers.

Internet address (if published online): [http://espace.library.curtin.edu.au/R/?func=dbin-jump-full&object\\_id=155019&local\\_base=gen01-era02](http://espace.library.curtin.edu.au/R/?func=dbin-jump-full&object_id=155019&local_base=gen01-era02)

Working with young choristers: Maximizing individual and ensemble outcomes

by S. Figliano

MMusSts minor thesis, University of Queensland, Queensland, 2007.

Page length: pp.

Supervisor(s):

Summary: Not available

Internet address (if published online):

The Use of Music in the General Curriculum of Slow Learners

by A.M. Findlay

BMus(Hons) thesis, University of Adelaide, South Australia, 1967.

Page length: pp.

Supervisor(s):

Summary: Not available

Internet address (if published online):

The Eurhythmic of Jacques-Dalcroze: A European Idiom of Movement in Australia

by G. Fisher

MA thesis, University of Sydney, New South Wales, 1990.

Page length: 140 pp.

Supervisor(s):

Summary: Not available

Internet address (if published online):

An Approach to the General Musicianship Training of Young Piano Students

by J. Fisher

BMus(Hons) thesis, University of Sydney, New South Wales, 1971.

Page length: pp.

Supervisor(s):

Summary: Not available

Internet address (if published online):

A Study of Attitudes and Experiences of School Children in the Midlands of Western Australia

by R.J. Flanigan

MMusEd thesis, School of Music, University of Western Australia, Western Australia, 1986.

Page length: pp.

Supervisor(s):

Summary: This thesis will attempt to examine music education in one area of Western Australia, the Midlands Region, in an attempt to reveal attitudes and experiences of students and, by assessing these findings in relation to the attitudes, experiences and opinions of school staffs, including music specialists, endeavour to distil the true situation. Experiences of other researchers and writers on education in rural areas in other parts of the world will be used to test the uniqueness of the Western Australian condition, and to help place the findings in a broader perspective. Care will be taken also to take into account the full range of rural, economic and environmental factors which affect not only musical interest but the development of the whole individual in the rural region concerned. A number of conclusions, recommendations and suggestions will evolve from this study. All will be based specifically on the Midlands Region but many, it is considered, will apply to a wider sphere and could have a bearing on music education in other rural areas of Western Australia.

Internet address (if published online):

A Musical Analysis of the Cantonese Language and some Implications in the Classroom

by K. Francis Fong

MMusEd thesis, University of Western Australia, Western Australia, 1991.

Page length: pp.

Supervisor(s): Department Of Music

Summary: This project attempts to analyse the Cantonese language as a tone language, and how its tonal principles can be applied to music education. However, the fact that a Chinese language is chosen as the focus of research does not imply that the Chinese language is the only tone language in the world. This project is an attempt to approach the subject scientifically by first of all finding more about the musical qualities of the Cantonese language and then by exploring possibilities of applying these linguistic principles in music teaching. This was done through a pilot study. As a result, the emphasis of the study is on the musical perception of Cantonese tones, and then, based on the result of the findings, hypothesise a number of educational implications for future research.

Internet address (if published online):

The Educational Theory of Dmitri Kabalevsky in relation to his Piano Music for Children  
by David L. Forrest

PhD thesis, University of Melbourne, Victoria, 1996.

Page length: 503 pp.

Supervisor(s):

Summary: This study investigates the educational theories and beliefs of the Russian composer and educator Dmitri Borisovich Kabalevsky as they relate to his piano music for children. A biographical sketch of the composer's public life was developed incorporating the significant events in his life as they relate to the compositions, and in particular, his work with children. The primary sources for this study are the composer's own writings - some of which were specially translated from Russian into English for the purpose of this study. Kabalevsky offered an alternative philosophy to that of many Western educators and musicians. His educational and musical views are discussed in the context of the overriding political philosophy to which he adhered throughout his life. The clearest expression of his educational views is seen in his book *A Story of Three Whales and Many Other Things* and the recorded talks with children entitled *What Music Says*, both of which were translated from the Russian for this study. An overview of Kabalevsky's music was developed, with particular reference to his music for children. Kabalevsky's piano music for children is discussed in the larger context of his output for the instrument. Particular emphasis is placed on the use he made of the song, the dance and the march - the three major genres that are the basis of the small character pieces which constitute the majority of his works for children. Five sets of music, from the twelve-volume collection entitled *Piano Music for Children and Young People*, have been selected for investigation in this study. The sets are *In the Pioneer Camp*, Op. 3/86 (1927/1968), *From Pioneer Life*, Op. 14 (1931/1968), *Thirty Children's Pieces*, Op. 27 (1937-38), *Twenty-Four Easy Pieces*, Op. 39 (1943) and *Thirty-Five Easy Pieces*, Op. 89 (1972). A descriptive analysis of each of the 100 pieces (under set criteria) was carried out, highlighting the major focus of the piece as well as the important pedagogical elements. An important aspect of this study was the identification and classification of the piano pieces in terms of the genre or style of the song, the dance or the march; only some were identified as such by the composer. The classification of pieces provided an important link between Kabalevsky's educational philosophy and his piano music for children.

Internet address (if published online): <http://eprints.unimelb.edu.au/archive/00000385/>

A Programme of Research into Pianoforte Sight-Reading and its Implications for Pedagogy  
by John W. Fraser

PhD thesis, Department of Music, University of New England, New South Wales, 1988.

Page length: pp.

Supervisor(s): Prof Donald Fitzgerald

Summary: A series of eight experiments which examined aspects of pianoforte sight-reading in the laboratory. The effects of simple musical structures on performance were of particular interest. Strategies used by proficient sight-readers and less proficient sight-readers were inferred from the data. Sub-skills investigated included the ability to 'take in' notes at a glance (tachistoscopic presentation); the relationships between pitch accuracy and rhythmic accuracy; the eye-hand span (how many notes ahead that the eye is compared to fingers); reaction times for chords; and kinaesthetic aspects of sight-reading. A series of computer-assisted learning modules was derived from the results of experiments at the flow-chart stage.

Internet address (if published online):

The Use of the Keyboard Laboratory in the First Year of Secondary School Music with Specific Reference to Seven Schools in Perth, Western Australia.

by Lindy-Jo Free

MMusEd thesis, Department of Music, University of Western Australia, Western Australia, 1995.

Page length: pp.

Supervisor(s):

Summary: The purpose of this study is to investigate the use of the keyboard laboratory in Year 8 music with specific reference to seven schools in Perth, Western Australia. To achieve this aim, the following areas are considered: the nature of curriculum documents for junior high school music; the evolution of the keyboard laboratory; existing texts currently in use in keyboard laboratories; and current school practices in Western Australia. These areas are reviewed within the following parameters: the keyboard laboratory, a group of six or more electronic keyboards connected to a main 'teaching' console which allows a teacher to communicate with the students individually, in groups or as a class; the junior secondary school music curriculum in Western Australia, also bearing in mind the national curriculum statement which refers to the need for the inclusion of: the common and agreed goals for schooling in Australia; and the three major organisers of the music strand of the proposed National Arts Curriculum: creating, making and presenting; arts criticism and aesthetics; and past and present contexts. (A National Curriculum Statement in the Arts 1993 p. 22). The study examines the value/merits of a keyboard laboratory from the point of view of its effective use in the Year 8 classroom. It presents the evolution of the keyboard, explores a variety of ways in which keyboard experiences can develop skills, understandings and positive attitudes and reviews different methods and class keyboard texts currently in use in selected secondary schools in Western Australia based on information derived from a field study conducted by means of questionnaires and recorded interviews. Finally, it discusses the implications for future action and suggests recommendations regarding the use of the keyboard in the classroom.

Internet address (if published online):

Developing An Improviser's 'Tool-Kit' Exploring methodologies towards the development of improvisational skill and fluency in the performance of original work in jazz ensemble

by Liam Freeman

MA(Music Performance) thesis, School of Music, Monash University, Victoria, 2007.

Page length: 64 pp.

Supervisor(s): Dr Joel Crotty

Summary: This thesis investigates methods that relate to the development of improvisational skills and fluency in the performance of a series of original works in jazz ensemble. The study is focussed on three pieces; Spindrift, Blues For Flippy and Lost In Time, chosen for their general representation of the broader recital program. These compositions represent a musical aesthetic that combines intuitive compositional approaches with eclectic musical tastes and influences. The aims of this thesis relate to developing a research methodology that supports the practical study of musical elements within these works as they might manifest in technical and creative aspects of improvised performance.

The development of this methodology takes place principally within the context of two conceptual frameworks that relate to the processes, materials and circumstances of improvised music; David Reck's conceptualisation or metaphorical analogy of an improvising 'musicians toolkit' and Jeff Pressing's notion of the improviser's 'referent'.

Internet address (if published online):

Factors influencing students who continue or discontinue their music studies from Year 8 to Year 9: A survey of selected Western Australian secondary schools

by Wendy-Cara Frisina

MEd thesis, Edith Cowan University, Western Australia, 2001.

Page length: 198 pp.

Supervisor(s): Assoc Prof John Williamson

Summary: This research examined the most significant factors which influence students' decisions to continue or discontinue their music studies from Year 8 to Year 9 in selected Western Australian secondary schools. The research was conducted during term 4, 2000.

Results from questionnaires were analysed and interpreted to determine the most significant factors which contribute to the continuation or discontinuation of instrumental music studies.

Research indicated that students' self-concept and music ability levels strongly influence the success or failure of a student undertaking music studies. Career choice, parental influence, parent support, peer pressure, time commitment, part-time work, teacher influence, choice of music studied and the fear of failure are the main contributing factors influencing choice to continue or discontinue instrumental studies.

Through the recognition of the most common problem areas it may be possible to develop strategies to enhance the retention rate of music students. This study may also assist non-music teachers to appreciate problems and help them to appreciate problems which they might have in perceiving music as being part of the school programme.

Internet address (if published online):

Ready to Teach ...? A Study of influences on the readiness of General Primary School Teachers to Teach a 'Specialist' Subject area.

by J.J. Fromyhr

MEd thesis, Queensland University of Technology, Queensland, 1995.

Page length: pp.

Supervisor(s):

Summary: This thesis investigates the readiness of primary teacher education students to be involved in music education in schools. It is specifically focussed on preparation for teaching music as it is a subject area perceived to be of a specialist nature. Readiness to teach such subjects is an issue for individual student teachers, music educators and the education system. A concern among music educators and in the wider community with the quality of music programs in schools underlies the research problem that is addressed. Funding for specialist teachers is always insecure and current policies suggest that the teaching of music in primary schools will increasingly become the responsibility of the general classroom teacher. This study seeks, therefore, to identify influences on student teacher' readiness to be involved in music education and to illuminate how these influences enter into teacher education. The literature suggests that the key issues in this readiness to teach music are related to the concepts of competence and disposition. Two main areas of influence identified are the student teaches' prior experience and background and their views of music and music education. These areas are investigated by focusing on influences external to student' professional development and influences from students' experience of professional development in music education. A case study is made of a particular pre-service chart undertaking a music education instructional unit. Following Clesne and Peshkin, an inductive approach is employed and data were collected through observation, questionnaires, a focus group discussion and interviews. This study reveals that many of these pre-ervice teaching students are reluctant to be involved in music education primarily it seems, because they hold an unrealistic view of music teaching. This prevailing view is based largely on their prior experiences and it affects their perceptions of themselves as teachers of music. Although professional development in music education may effect changes in objective measures such as skills and knowledge acquisition, it does not appear to provide sufficient change in the students' disposition to teach. The study highlights the significance of student teachers' percieved readiness to teach.

Internet address (if published online):

Development of Students' Audiation Skills Through Woodwind Instrumental Tuition in Western Australian Public Schools

by Anita Fuhrmann

BMusEd(Hons) thesis, School of Music, University of Western Australia, Western Australia, 2005.

Page length: pp.

Supervisor(s):

Summary: This study aimed to investigate issues surrounding the development of students' audiation skills through instrumental tuition with the School of Instrumental Music in Western Australia. Teachers' perceptions of audiation-based instrumental teaching were also investigated.

Forty woodwind instrumental teachers from the Perth metropolitan area were asked to participate in the study. The participants were given questionnaires to complete and return in reply-paid envelopes. They were also given the option of completing and returning the survey via electronic mail. One of the surveyed teachers, who incorporates audiation-developing strategies into instrumental lessons, was selected for observation. Seven lessons were observed over two days.

The study found that the research of Edwin Gordon and his principles are not widely known, though a majority of the teachers recognize the importance of teaching areas that help to develop students' audiation skills. The study identified several issues that would hinder wider implementation of an audiation-based teaching system in the context of the School of Instrumental Music. These include lack of resources, the requirement that students participate in an ensemble from early stages, the view that a "sound-before-symbol" approach complicates music reading and lack of time.

Internet address (if published online):

A Profile of Music Education and Children with Special Needs in Selected Western Australian Schools

by Wendy Fullerton

MMusEd thesis, Edith Cowan University, Western Australia, 1996.

Page length: pp.

Supervisor(s): Assoc Prof John Williamson

Summary: Not available

Internet address (if published online):

The Relevance of Piagetian Theories to Research in Music and Music Education: A Pilot Study of the Fung Conservation of Metre Task (FCMT) on Children of Various Ages

by Annabella Fung

MA thesis, Department of Music, Monash University, Victoria, 1991.

Page length: 142 pp.

Supervisor(s): Dr Shirley Trembath

Summary: The application of Piagetian theories to the explanation of the development of musical thought in children is common in research of music and music education. The initial application of Piagetian theories to children's musical understanding necessarily assumed that musical thought process were similar to thought processes in other forms of understanding. The present study attempted to explain the nature of Piagetian theories; reviewed and critically evaluated the Piagetian inspired literature in music; hence raised some of the most prominent controversies about the relevance of Piagetian theories in research of music and music education. The core of this study was focused on the investigation of Piaget's principle of conservation defined as the ability to decentralize one's thought patterns and maintain an empirical base regardless of changes in the stimulus field. The Fung Conservation of Metre Task (FCMT) was developed for the purpose of this pilot study and

administered to a group of 40 children in the ages of 5, 7, 9, and 12. It was hypothesized that success on the FCMT is positively related to age; and differences among various age groups in the performance on the FCMT are compatible with Piagetian theories. Some secondary questions about the possible verbal error made by the subjects and the degree of difficulty among different items in the FCMT were also posed in an attempt to evaluate the usefulness of this newly-developed task. Results supported both of the two hypotheses as well as confirmed the credibility of the FCMT. It was concluded that Piagetian theories are highly relevant to research in music and music education; and the FCMT is a useful scale in the measurement of conservation of metre among children.

Internet address (if published online):

Adolescent Involvement in School Musical Theatre

by Ian R. Gale

MEdSt dissertation, University of Adelaide, South Australia, 1997.

Page length: 30 pp.

Supervisor(s): Ms Jennifer Rosevear

Summary: Not available

Internet address (if published online):

How Tertiary Students Use Music To Manage Stress

by Zhiwen Gao

MEd(Research) thesis, Faculty of Education, Monash University, Victoria, 2008.

Page length: 193 pp.

Supervisor(s): Dr Jane Southcott and Dr Janette Simmonds

Summary: This study investigates how Chinese university students use music to manage their stress. The aim of this study is to assess the stress levels of tertiary students and explore the possibilities of music in reducing their stress. Assessment of stress and recommendations for its management is done on the basis of earlier works in this field and the analysis of data obtained by the researcher from tertiary students in China. This study also aims to explore possible differences between genders and majors regarding the effects of stress and the association with music for stress management. It is intended, this research would provide the platform for comparative experiment, to identify music effective in stress management.

Investigation is conducted on cultural aspects which are applicable to Chinese society mostly. The questionnaires and interviews have been designed keeping the specialties as guideline. Music is chosen as a technique of preventive stress management because it can identify itself very well with the lifestyle of the student, without exposing the student to the society for receiving professional help for stress management.

Different kinds of music ranging from 'Popular' to 'New Age' and so on are identified by researchers which are favorite among the tertiary students. Quite some of this music are supposedly helpful to the students when they are under stress. Having knowledge of the stress levels of the students, their requirements based on culture, gender, major and a pool of categorized music, this research would pave way for the next stage of research where the effects of music would be studied on students in real life experimentation.

Both quantitative and qualitative research methods will be employed in this study for data collection process, to gain deep and better understanding of the studied phenomenon. The data will be analyzed according to their collection methods. Quantitative data will be analyzed through SPSS program and qualitative data will be analyzed based on Interpretative Phenomenological Analysis (IPA) theory.

Internet address (if published online):

Female Vocal Performance: The Effectiveness of a Specially-Devised Training Program for Belting  
by L. Gardner

MMusEd thesis, University of Sydney, New South Wales, 1993.

Page length: pp.

Supervisor(s):

Summary: Not available

Internet address (if published online):

An Investigation of Beginning Teacher Self-Efficacy for the Arts in the Middle Years of Schooling (years 4-9)

by Susanne Garvis

PhD thesis, University of Queensland, Queensland, 2010.

Page length: 302 pp.

Supervisor(s): Assoc Prof Donna Pendergast and Prof Nan Bahr Prof Margaret Barrett

Summary: This study sought to investigate beginning teacher self-efficacy for the arts in the middle years of schooling (years four to nine). In Queensland, Australia, it is a curriculum requirement and expectation that generalist beginning teachers shall teach the arts (dance, drama, media, music and visual arts) as part of the compulsory curriculum. Generally it is assumed that beginning teachers acquire relevant arts knowledge and skills in pre-service teacher education. During pre-service teacher education, it is assumed that beginning teachers will develop positive teacher self-efficacy, leading to future teacher effectiveness in teaching arts education. Research suggests however, that many generalist teachers do not feel confident or capable in teaching the arts in their classrooms. This implies that beginning teachers do not have positive teacher self-efficacy beliefs.

Few studies have investigated current levels of beginning teacher self-efficacy for arts education, how teacher self-efficacy beliefs are formed and what influences teacher self-efficacy beliefs in school contexts. Little is also known about developing and supporting positive teacher self-efficacy beliefs towards arts education in the middle years classroom (year four to nine).

Through this investigation, I sought to address this void through identifying existing beginning teacher self-efficacy beliefs and the ways in which individual self-efficacy beliefs may be shaped through schools, community and policy initiatives. I sought to identify ways that beginning teacher self-efficacy beliefs for the arts could be supported and maintained within schools. Consequently, the importance of this study lies in its exploration of the ways that beginning teacher self-efficacy beliefs for arts education shape perceptions of teacher effectiveness in the classroom.

Using a mixed method approach, the study was undertaken in two phases. In the first phase, 201 beginning teachers participated in a questionnaire that provided a snapshot of current teacher self-efficacy beliefs towards the arts across Queensland. Using an adapted teacher self-efficacy scale, I was able to measure teacher self-efficacy for each of the arts disciplines. I was also able to examine contributors from the school environment and policy agenda that influenced beginning teacher self-efficacy beliefs for the arts.

In the second phase of the study, to add depth and understanding to individual beginning teacher experience in relation to findings from the questionnaire about teacher self-efficacy for the arts, I employed a narrative-informed case study approach. Four different school contexts were chosen across Queensland, and interviews were conducted with beginning teachers and principals. Field notes and observations were also collected. Using a narrative approach, data were analysed and presented as four story constellations. Each constellation revealed the beginning teacher's self-efficacy for the arts, and the ways in which these were shaped by collective school efficacy. The influence of community, curriculum reform and policy reform also became known, directly and indirectly influencing beginning teacher self-efficacy with the arts.

The findings trouble some of the taken for granted assumptions about teaching arts education in generalist middle years classrooms. Beginning teachers revealed a diverse range of beliefs towards the arts. Questionnaire data established that beginning teacher self-efficacy for each of the arts disciplines was significantly lower compared to

the teaching of Maths and English. Beginning generalist teachers suggested they do not have adequate content knowledge and skills, received limited support and had few opportunities for professional development. The story constellations revealed the influence of school beliefs, community beliefs and policy beliefs on beginning teacher self-efficacy for the arts. When the story constellations were placed side by side, they brought to the surface critical points for discussion and analysis about collective efficacy, subject valuing, supportive networks available and training of generalist teachers.

Findings provide key messages for schools, teacher educators, administrators, policy makers, the community and the arts industry about supporting beginning teacher self-efficacy for the arts. Findings also reinforce areas of need and development for future policy initiatives that encourage and support teacher self-efficacy for the arts in the middle years of schooling (years four to nine). Since the arts are considered an integral part of the curriculum for students in Queensland, a shared responsibility for the delivery of quality arts programs is needed with a democratic approach to planning, policy and implementation.

Internet address (if published online):

The Role of the Cerebral Hemispheres in Music Performance and Perception

by Ann Gates

PhD thesis, Department of Music, Monash University, Victoria, 1976.

Page length: pp.

Supervisor(s):

Summary: Not available

Internet address (if published online):

The Evaluation of a Tertiary-level Distance-mode Aural Training Program

by Phillip John Gearing

PhD thesis, School of Music, University of Queensland, Queensland, 2008.

Page length: 225 pp.

Supervisor(s): Dr Helen Stowasser

Summary: The purpose of the study was to determine whether a prototype aural training programme could successfully develop tertiary level aural training skills if face-to-face teaching components were replaced entirely by interactive CD-ROM delivery.

Audiation is the ability by which one hears with the eyes (and, by extension, sees with the ears), and the reciprocal nature of listening and reading has long been recognised (Karpinski, 2000). According to Allvin (1970), sound-to-sight and sight-to-sound skills can be developed through CAI with an effectiveness equal to face-to-face instruction. It appears that some aural skills assist naturally in the development of other aural skills; Carlsen (1969), for example, suggested that the effect of aural training by instruction generalised to sightsinging ability, while Baggaley (1974) writes in contrast that the ability to discriminate does not necessarily guarantee the ability to recognise and identify. Porter (1977) asserts what is now a generally known fact that one must teach for transfer, rather than to expect transfer to be automatic.

A six-semester distance-mode prototype aural training programme was developed at the University of Southern Queensland and delivered to tertiary music students in all states of Australia as well as other countries including New Zealand, Singapore, south-east Asia and the United Kingdom.

A pre-test/post-test model assessing three groups (internal, external and control) was applied at the beginning and end of the first semester of the six semester programme.

The internal group received face-to-face teaching during the first semester; the external group received tuition via CD-ROM; the control group received no tuition in ear training.

The study sought to compare results within and between the three groups in the areas of rhythmic perception,

melodic perception, scale/mode recognition and interval recognition during this first semester of the study, and to find correlations between demographic data and test performance.

External students achieved higher levels of improvement for all aural acuities than internal students and control group students.

The findings indicate that students learning multiple instruments and students learning piano perform aural tasks better than students learning only a melody line instrument (including voice) or no instrument. In addition, internal students' results showed a greater ceiling effect than the externals', suggesting that the aural perception curriculum itself may need to take into account different individual levels of achievement.

Tertiary music schools experiencing funding constraints may be able to re-organise aural tuition practice either to replace or to augment face-to-face classes with external aural training materials, without sacrificing the quality of their instruction.

Internet address (if published online):

[http://espace.library.uq.edu.au/eserv/UQ:159304/n32623017\\_phd\\_totalthesis.pdf](http://espace.library.uq.edu.au/eserv/UQ:159304/n32623017_phd_totalthesis.pdf)

#### Possible Effects of Early Childhood Music on Mathematical Achievement

by N. Geoghegan

MA thesis, Macquarie University, New South Wales, 1993.

Page length: pp.

Supervisor(s):

Summary: Many writers claim that early childhood music education is valuable in developing skills not only in the emotional, physical and social domains but also in cognitive domains such as mathematics. However, there is very little research to back up this claim. An empirical study investigated the possible effects of early childhood music on mathematical achievement of children about to commence primary school. An experimental group was chosen from children enrolled in a Kodály based music program. The comparison group consisted of children with no musical background matched to the experimental group on socio-economic status, age and parental input. Treatment of the experimental group consisted of 35 hours of musical instruction and activities over four school terms. All 74 children were posttested to assess mathematical Ability 2 (TEMA-2). The experimental group attained a significantly higher level of mathematics achievement than the comparison group. However, post hoc analysis indicated that the music program alone had no effect; only those children in the experimental group with a strong musical home environment performed significantly higher than the children in the comparison group. These results give support to the view that early music education might provide an effective stimulus to mathematical development.

Internet address (if published online):

#### Spread Your Wings and Fly: A Case study of the lived experiences of primary school aged children engaging in a NW Coast Tasmanian Music Ensemble Group

by Elizabeth Gergely

BEd(Hons) thesis, Faculty of Education, University of Tasmania, Tasmania, 2005.

Page length: pp.

Supervisor(s): Assoc Prof Margaret Barrett

Summary: This study sought to understand why children enrol and sustain participation in music ensembles, with a specific focus on their perceptions of this phenomenon. The participants' perceptions of the outcomes of participating in the ensemble and the lived experiences of the ensemble members were also identified.

Specifically this study examined the perceptions of children in a music ensemble band, *Kids in Concert*.

General motivation theories and studies on motivation in musical activities were examined. Analysis of the

literature demonstrated that few studies elicited the voices of children; rather perspectives were taken from retrospective considerations of older students or adults, of their childhood musical education. Childrens' views are often presented as mirror images of their parents' perceptions. To address this gap in the literature, the primary participants in this study were children. Two types of interviews were conducted with the children, small group and artefact elicited individual interviews. Twelve children, who had proven sustained participation in *Kids in Koncert*, were invited to participate in the study. The Musical Director and Teachers of *Kids in Koncert*, and parents of participating children were also recruited in order to provide alternative perspectives and depth to the data. Analysis of the data generated confirmed some findings of previous studies, however several significant emerging themes were revealed. The concept that the ensemble is like a family, that children gain self-confidence and self-esteem through participation resonated strongly from all participants in the study. The development of Social Capital and the attributes of Community Membership were also clearly attributed to childrens' participation, by the adult participants in the study. Previous studies have revealed that socio-economic factors affect participation in music education. These factors are identified as family background of high educational attainment, and high financial status. This study, however, revealed that participation in *Kids in Koncert* is not dependent on such factors.

Internet address (if published online):

Factors influencing Malaysian children's motivation to learn music

by Mohd. Ghaziah Ghazali

PhD thesis, University of New South Wales, New South Wales, 2006.

Page length: pp.

Supervisor(s):

Summary: Children's attitudes towards music reflect the socializing practices of their family, parents, peers, school, and the society in which they live. The fact that the Malaysian school system has offered school music since 1983 with very few attempts to understand the impact of this subject among the children themselves highlights the need for investigations which can clarify the extent to which school music education has influenced children's perceptions of learning music. The purpose of this dissertation was to examine the personal and external factors, which help shape Malaysian children's valuing for the formal learning of music both in and out of school. Surveys of 1,060 primary school children aged 9 to 12, as well as interviews with a smaller sample of music learners, were undertaken to investigate children's motivation to learn music. The Expectancy-Value theory of Jacquelynn Eccles and Allan Wigfield acted as a framework to investigate motivational constructs dealing with attainment, intrinsic interest, and utility values, in addition to the cost factor related to learning music. In the first part of the analyses, survey results were categorized according to the three main ethnic groups in Malaysia, subdivided into five ethnic-religion groups (i.e., Malay Muslims, Chinese Buddhists, Chinese Christians, Indian Hindus and Indian Christians), musical experience (learners, non-learners and those who had ceased learning) and gender. The second part of the analyses focused on the responses of 20 music learners in order to enrich the data obtained in the first part of the analyses. Results revealed that most children, regardless of ethnicity, were intrinsically motivated to learn music in school. Moderately high perceptions of enjoyment and interest, as well as recognition for music's utility value were prominent among all ethnic groups. However, most children, regardless of ethnicity, musical experience and gender did not perceive learning music in and out of school as having high attainment value, with a majority indicating moderately low responses for the importance of learning music. Differences among ethnic groups revealed that Chinese and Indian children perceived the utility value of musical training more than Malay children, who were also more inclined to perceive learning music as difficult and involving more cost. Significant differences for gender also revealed that girls recognize more intrinsic and utility value of learning music both in and outside school. An important implication arising from the study is the importance of music advocacy throughout Malaysian society. This thesis asserts the right of all Malaysian children to have access to a quality music education that assists in developing all of their potentials. However, it also recognizes that a great deal of work is needed in order to ensure that the discipline of music is more highly regarded within all sections of the Malaysian educational system.

Internet address (if published online): <http://www.library.unsw.edu.au/~thesis/adt-NUN/public/adt-NUN20060303.101109/>

Learning to teach while teaching to learn : concepts and challenges of teaching children with Asperger Syndrome to play a stringed instrument

by Bronwyn Gibbs

MMusSt thesis, School of Music, University of Queensland, 2004.

Page length: pp.

Supervisor(s):

Summary:

Internet address (if published online):

Freedom through Rhythm: The Eurhythmics of Emile Jacques-Dalcroze

by Michael J. Giddens

MEd thesis, Faculty of Music, University of Melbourne, Victoria, 1984.

Page length: 384 pp.

Supervisor(s): Graham Bartle and Peter Gill

Summary: The system of music education devised by Emile Jacques-Dalcroze is based on an interrelated programme of studies which includes solfège, rhythmic movement, plastique and improvisation. Although Dalcroze wrote numerous articles discussing his methods, he failed to provide a comprehensive account of his approach to the music-learning experience. Consequently this thesis aims, by a critical survey and analysis of Dalcroze's writings, to provide an insight into the meaning and objectives of Dalcroze Eurhythmics. In addition, this investigation will seek to reveal that Dalcroze's teaching received direction both from a multitude of influences and his own extraordinary preoccupation with rhythm. As a music teacher, Dalcroze had endeavoured to heighten the rhythmic sensitivity of his pupils by the use of kinesthetic exercises. As a humanitarian, Dalcroze's research into rhythmic manifestations led him to propose rhythm as the dominating force affecting the future welfare of humankind. An understanding of this theory, despite its grandiose tone, is especially relevant to achieving a fuller comprehension of Dalcroze's musical studies. Dalcroze Eurhythmics is often described as simply a musical 'method'. This connotation would seem inappropriate on two grounds. Dalcroze devised vocal and kinesthetic activities which involved pupil and teacher in a mutually creative experience. Thus, he did not provide today's music educator with a plan of procedure to be adhered to rigidly, but ideas and learning strategies to explore, encourage and stimulate the individual's musical awareness and abilities. In addition, Dalcroze hoped that eurhythmics would make a more general contribution to the total well-being of individuals and society as a whole.

Internet address (if published online):

Unity of Vision: A Critical Analysis of the Music Movement Approaches of Dalcroze, Orff and Kodály, and their Historical Development

by Michael J. Giddens

PhD thesis, Institute of Education, University of Melbourne, Victoria, 1993.

Page length: 453 pp.

Supervisor(s): Peter Gill

Summary: Twentieth-century music education has been considerably enhanced by the respective pedagogies devised by Emile Jaques-Dalcroze, Zoltan Kodály and Carl Orff. Originality, even genius, aside, these

educationalists drew upon past ideals in order to create music-learning strategies appropriate to individual needs and circumstances. This eclecticism embraced ideas as disparate as the Greek Choral Trinity, Jean-Jaques Rousseau's numeric notation, Galin-Paris-Cheve's music education method, Sarah Glover's and John Curwen's solfa, Mathis Lussy's theories concerning rhythm, Adolphe Apia's prophetic theories on stage craft, Edouard Claparede's psychological research, Eugene Ysaye's thoughts on violin practice, and the 'new wave' dance inaugurated by such artists as Isadora Duncan and Mary Wigman. Collectively, Dalcroze's Eurhythmics, Kodály's Choral Method and Orff's Schulwerk provide wide ranging principles and strategies for teaching music appropriate to young children and the training of professional singers and instrumentalists. The question remains, should the Dalcroze, Kodály and Orff systems be taught as mutually exclusive methodologies, a course of action strenuously advocated by some educationalists, or should each music teacher adopt a holistic approach, in order to create a music program tailored to the student's needs, as judged by the professional teacher? The search for an answer gives rise to deep-seated methodological conflicts, at least one of which - the notorious 'fixed' versus 'moveable' dichotomy - has generated dissension amongst educators for more than a century. At the same time, this investigation provides an opportunity to rectify the neglect which Anglo-Saxon educators have afforded Dalcroze's solfège studies and, no less, their neglect of his influence upon both Kodály and Orff. Ultimately, the unity of vision, discernible in the philosophies and teachings of Dalcroze, Kodály and Orff may stimulate contemporary music educators to unify their search for newer and ever more meaningful ways to ignite the spark of musical curiosity in the young, to assist in the development of musicians, and to generally help people discover and appreciate the joy of music.

Internet address (if published online):

[http://dtl.unimelb.edu.au/R/6N4B8GAM5JCX539TENFUXXSYTVFASBF4FRHUJEQD37BMUJF3U-02882?func=dbin-jump-full&object\\_id=66840&pds\\_handle=GUEST](http://dtl.unimelb.edu.au/R/6N4B8GAM5JCX539TENFUXXSYTVFASBF4FRHUJEQD37BMUJF3U-02882?func=dbin-jump-full&object_id=66840&pds_handle=GUEST)

Music Literacy, Musical Understanding and the Music Curriculum

by Edward F. Gifford

MA(MusEd) dissertation, Institute of Education, London University, Overseas - UK, 1980.

Page length: 225 pp.

Supervisor(s): John Moutic and Prof Keith Swanwick

Summary: This study attempts to establish a central focus for music education in order to provide a basis upon which a framework for music in schools can be developed and implemented, and against which past achievements and current opportunities can be assessed. The first two chapters are concerned with a descriptive and critical survey of the music curriculum from Guido, in the 11th Century, to the present. Chapter 3 suggests a central focus for music education. It examines the nature of aesthetic meaning through alternative art theories and the relationship of music to the composer, auditor and performer is discussed, in order to show how aesthetic experience might arise. The parameters of musical experience are then explained in terms of Swanwick's mnemonic device C(L)A(S)P. Chapter 3 concludes with a statement of the pre-requisites for musical understanding in terms of the school curriculum, which are then expanded in Chapter 4. The problems of formulating aims and objectives in aesthetic areas are discussed and an objectives hierarchy is established. The nature and inter-relationship of conceptual understanding to the parameters of musical experience is specified, while the stages of cognitive and musical development and their implications for the music curriculum are outlined. The Chapter concludes with a diagrammatic framework for music education. Chapter 5 gathers this theoretical framework together in the form of several sample activities with strategies suggested. These demonstrate how the curriculum framework may be useful as an observational, generative, analytical and evaluative model in general classroom music with implications for an instrumental programme noted also. Finally it is suggested that the model is useful in evaluating past and present music education methods and approaches, thus providing for an eclectic view of music education, with musical responsiveness being the central goal of all musical activities.

Internet address (if published online):

The Development and Validation of a Music Attitude Questionnaire for Music Program Evaluation in Teacher Training

by Edward F. Gifford

MEd dissertation, Tasmanian State Institute of Technology, Tasmania, 1989.

Page length: pp.

Supervisor(s):

Summary: Recent national and international documents dealing with education and the arts attribute poor teaching of music in primary schools to inadequacies in the training of primary teachers. The most frequently reported problems associated with the training of teachers in music education were students' lack of confidence and their low musical ability. This study further investigates these issues through the development and validation of a music attitude questionnaire (MAQ) used to evaluate a course in music education for pre-service primary teachers. Using a pre-test procedure, 12 null hypotheses relating to 'a priori' clustering of the 67 items were tested, using multiple discriminant analysis and 2 - Tailed T tests. Significant positive change ( $p > .05$ ) was found in 36 items clustered under 'confidence', 'competence to teach specific musical activities', 'competence to plan and implement a music program', 'musical ability' and 'ability to teach the recorder'. These results were confirmed by the control group which was matched with an equal number of randomly selected subjects from the experimental group. While the analyses indicated that students' perception of their music and music teaching ability had increased, the mean score of items within these clusters remained fairly low. Furthermore, any perceived increase in ability as a contribution to their valuing of music education appeared to be offset by students enjoying their music education less. Further inferential analyses of the data using Cluster and Factor Analysis procedures indicated 16 'a posteriori' factors in relation to pre-service teachers' attitudes to music and to music teaching. These analyses led to the re-development of the MAQ with the most significant change being the inclusion of a new seven point response scale, with each point of the continuum labelled to give a more common frame of reference across respondents for future research. As a result of the investigation, a number of implications for music education and future research are outlined and discussed.

Internet address (if published online):

An Investigation into Factors Affecting the Quality of Music Education in Pre-service Teacher Training

by Edward F. Gifford

PhD thesis, Institute of Education, London University, Overseas - UK, 1991.

Page length: 275 pp.

Supervisor(s): Prof Keith Swanwick

Summary: Recent national and international documents dealing with education and the arts have attributed poor teaching of music in primary schools to inadequacies in the training of primary teachers. The most frequently reported problems associated with the training of teachers in music education were students' lack of confidence and their low musical ability. Against this background, a study was undertaken to examine further the extent to which participation in a music education course during pre-service training advanced the musical skills, music teaching ability, musical sensitivity, and attitudes towards music of students who become general primary teachers. It was hypothesised that the quality of music education was influenced by the multi-dimensional interactions of a range of factors. These included: attitude towards music and to music education; musical achievement; the classroom learning environment; students' preferred learning styles and their previous musical background. This paper reports data on these factors and the influence of pre-service training on attitudes to music and to music teaching. The investigation confirmed general primary pre-service teachers' low perception of their competence and confidence as music teachers, and established that any limited gains in music and music teaching skills were offset by their enjoying and valuing music and music education less. Causal explanations for

the findings are discussed and a model of music education is proposed both as a further means of interpreting the data and a basis for the potential re-focussing of the music curriculum.

Internet address (if published online):

A Critical Study of the Syllabus for Primary School Music in New South Wales in the Light of Recent Developments in the Theory of Music Education

by J.K. Gilbert

BA(Hons) thesis, University of Sydney, New South Wales, 1971.

Page length: pp.

Supervisor(s):

Summary: Not available

Internet address (if published online):

The Development of Notational Audiation in Instrumental Music Literature

by Bruce Gillam

MMusEd thesis, Edith Cowan University, Western Australia, 1996.

Page length: pp.

Supervisor(s): Assoc Prof John Williamson

Summary: Not available

Internet address (if published online):

An Historical Perspective of the Development of the Melba Memorial Conservatorium of Music

by Katherine R. Gilmour

MEd thesis, RMIT University, Victoria, 2000.

Page length: 190 pp.

Supervisor(s): Dr David Forrest

Summary:

Internet address (if published online):

Tuning and intonation: an investigation of 'best practice' in two Western Australian high school concert bands

by C.L. Glendinning

BMusEd(Hons) thesis, School of Music, University of Western Australia, Western Australia, 2004.

Page length: 163 pp.

Supervisor(s):

Summary: Tuning and intonation causes a significant problem for many Western Australian high school concert bands. Despite the prevalence of this weakness, band literature frequently states that these areas can be improved during concert band rehearsals. Research findings may prove to be overwhelming for Western Australian high school concert bands as the suggestions are based on daily rehearsals in American programmes. It appears that no model based on these suggestions has yet been developed for Western Australian ensembles. It was therefore decided upon to investigate a model that would be relevant to, and able to be implemented by bands in Western Australia. This study investigated the approaches to tuning and intonation implemented by two selected 'best practice' Western Australian high school concert bands. Interviews were conducted with the band director from

each ensemble. The student ensemble members and the instrumental tutors associated with the members were also surveyed in order to identify their individual approaches to improve tuning and intonation. The results from each school were analysed and provided two approaches to developing tuning and intonation skills during concert bands rehearsals, instrumental lessons and home practice. There were slight variations between the models, however both indicated the importance of the ensemble director and instrumental tutors in educating students about the methods and importance of tuning and intonation in instrumental performance. Each school had a different focus that helped improve these areas: Concert band A focused on singing during rehearsals whilst Concert Band B emphasised group performance within their music programme.

Internet address (if published online):

Perceptions of learning environments, learning approaches, and learning outcomes: A study of private higher education students in Malaysia from twinning programmes

by Pauline Swee-Choo Goh

DEd thesis, School of Education, University of Adelaide, South Australia, 2005.

Page length: 268 pp.

Supervisor(s):

Summary:

Internet address (if published online): <http://digital.library.adelaide.edu.au/dspace/handle/2440/37753>

Religious Education and the Creative Arts: A Critical Exploration

by P.M. Goldberg

PhD thesis, University of Newcastle, New South Wales, 2001.

Page length: pp.

Supervisor(s): Dr Jean Callaghan

Summary: This thesis argues that critically engaging the creative arts would provide a dynamic and innovative approach to the classroom teaching of religious education and suggests that the boundaries of text-oriented religious education would be greatly expanded by incorporating the creative arts. Repositioning the creative arts as primary in the teaching of religious education opens the possibility of engaging today's students who have been brought up from infancy with the constant visual impact of television in their lounge rooms and now have ready access to many forms of electronic media. To teach this generation effectively, we need to use the creative arts in a way which enables them to critically engage with religious traditions and the world today. In religious education, students may, for example, more readily engage with biblical texts if they investigate various representations of scriptural stories in the creative arts. Using the arts merely as a way of interesting or entertaining students, however, is not what is envisaged in this thesis. What is being called for is a critical engagement with the arts as a means of interpreting and learning about religion. Such critical engagement requires multiple sources so that students not only gain skills to analyse various representations but also increase their visual, multimodal and religious literacy. The thesis demonstrates the relationship of religion and the creative arts, establishes the educational context for the discussion by examining the history and development of approaches to religious education. The thesis suggests some critical implications for teachers of religion and develops an approach to the teaching of religious education using the creative arts.

Internet address (if published online):

Music Education: A Re-examination of Aims and Relationships

by D.L. Gollagher

MA thesis, University of Western Australia, Western Australia, 1972.

Page length: pp.

Supervisor(s):

Summary: Not available

Internet address (if published online):

Provision for Music Education in the Primary School Curriculum: School Solutions

by C. Gora

MEdSt thesis, University of Tasmania, Tasmania, 1995.

Page length: pp.

Supervisor(s): Dr Joan Abbott-Chapman

Summary: The developing trend towards common curricular frameworks for the arts disciplines is examined in the context of a discussion of the past and present educational, social and economic influences on the arts in Australia. The philosophical foundations underlying National and State curriculum design and delivery in the primary school are established.

As curriculum ideals are not always evident in classroom practice, this research examines actual practice through the analysis of results from a survey questionnaire distributed to primary school specialist teachers in the Hartz district of southern Tasmania. Changes affecting human and physical resourcing levels and, as a consequence, timetabling and programs are examined. The extent to which current music documents and arts frameworks influence actual programs is ascertained. The nature of the curriculum choices being made and individual school solutions are analysed.

While a music education for all children forms the foundation of many curricular ideals, this research seeks to establish the extent to which equity of provision has been achieved. Movements towards a user-pays system and the widening gulf between policy and practice are shown as the inevitable result of rationalisation philosophies. Therefore, despite current policy emphases on 'music for all', a relationship is shown between the range and type of school solutions for the provision of music education and the school's socio-economic status, location and size. All of these have access and equity implications for music teaching.

Internet address (if published online):

An Investigation into Interactive Music Video Games and Children's Musical Disposition and Development

by Lily Lorraine Gower

BEd (Junior Primary and Primary) (Hons) thesis, School of Education, South Australia, 2009.

Page length: pp.

Supervisor(s): Dr Janet Mcdowall

Summary: Interactive music video games are a readily available, mainstream technology that can be found in the lounge rooms of millions of homes worldwide. At this time there had been no significant literature on interactive music video games in any context. This study investigated the effect of interactive music video games on children's musical disposition. The perspective of five related areas were used in the investigation; music education, musical play, music technology, video games and youth culture.

The research was conducted using a qualitative approach. Individual semi-structured interviews were used to collect data. Eleven participants were included in all; two professional music teachers and nine students aged from eleven to fourteen (five male, four female).

Results indicated that playing interactive music video games has a positive effect on children's musical disposition. Data showed that the games help to develop some distinct musical skills and musical knowledge whilst having a positive impact upon the social and emotional development of the players. The music teacher participants

acknowledged the potential of interactive music video games to be incorporated into the traditional music curriculum, however both expressed a belief that the technology ideally needs further development. This research indicates that interactive music video games are of high interest and importance to students; therefore based on constructivist learning theories, they should be taken into consideration when developing lessons and curricula. Further, the potential of the games to benefit the musical disposition and development of children suggest they could be included as a music technology within music education. Moreover, the research suggests that interactive music video games may actually be beneficial to young people's personal and social development, something of great consequence to all educators, parents and developers of curriculum.

Internet address (if published online):

The Musical Self Concept of Primary School Children  
by L.A. Grant  
MEd minor thesis, Deakin University, Victoria, 1994.  
Page length: 84 pp.  
Supervisor(s): Mrs Belle Farmer

Summary: The purpose of this study was to investigate the relationship between music self concept and music participation at the Grade 3/4 level. The researcher hypothesised that when the music self concept of children is positive then their degree of participation will be at its optimum. A detailed study was undertaken and a considerable amount of data pertaining to children's music self concepts and music participation and achievement levels was collected. The findings indicated that the music self concept of the children remained relatively stable. This varied however, according to the type of music activities in which the children were participating. The study is a descriptive insight into the primary music classroom and has implications for music teachers to consider when planning the types of music activities that encourage children's music self concepts.

Internet address (if published online):

Problems of Notation in a Creative Approach to Music Education  
by J.M. Gray  
BMus(Hons) thesis, Department of Music, University of Sydney, New South Wales, 1971.  
Page length: pp.  
Supervisor(s):

Summary: This thesis is a cross disciplinary, cross cultural study which seeks to enhance our understanding of musical behaviour by examining people's musical experiences in the light of contemporary research into the nature of human consciousness. In doing so, the study aims to help redress a serious imbalance in research within the discipline of music psychology, and help provide the basis for a comprehensive and cohesive theory of musical development capable of effectively informing pedagogical practice. The study argues that there is a strong case for postulating a distinct typology of musical awareness that corresponds with particular stages of consciousness development as defined by leading researchers in both Western and Eastern schools of psychological thought. In particular, the integrative consciousness model of Ken Wilber is used as an operational tool for this comparative study. The thesis first establishes the need for a coherent developmental theory to underpin music educational theory and practice, and evaluates the developmental research undertaken to date in the field of music psychology, highlighting several major stage models of musical development. The limitations of the research material are noted, and an argument advanced for a broader and more comprehensive frame of reference for future developmental research, one that takes due account of the range and multiformity of human consciousness. Several of the more influential models of consciousness development are then examined, and a case made for the Wilber model as providing an appropriate and useful basis for research into the nature of musical development. Wilber's seven stage 'spectrum of consciousness' is then elucidated, and an integrated

model of musical consciousness based on these seven stages proposed. Finally, the implications of this proposed developmental model are explored in relation to music education, music therapy, and a critical theory of music.

Internet address (if published online):

A Comparative Study of Singing Teaching and Aural Skill Acquisition

by K.M.F. Green

MMusEd thesis, University of New South Wales, New South Wales, 2003.

Page length: pp.

Supervisor(s):

Summary: The problem of “out of tune” singing in children and its possible remedies are the focus of this thesis. Two approaches to teaching singing are studied empirically, one which works on a focused skill activity where specific skills or weaknesses are targeted, and the other the osmotic method in general use which uses a specific repertoire and deals with intonation problems within that repertoire as they arise. This latter method of learning by osmosis has a long history dating back at least one thousand years to Guido d’Arezzo. The study is an attempt to systematically compare the results of applying the two approaches for teaching children to sing more in tune. Comparisons of pre- and post-testing and a controlled teaching situation are used. A set number of students were divided into two groups of equal musical ability, age and background. Students were pre and post tested using a vocal performance test, and Gordon’s Intermediate Measures of Music Audiation Test. Ten weekly lessons of thirty minutes duration were given to all students. Both groups were taught the osmotic method of singing learning inclusive of the Solfa. However, a period of ten minutes within each thirty minute lesson was allocated to the Experimental group focusing on generic pitch matching and aural skill acquisition training, while the Control group used the repertoire of songs in developing these skills. Finally, pre- and post- tests’ scores were compared. Overall, the results showed that there was greater improvement in singing skills, particularly melody singing, interval and pitch matching in the Experimental group compared to the Control group. The major conclusions reached are: all students improved in singing abilities to some degree; the Experimental group as a whole demonstrated greater overall song singing ability and more accurate melody singing skills compared to the Control group; the younger Experimental group showed greater improvement than the older Experimental group; ten weeks appeared to be a sufficient amount of time to significantly improve the singing skills for good singers in both groups, but insufficient time to adequately improve younger uncertain singers’ aural skills, without additional training. Additionally, there were some interesting responses and observations from students to the teaching program.

Internet address (if published online):

A Consciousness Perspective on Musical Development: Towards an Integrative Developmental Theory of Music based upon the Conceptual Framework of Ken Wilber

by Robbie Greig

MEd minor thesis, Faculty of Education, LaTrobe University, Victoria, 1993.

Page length: 116 pp.

Supervisor(s): Vin D’cruz and Barbara Van Ernst

Summary: This minor thesis is a cross-disciplinary, cross-cultural study which seeks to enhance our understanding of musical behaviour by examining people’s musical experiences in the light of contemporary research into the nature of human consciousness, a major research area in humanistic developmental psychology. In doing so, the study aims to help redress a serious imbalance in research within the discipline of music psychology, and help provide the basis for a comprehensive and cohesive theory of musical development capable of effectively informing pedagogical practice. The study argues that there is a strong case for postulating a distinct typology of musical awareness that corresponds with particular stages of consciousness development as defined by leading researchers in both Western and Eastern schools of psychological thought. In particular, the integrative

consciousness model of Ken Wilber is used as an operational tool for this comparative study. The minor thesis first establishes the need for a coherent developmental theory to underpin music educational theory and practice, and evaluates the developmental research undertaken to date in the field of music psychology, highlighting several major stage models of musical development. The limitations of the research material are noted, and an argument advanced for a broader and more comprehensive frame of reference for future developmental research, one that takes due account of the range and multiformity of human consciousness. Several of the more influential models of consciousness development are then examined, and a case made for the Wilber model as providing an appropriate and useful basis for research into the nature of musical development. Wilber's seven-stage 'spectrum of consciousness' is then elucidated, and an integrated model of musical consciousness based on these seven stages proposed. Finally, the implications of this proposed developmental model are explored in relation to music education, music therapy, and a critical theory of music.

Internet address (if published online):

The Application of the Suzuki Method for the Technical Development of Beginning Piano Students, aged 7-11  
by J. Gwatkin

MMusEd thesis, School of Music, University of Western Australia, Western Australia, 1996.

Page length: pp.

Supervisor(s):

Summary: This study investigates the application of the Suzuki piano method, (originally designed for pre-school children), to the teaching of beginning piano students aged approximately between 7-11 years of age. The main focus is an evaluation of the Suzuki method's potential to meet the educational, mental and physical abilities of this age group within the Suzuki piano repertoire while also considering the effectiveness of a Japanese learning procedure applied to a different instrument in a Western culture. In addition to references drawn from texts and journals, a survey of 10 West Australian Suzuki teachers was conducted to ascertain if they accepted older beginners to the programme and consequently the extent of modifications, if any, they had made. Results of the survey indicated that the fundamental principles of Suzuki philosophy and methodology had remained with only slight modifications for older children. These included an increase in verbal instruction; earlier introduction of the reading programme; exclusion of games and activities; imposing a more formal structure to the lesson and reordering some of the repertoire to suit the needs of the child. Based on the findings of the study, a list of suggested modifications to the Suzuki programme is presented, including: Suzuki teacher training to include the abilities of older children pertinent to general education and music education; an increase in responsibility of learning given to the student; an increase in appropriate activities away from the instrument for motivational and physical purposes; teachers to record their own tape or obtain more satisfactory recordings of the Suzuki piano repertoire including a separate left hand track; a progressive decrease of parental involvement where appropriate; Suzuki teacher training to include more formal education regarding piano pedagogy and its particular relation to patterns of repertoire; the inclusion of contemporary literature and alteration of the order and physiological use of the initial exercises.

Internet address (if published online):

Group Music-Making in Western Australia

by G.V. Hadley

BEEd(Hons) thesis, University of Western Australia, Western Australia, 1957.

Page length: pp.

Supervisor(s):

Summary: Not available

Internet address (if published online):

Voices of the Russian Calendar: The Design of a CAI Program using Traditional Calendric Songs of West and South Russia

by O. Hadley

MMusEd thesis, University of Sydney, New South Wales, 1995.

Page length: pp.

Supervisor(s):

Summary: Not available

Internet address (if published online):

Teachers' Expectations of Parents in Preschool Music Classes, and Teachers' Expectations of Parents' Involvement in Home Music Activities in Relation to Teachers' Training and Teachers' Experience.

by A. Hall

MMusEd thesis, Conservatorium of Music, University of Sydney, New South Wales, 1995.

Page length: pp.

Supervisor(s):

Summary: The study examines the effect of teachers' expectation of parents' participation in preschool music classes, and teachers' expectation of parents' involvement in home music activities in relation to teachers' training and teachers' experience. Participants were thirty-six New South Wales (Australia) preschool music teachers who responded to a questionnaire. Data was analysed through Chi-Square and Mantel-Haenszel procedures. The analysis revealed information about teachers' expectation of parents in class and at home in relation to teachers' training and experience.

Internet address (if published online):

Voices of distinction: choirboys' narratives of music, masculinity and the middle-class

by Clare Hall

PhD thesis, Faculty of Education, Monash University, Victoria, 2011.

Page length: pp.

Supervisor(s): and Dr Rosalyn Smith Prof Jane Kenway, Assoc Prof Jane Southcott and Dr Anita Devos

Summary: This study investigates how boys come to be choirboys. It is a sociological examination of the musical lives of a group of 10–13 year old choirboys who are members of a renowned boys' choir in Australia and who are passionate about singing. The thesis is positioned within debates about young musical masculinities and addresses previously under-researched aspects of boys' voices which speak to larger questions about the interrelationship between music, structure/agency and the individual/society. A considerable body of literature exists about why singing continues to be a fraught pursuit for the majority of boys in English-speaking cultures. This research supports the view that the 'missing males' in singing, particularly in school and in choirs, is a serious challenge for music educators and English-speaking cultures at large. However, previous theorisations of this phenomenon have generated a bifurcated view of male vocality which I redress. The boys' choir in this study is a particularly potent site to intervene in these debates as the historical musical practices associated with educating choirboys provide a rich context for interrogating how the gendered meanings of this type of boy voice are constructed. Little is known about those boys who contradict gender norms by dedicating themselves to choral singing. What enables such boys to take up singing and to continue down this pathway? What does being a choirboy mean for them and what does it afford? What is special about the pedagogical practices that produce the choirboy? I respond to these questions by analysing the minutiae of choirboys' musical lives and how gender and class influence why and how certain children take up certain musical ways of being. I use narrative enquiry methods to generate evocative

stories of lived experience and I read the personal narratives of the choirboys, their mothers and teachers as relational to dominant cultural narratives of gender and class. To explain this I put Bourdieu's signature concepts to work drawing together the seldom conversant fields of Bourdieusian sociology and the sociology of music education. Specifically I build on Bourdieu's notion of habitus as it applies to music through the concept of musical habitus. I expand this concept to reveal the practices that have inculcated the particular dispositions that the choirboys share and to consider the self-reflexive capacities of the choirboys as musical agents. Emerging from my analysis is the inseparability of the classed delineations from the symbolic gendered meanings of the choirboys' voice type. Throughout I develop the argument that the power of the choirboy is the distinction of his form of middle-class masculinity. This contributes new understandings about 'making up' the middle-class child through music education. Integral to this process is the significant role of mothers in enabling musical masculinities. I develop the concept of musical mothering to discuss the intensive pedagogical labour and emotional capital that the women invest in their son's in and through music. The examination of pedagogy extends to the practices of the choirboys' teachers which, I argue, reproduce the cultural distinction of the choirboy through what I term pedagogies for virtuosity. By providing a critical perspective on music, masculinity and the middle-class in relation to the musical lives of choirboys, this study offers a fresh way of understanding how certain subject positions are made possible and how social structures are reproduced or transformed through music.

Internet address (if published online): <http://arrow.monash.edu.au/hdl/1959.1/572331>

A Study of the Relationship between Speech and Song in the Playground Rhymes of Primary School Children

by Hazel S. Hall

PhD thesis, Monash University, Victoria, 1984.

Page length: pp.

Supervisor(s): Clayton

Summary: This study was undertaken to examine the language and music of children's playground rhymes, and to determine the extent to which speech and song relate to, and are interdependent upon, each other. The thesis looks at some of the learning stages pertaining to speech and song which are manifested in children's playground rhymes, and tries to relate them to the teaching of speech and song through the common language of the rhyming medium. From 1978 to 1982, a total of 712 separate recordings of children's playground rhymes were collected from 15 schools in the Scoresby Primary Inspectorate in Victoria. Each recorded rhyme was documented and analysed according to eight general and 21 specific variables. These detailed analyses, supported by text and musical transcriptions, enabled the writer to cross compare the findings with established linguistic and musical universals in language content, thematic material, melody, rhythm and form. It was found that although the linguistic and musical elements of the rhymes vary according to the way in which the lore is used, the degree of musicality between spoken and sung rhymes is dependent only upon stability of pitch.

Internet address (if published online):

Aspects of the Musical Development of Talented Young Instrumental Performers

by R.A. Hamilton

MMus(MusEd) thesis, University of Western, Western Australia, 1996.

Page length: pp.

Supervisor(s):

Summary: This study investigates the application of the Suzuki piano method, (originally designed for pre-school children), to the teaching of beginning piano students aged approximately between 7-11 years of age. The main focus is an evaluation of the Suzuki method's potential to meet the educational, mental and physical abilities of this age group within the Suzuki piano repertoire while also considering the effectiveness of a Japanese learning

procedure applied to a different instrument in a Western culture. In addition to references drawn from texts and journals, a survey of 10 West Australian Suzuki teachers was conducted to ascertain if they accepted older beginners to the programme and consequently the extent of modifications, if any, they had made. Results of the survey indicated that the fundamental principles of Suzuki philosophy and methodology had remained with only slight modifications for older children. These included an increase in verbal instruction; earlier introduction of the reading programme; exclusion of games and activities; imposing a more formal structure to the lesson and reordering some of the repertoire to suit the needs of the child. Based on the findings of the study, a list of suggested modifications to the Suzuki programme is presented, including: Suzuki teacher training to include the abilities of older children pertinent to general education and music education; an increase in responsibility of learning given to the student; an increase in appropriate activities away from the instrument for motivational and physical purposes; teachers to record their own tape or obtain more satisfactory recordings of the Suzuki piano repertoire including a separate left hand track; a progressive decrease of parental involvement where appropriate; Suzuki teacher training to include more formal education regarding piano pedagogy and its particular relation to patterns of repertoire; the inclusion of contemporary literature and alteration of the order and physiological use of the initial exercises.

Internet address (if published online):

Primary school music education: National review, regional context, local practice  
by A.C. Hardcastle  
MEd thesis, Faculty of Education, Monash University, Victoria, 2007.  
Page length: 100 pp.  
Supervisor(s): Dr Jane Southcott

Summary: This thesis examines several recurrent dilemmas about primary school music education with specific reference to their implications for the content and delivery at the school level.

These recurrent dilemmas relate to the purpose and content of music education, to the quality and accessibility of the education as currently delivered, and to the merits of music-focused curriculum and teacher specialisation. The thesis first reviews the state of academic discussion and knowledge about these dilemmas. It proceeds to analyse the extent to which they have been illuminated by the National Review of School Music Education which reported in 2005.

The thesis then recounts an empirical study within six primary schools located in a non-metropolitan cross-border region. The study assesses how the recurrent dilemmas are understood and managed within these schools and the implications for the schools of the National Review's recommendations for their better management.

The thesis concludes from its investigation that:

- the emphasis on an integrated curriculum means that music education must fit in with, and to some extent compete with, other priorities;
- the quality of the music education as delivered varies considerably;
- there are instances of interesting and imaginative efforts to expose primary-school students to worthwhile musical experiences and learning opportunities, but there is little evidence of the kind of systematic and sequential delivery of a coherent curriculum advocated by the National Review;
- the deficiencies are not principally due to insufficient awareness or enthusiasm at the local school level; rather they arise from a high turnover of staff in short-term or fractional music teacher positions, from inadequate physical space arrangements within most (but not all of) the schools, and from other resourcing limitations;
- there is general agreement about the desirability of employing full-time specialist music teachers, but this is difficult to implement in these schools;
- because the delivery of music education is dependent in practice on generalist teachers having sufficient confidence, expertise and enthusiasm, the most sensible way forward is to support these teachers with sufficient training, resources and curriculum guidance within a school program coordinated by a music specialist;
- there is insufficient pre-service training or readily-accessible ongoing support through in-service

professional development to assist generalist teachers to acquire and improve their music-education proficiency; State-level influences do not seem particularly significant in explaining local primary school practices in relation to music education, while any urban/rural differences are probably better explained as reflecting the socio-economic background of the school students.

Internet address (if published online):

The Structure and Function of Western Australia's School of Instrumental Music  
by David L. Hardie  
MEdMngt dissertation, University of Western Australia, Western Australia, 2004.  
Page length: 89 pp.  
Supervisor(s): Dr Lesley Vidovich

Summary: This research examines the structure and function of Western Australia's School of Instrumental Music (SIM) as a centralised body within an increasingly decentralised educational environment. In the context of state education in WA, SIM develops and delivers instrumental music programs in partnership with schools. By contrast, in most other States in Australia the work of similar bodies has been devolved down to the regional or school level. The research found that SIM had refined its program to the point where the schools felt that, even if the program were devolved to the district or school level, this would have a detrimental rather than a beneficial effect on the quality of the instrumental music education available to their students. SIM achieved a high quality service by taking on many of the attributes of a self-managing school and developing a program that focused primarily on student outcomes. This occurred at a time before either the notion of the self-managing school or outcomes-focused education were part of the educational lexicon of schools in Western Australia. One implication of these findings is that, contrary to wider educational management practice, it is possible for a centrally run program to work effectively with schools within a wider devolved environment. However, importantly, the success of such a program depends upon an underlying focus on student outcomes and the power to manage itself.

Internet address (if published online):

An investigation into factors impacting on large instrumental music programs in New South Wales public secondary schools, and directors' perceptions of program success  
by M.W. Hardy  
PhD thesis, University of Western Sydney, New South Wales, 2006.  
Page length: pp.  
Supervisor(s):

Summary: The study determines what factors and human input are placed into large instrumental music programs within New South Wales (Australia) public secondary schools and investigates the perceptions of instrumental directors as to what variables contribute to overall large instrumental music program success. Two survey instruments were developed with 73 directors of 142 schools secondary schools partaking in the study. The first survey instrument was designed to investigate directors' perceptions of what variables are important to an overall successful large instrumental music program. (Success Survey Part A). The second survey sought to determine what factors and input make up the current programs (Factors and Input Survey Part B). The findings have implications for all large instrumental music program directors, students, those associated with both of these groups such as administrators and volunteers, and also has implications for DET. The implications include a need for the NSW Department of Education and Training to acknowledge in an academic sense the input that students give to the instrumental programs, the time that teachers spend and accreditation for directors of the large instrumental programs.

Internet address (if published online):

Research into the Effects of a Strategy designed to Decrease Music-Performance Anxiety and Enhance the Self-Esteem of Adolescents

by Colin J. Harris

MEd thesis, Institute of Education, University of Melbourne, Victoria, 1993.

Page length: 91 pp.

Supervisor(s): Mr Richard Cartwright

Summary: With the overt nature of learning a musical instrument, it can be seen that the experience of having one's efforts evaluated by both the teacher and peers can be anxiety provoking for some students and can be a potential threat to their level of self-esteem. This study highlights the irrational belief 'that one must be thoroughly competent, adequate and achieving in all possible respects' as a likely source of the anxiety and low self-esteem experienced by music students. The research employs various strategies, based on cognitive modification techniques espoused by advocates of Rational-Emotive Therapy (RET), designed to reduce performance anxiety. The focus of the research is qualitative and a number of case studies are reported to document the effect of the strategies employed. The findings indicate that some of the strategies, in combination with certain attitudes fostered in the music classroom, may be effective in reducing anxiety and conducive to the enhancement of self-esteem.

Internet address (if published online):

The Role of Women in Music Education in Victoria from 1875 to 1910

by Margaret C. Harris

MEdSt thesis, Faculty of Education, Monash University, Victoria, 1985.

Page length: 159 pp.

Supervisor(s): Dr Ailsa Zainüdden

Summary: In order to make a study of the role of women in music education in Victoria from 1875 to 1910 the music at three large girls' private schools has been investigated. These schools, The Presbyterian Ladies' College, then at East Melbourne, Loreto Abbey, Mary's Mount, Ballarat and the Methodist Ladies' College, Hawthorn, all offered tuition on a variety of musical instruments as well as singing as extra subjects. The acquisition of musical skills was an important part of girls' education during the period of the investigation and at each of the schools many women were engaged in imparting those skills to the students. Many of the women also taught music in private practice. In all three schools, the role of women in establishing music, the curriculum including music, the music staff, examinations, standards and music twenty years on, are looked at, not always in the same order as each school developed in a different way. Other aspects relevant to a particular school, such as the importance to the girls of The Presbyterian Ladies' College of study in Europe and the differences in rates of pay between men and women music teachers at the Methodist Ladies' College are also investigated. Each school was founded by a different religious denomination and the differences in religious outlooks and attitudes were reflected in the administrative structures and the curricula. As Loreto Abbey was founded by Irish nuns there was a strong Irish bias in the curriculum, particularly in music and girls could learn to play the Celtic harp as well as other more conventional musical instruments. At The Presbyterian Ladies' College the emphasis was on achieving high standards in all things, including music and much effort was expended to this end. During the early years of the Methodist Ladies' College the personal musical preferences and tastes of the founding principal were dominant but, with the passage of time, change gradually occurred and the College gained a good reputation for music. The differences in roles between the nuns who taught at Loreto Abbey where a nun was in charge of music and the women music teachers at the other two schools where men were in charge becomes apparent.

Internet address (if published online):

A Study of Opera Education in North America, the United Kingdom, Australia and New Zealand, and the Development of Opera Education in Queensland

by Scott D. Harrison

MA thesis, School of Music, University of Queensland, Queensland, 1995.

Page length: 281 pp.

Supervisor(s): Dr Guy Jansen

Summary: The development of opera education in Australia is in its infancy. This is particularly so in Queensland. While every effort is being made to stimulate growth, a study of programs in other countries has revealed that there is much still to be done. Given the changes in entertainment in the past fifty years, it is important that opera remains a relevant and active part of society. This can be achieved in part through effective education and outreach programs. This research has been conducted by surveying two types of opera companies. In the first instance, opera companies with well known and respected opera education programs were chosen. An effective program in Queensland could aspire to such programs in the long term. The second type of company chosen had similar human and financial resources to the those found in Australian companies. Geographic and demographic factors pertaining to each of these companies were also considered. The companies selected completed a survey about their programs. Letters, interviews and telephone conversations replaced and/or supplemented these surveys in some cases. Additional printed material was provided by many participants. Periodicals, newspaper and magazine articles augmented this information. The findings are presented on each area surveyed. A set of criteria is applied to each country to determine the effectiveness of that opera education program for the Queensland environment. The writer found that there was considerable scope for improvement in Queensland opera education, but that many of the activities already in place could provide a firm basis from which a comprehensive program could be developed. The areas of community projects, multimedia and support resources need to be developed most and further research may need to be undertaken in these fields to maximise the opportunities available. This study merely introduces these aspects of the topic. Funding was found to be the major problem in presenting opera education. Relevance and accessibility were also significant issues.

Internet address (if published online):

Musical Participation by boys: The Role of Gender in the Choice of Musical Activities by Males in Australian Schools by Scott D. Harrison

PhD thesis, Queensland Conservatorium, Griffith University, Queensland, 2003.

Page length: pp.

Supervisor(s): Prof Peter Roenfeldt

Summary: This thesis seeks to examine the relationship between gender and musical participation by boys. The problem of males' non-participation in certain musical activities has been the subject of research for many years. This thesis considers some of the issues in relation to this phenomenon. The notion of gender is discussed. Historical and contemporary perspectives in stereotyping are investigated to determine the extent of the problem, with a view to enhancing the experience of boys in musical endeavours. There are no studies of this nature in existence in Australia and the existing research from other western cultures, while providing some basis, cannot be directly applied to this setting. Furthermore, existing studies have not brought about significant change in the gender order in music education. This project seeks to address these shortcomings. Masculinity in Australia is examined, with particular emphasis on the effects of hegemonic masculinity on those who do not fit this stereotype. Issues of bullying, depression and suicide are addressed. Empirical and sociological studies are reexamined in the light of more recent thought on the subject, particularly with regard to the possible causes of non-participation in singing and certain instruments.

The extent to which stereotyping of musical activities exists in Australian schools is reviewed through a series of studies of participation and literature. A number of subjects are interviewed to discover some of the reasons behind the choice of particular instruments.

The thesis concludes with some perspectives arising from recent case studies of schools that have, to some extent, overcome some of the gender issues raised in earlier discussion. Constructs of masculinity and femininity effect musical participation in Australian schools and the extent of this effect is examined in this thesis.

Internet address (if published online): <http://www4.gu.edu.au:8080/adt-root/public/adt-QGU20040528.142148>

Music in the Year 8 Classroom: An Action Research Project

by Kay Hartwig

PhD thesis, Griffith University, Queensland, 2003.

Page length: pp.

Supervisor(s):

Summary: The number of students electing to study music at the Senior Level in Queensland State High Schools has declined over recent years. Year 8 is the last time that students experience music lessons before being faced with subject choices. This study investigates the year 8 music program its content and delivery.

What can be done to improve music teaching in Year 8? How can we present experiences at this level that will stimulate students' interest; improve their knowledge and skills; and develop students' aesthetic sensitivity to the art of music?

This study involved conducting an action research project in a year 8 music class. This was done in collaboration with the classroom music teacher and her class of 25 students. The cyclical process as described by Zuber-Skerritt acting, observing, reflecting, planning was adopted. The study aimed:

(a) to document positive experiences that could be used in the year 8 music classroom;

(b) to stimulate new interest in the studying of senior music;

(c) to discover ways to encourage music teachers to become reflective practitioners with a view to improving their practice;

(d) to offer an action research model that other music teachers could implement in their classroom.

The data collection involved the keeping of journals by the teacher and researcher; recorded interviews with the teacher and students; videos and photographs of the class; as well as interviews with other year 8 music teachers. The study identified a negative attitude by music teachers to the teaching of year 8 music. The dominant theme being taught at this level is Pop Music with a foundation unit being the starting point. Year 8 students also revealed a negative attitude to music lessons.

This research project has demonstrated that it is possible to set up a program which engages year 8 students in music making and provides them with worthwhile learning experiences. However, at the end of the project, there was not a significant increase in the number of students electing to study music at the senior level.

The study also set up a model for action research that could be adopted by other music teachers in their classrooms. The results of reflective practice employed by the researcher and the music teacher provided positive attitudes for other music teachers and encouragement for others to implement this practice in their classroom.

Further studies are needed to involve other music teachers in reflective practice; collaboration in action research (especially in the year 8 classroom); and also the implementation of the new syllabus that will have a positive effect on the future of the subject of music and a positive effect on students' attitudes to the music subject.

Internet address (if published online): <http://www4.gu.edu.au:8080/adt-root/public/adt-QGU20040701.115435>

Mentor relationships: their construction and meaning in the training of musicians

by T. Hays

MEd(Hons) thesis, University of New England, New South Wales, 1998.

Page length: pp.

Supervisor(s):

Summary: This qualitative study documents the importance of the mentor relationship in the training of musicians who wish to pursue a career in music. The thesis explores the diversity, similarities, construction and meaning of the mentoring relationship by interviewing 15 musicians who hold senior teaching positions in tertiary music faculties. The findings show that the relationship is significant for both the mentor and the protege and identifies key functions that relate to both the psycho-social and career development of the protege. The study highlights the need for music teachers to be more aware of the developmental importance of mentor relationships and for music faculties to develop programs that better facilitate such relationships.

Internet address (if published online):

The provision of classroom music programs to country Victorian primary schools

by Jennifer Heinrich

MEd thesis, Faculty of Education, La Trobe University, Victoria, 2011.

Page length: pp.

Supervisor(s): Dr Dona Martin and Mrs Diane Itter Dr Penelope Collet

Summary: The National Review of School Music Education in 2005 suggested that the quality and status of music in schools was 'patchy at best' and that reform was 'demonstrably needed'. Five years down the track, if reform is to take place in country Victorian primary schools, it is necessary to be able to demonstrate clearly in what areas the need lies. By means of two emailed surveys and an extensive literature review, this research investigated firstly, the factors pertaining to employment of music teachers in country Victorian primary schools and secondly, factors pertaining specifically to the nature of programs offered in schools. Findings showed that principals are struggling to find staff to teach music in their schools at all, let alone qualified ones. Remote location and small school size render many teaching positions unattractive and a constant battle for priority within the curriculum and the budget often dictate whether or not a music program operates in a school. Many teachers of music in these schools did not train specifically for the subject area for a variety of reasons, but as few as 22% may be qualified to do so. This is perhaps a contributing factor to the nature of music programs being offered which in many instances were not described as sequential in nature. Music teachers are highly critical of the placement of music within the Arts Key Learning Area and suggest that it is impossible to report effectively on the subject area within the current guidelines. This study shows that with the development of a National Curriculum currently taking place, the need for lobbying in favour of greater funding and status for music in Australian education is more urgent than ever.

Internet address (if published online):

Languaging the Listening Experience: A Process whereby Understanding and Appreciation of Contemporary Art Music may be developed in Secondary School Students

by M.P. Henderson

BMus(Hons) thesis, School of Music, University of Queensland, Queensland, 1972.

Page length: 96 pp.

Supervisor(s): Miss Dawn Richmond and Sr Jill Murphy Mr Gordon Spearritt

Summary: Not available

Internet address (if published online):

Attribution Theory and Music Learning in the School Music Classroom: A Study of Siblings

by Nerelee Henry

PhD thesis, Faculty of Education, Monash University, Victoria, 2011.

Page length: 260 pp.

Supervisor(s): Dr Jane Southcott

Summary: This research study outlined in this paper, will investigate the experience of new learning situations in high school music classes, from the perspective of the student involved. Furthermore, it will attempt to isolate the personal judgments made by these students in successful and unsuccessful learning experiences. Students are not always aware of these judgments or their affect on future learning with similar tasks. The study involves an investigation into the literature associated with Attribution Theory, in relation to achievement motivation. This project is an extension of a Masters Dissertation research project, which investigated new learning experiences of students within the music classroom. The initial study (Henry, 2005) was replicated with a specific focus on siblings. The addition of a semi-structured interview with a parent of the siblings was conducted to provide contextual information for the data of the siblings. Semi-structured interviews were conducted, at the beginning and conclusion of the research period. The research was conducted over two consecutive New South Wales State school terms, with participants' self-recording details of new learning experiences that occurred during school music class. A set of guiding questions was attached to the inside of each journal, directing students' thoughts towards attributional judgments. As with the initial study, the present data utilized qualitative methodology and a multiple case study design. The data was analysed using Interpretative Phenomenological Analysis (IPA).

The study sought to capture, in the participant's own words, the thoughts and experiences of each individual when confronted with new learning that led to a successful or failure achievement situation. Attributional judgments made because of these success or failure experiences and future expectations of success or failure with similar tasks will be examined in the self-generated text and compared to the related literature on Attributional Theory. Data collected from siblings, at varying levels of educational experience highlight varying attributional habits and styles. Reflective attributional information provides insight related to learning strategy choice within new learning experiences. Less effective learning strategies are continually relied on when successful new learning occurs. Less experience as a learner can manifest in simple and restricted use of learning strategies. The employment of complex learning strategies is also present with self-regulated, mastery oriented learning behaviours. The learning beliefs and attributional examples provided by the parent within the family environment do influence siblings, in varying ways. Siblings can affect each other's learning behaviours and in turn, individual attributional judgments. The contentions of the study are that attributions made about successful or unsuccessful learning experiences find support in the Attribution Theory as presented in the related literature.

Attributional queries can provide educators with invaluable information about each students' individual learning behaviours and also much more information about their learning beliefs. With more insight into the learning process, educators gain more opportunities to enhance attitudes to learning and correct detrimental judgments, which disable a student's chance to experience achievement in the learning context of the classroom. By providing students with correct knowledge about their successful and unsuccessful learning experiences, educators give students more control over their own learning. This can only lead to a more student-centred learning environment and mastery-orientated learning behaviours. In other words, educators can assist students to experience achievement as lifelong learners.

Internet address (if published online):

Relationship Between Home Music Environment, Musical Aptitude and Student Achievement on Instruments in the First Three Years of Secondary School

by Jennifer A. Hillman

MEd thesis, Institute of Education, University of Melbourne, Victoria, 1988.

Page length: pp.

Supervisor(s):

Summary: The purpose of this study was to identify factors which could be used as a predictive test for selection of students who would be most likely to persevere and gain success in achievement in the first three years of learning a musical instrument. Data from 187 Year 7 students at the start of 1983 was collected from a variety of sources including: a questionnaire, school files, an investigator designed music test and subsequent music instrumental assessments in 1983, 1984 and 1985. The data were analysed by means of stepwise multiple regression and path models were established to represent the relationships between the variables. The results indicated that predictions of perseverance and success in achievement on an instrument could only be made for the first two years of secondary school. In the first year, level of parents' occupation, parents' attitudes and results on the music test were significant factors for prediction. In the second year, only the results on the music test remained significantly related to perseverance and success on an instrument. From these findings the author proposes the music test to be the most important single factor in predicting perseverance and success in achievement on an instrument.

Internet address (if published online):

Insights from Teacher Talk at an In-Service Program on the Kindergarten Music Curriculum

by Lauris Hing

MEd thesis, Faculty of Education, University of Melbourne, Victoria, 1993.

Page length: 129 pp.

Supervisor(s): Dr Rod Fawns

Summary: Kindergarten teachers work in isolation. They have little opportunity or encouragement to work together to learn from each other and to improve their expertise as a community. What they teach and how they teach is directly related to what they know. This research project sought to use translated German music program as a vehicle for examining the what and how of teaching music in Australian kindergartens. Teachers were drawn into an in-service program which explored what they knew, as well as to what extent and under what conditions they were willing to learn and to become better professionals. The background of the study was provided through the theories and methodologies of Wise, Elbaz, Geertz, Stenhouse and Shulman, utilizing models for professional development advocated by Fullan, Guskey, Owen et al. Five teachers were recruited to teach a series of eight music lessons to a group of ten children within their regular kindergarten setting. During this teaching phase, the teachers were brought out of their kindergartens to meet as a group and in pairs, to share professional dialogue about their teaching and about music education in early childhood. The stories of these teachers were presented as reflections and retrospective accounts which were specific and action-oriented. Their thinking was studied to capture for a consultable record the continuous process of reflection which underpins skilled and thoughtful judgements about teaching, and which could lead to new insights and improvements in practice. This form of in-service was based on a model which offers teachers feedback through group discussion and support, provision of peer and consultant perspectives, in addition to opportunity for personal and performance appraisal. Through reflection, teachers were steered towards a review of their aims and purposes in the music program within the contexts of the total curriculum, and that of the historical, local and world view. The results showed that music education at the kindergarten level is an ad hoc affair. It is plagued by a reluctance to teach music, lack of music curriculum and an absence of policy for music education. In the final chapter recommendations for developing a music education policy based on strategic analysis and the establishment of a steering group are put forward for discussion. A call for substantive music programs, consideration of specialised training for teacher is issued. An infra-structure for further research into staff development and appraisal could be based upon an action frame for codifying teacher knowledge, like that which is laid down at the conclusion of this thesis.

Internet address (if published online):

<http://dtl.unimelb.edu.au/R/D8LFBQV4DXCMUDKAKARRN4P596FX7NULUXS89RMXK9YPIYLPES-02938?func=dbin->

jump-full&object\_id=81272&pds\_handle=GUEST

Integration of Instrumental and General Music Curriculum in Queensland Primary Schools

by Damien Hoey

MEd thesis, School of Professional Studies, Queensland University of Tecnology, Queensland, 1997.

Page length: 107 pp.

Supervisor(s):

Summary: Music Education in Queensland primary schools is divided into classroom and instrumental music. Each area is organised independently and there is little correlation between the two curricula. It was believed that co-operation between the two areas could enhance student learning. Literature relating to curriculum integration, music curriculum design and integration in music curriculum were reviewed. The relevant curriculum documents were analysed for possible points of correlation. Teachers of classroom and instrumental music were interviewed believed that it was possible to integrate or more closely plan curriculum in music education and that there would be benefits for students and teachers of music.

Internet address (if published online):

First Year Primary Teachers' Perception of their Ability to Teach Music

by Noela L. Hogg

MMus thesis, Faculty of Music, University of Melbourne, Victoria, 1978.

Page length: pp.

Supervisor(s): Graham Bartle

Summary: One hundred and twenty teachers answered a questionnaire about their home, school and college background in music/music education. Many of these were observed in a teaching situation. Conclusions were drawn about the relative importance of home, school - college background in music/music education in relation to their perceived competence in music teaching.

Internet address (if published online):

A Study of Recent Developments in Primary School Music Education and their Effects on the Teaching of Primary Classroom Music

by Noela L. Hogg

MEd research paper, Faculty of Education, Deakin University, Victoria, 1988.

Page length: pp.

Supervisor(s):

Summary: Music education at the primary school level has undergone significant changes in Victoria during the last decade. Not least of these has been the proliferation of music education associations and the publication of a range of Australian music education texts. In a period of administrative decentralization within the Education Ministry and emphasis upon school-based curriculum these changes have been timely. It is important for music education lecturers to be familiar with the range of responsibilities that their past students have in the area of music education, they types of programs that they are required to offer, the extent to which they use the available resources and whether these resources are being handled with confidence and understanding. In order to build such a picture, it was decided to interview final-year students who were completing a music major at Victoria College graduates. It was known that graduates were employed in both independent and state schools and that they were acting in a variety of roles such as generalist classroom teacher, music specialist within a school and music specialist for a group of schools. Graduates within each of these categories were located, interviewed and

their teaching observed. The first two chapters provide an outline of the changes in primary school music education over recent years in relation to the growth of music education associations and recently-published music education texts. In the third chapter the interviews with music students are reported and the responses from the initial contact with graduates are outlined and analysed. In Chapter Four the lessons that were observed and the discussions with teachers are outlined. Finally, a list of recommendations is provided in the hope that they might prove useful within the music education profession, particularly at the tertiary level.

Internet address (if published online):

Identifying and resolving the dilemmas of music teaching: a study of junior secondary music classrooms.

by Noela L. Hogg

PhD thesis, Monash University, Monash University, Victoria, 1994.

Page length: pp.

Supervisor(s): Brian Spicer

Summary: When the study began in 1988, the overriding concern was to contribute to the music education debate by identifying and discussing issues relating to teachers' values, goals, curricula, and teaching strategies, with a view to determining ways in which the quality of music education programs might be enhanced. Following a literature review that focused on the values attributed to music and music education within the European tradition, a number of values projected during the period of compulsory education were identified, and a study of the relevant research literature undertaken. An ethnographic research design was adopted, involving the observation of music lessons and the interviewing of teachers. Schools in both England and Victoria were visited, not with any intention of undertaking a comparative study, but as a way of informing the researcher's understanding of her own underlying values and assumptions. Such was the value of the ethnographic design, that the most important ideas emerged after the literature review and research had been completed. Indeed, previously unexplored ways of thinking about music education have now been identified, and key concepts defined. The identification of the dilemmas of music teaching and the recommendation for their transformational resolution provide a powerful framework within which teachers can reflect on their work and plan strategies that facilitate their students' musical and personal growth. A discussion of the obligations of music teaching confirms the moral underpinning of these dilemmas, and a set of strategies for the effective implementation of composing, listening and performing activities provides practical guidelines for teachers seeking to realise new goals. The projected ideas, concepts, images and diagrams all affirm a valuing of music as an empowering agent, and of music education programs that encourage students to explore their own expressive capacity, take responsibility for their own learning, and achieve excellence.

Internet address (if published online):

The Composing Process and Issues for Music Curriculum

by Stephen Holgate

MEd thesis, Faculty of Education, University of Melbourne, Victoria, 1996.

Page length: pp.

Supervisor(s):

Summary: This study focuses on two aspects of music education. Firstly, it examines the literature on creativity. A new comprehensive composing model is subsequently proposed that incorporated three perspectives; the composer's creative processes; the social and personal context within which these processes take place; and the correlation between creative processes and products that can be perceived in technical, idiomatic and aesthetic terms. Interviews with five composers result in research findings which clarify both the model and issues from the literature relating to novelty, shared social and personal experience, personal encounter, unconscious processes, creating products and significance of compositions. Secondly, this study outlines developments leading to the

inclusion of composing in music education and examines philosophical notations for its inclusion drawn from the five curriculum orientations of Eisnew and Vallace. The major findings regarding composing in schools are that the 'cognitive processes' and 'personal relevance' orientations noticate the inclusion of composing and that the 'curriculum as technology' orientation noticates the use of standards or learning outcomes at successive levels in Victoria's Arts Curriculum and Standards Framework (1995). The major conclusions regarding the composing process are that creativity refers not to novelty or outstanding achievement but to the process of creating products; that this is facilitated by technique; and that creativity should be understood not only as creating compositions but also as creating or contributing towards new idiom. This conclusion enables aesthetic judgement (the effectiveness of musical ideas in a context) to be distinguished from idiomatic judgement (the individuality or significance of a composer's musical idiom). The major conclusions regarding composing in schools are; that student learning and assessment should reflect creative process, technique, aesthetics, idiom and other aspects of the new comprehensive composing model; and that in the Arts CSF the use of learning outcomes, whilst valuable, is not sequentially coherent.

Internet address (if published online):

Where are all the Boys? A Study of the Decline in Participation by Males in NSW Secondary School Choirs  
by Gary Holley

MMus(MusicEd) thesis, Conservatorium of Music, University of Sydney, New South Wales, 2000.

Page length: pp.

Supervisor(s):

Summary: Not available

Internet address (if published online):

Australian Compositions for Elementary String Orchestra: Pedagogy, Aesthetics and Enjoyment  
by Daniel Holloway

MMus thesis, College of Music, Visual Arts and Theatre, James Cook University, Queensland, 2000.

Page length: 245 pp.

Supervisor(s):

Summary: Not available

Internet address (if published online):

Studio music teachers and public music examinations: The qualify interface

by Ivan E. Holmes

PhD thesis, James Cook University, Queensland, 2007.

Page length: 540 pp.

Supervisor(s):

Summary: The research focuses on quality issues within the private music teaching industry and the public music examination system (PMES).

It is clear that there is a schism between the formalized structures and accountabilities of music in the school system and the lack of such structures and accountabilities with the private studio music teaching industry. The thesis traces the literature documenting the rise of the private music teacher and the accountability rationale implicit in the development of the public music examination system. The dual aims of the research focus on the need to profile the private music teaching industry in Australia and to probe the extent to which the public music examination system might, in practice, afford a window of accountability on to this industry.

The literature foregrounding this study derives from three areas: the historical development of the private music

teaching industry; the concomitant need for certification - and the resultant development of the public music examination system; finally the issue of performance assessment across the relevant disciplines is explored to provide research direction for music.

A limited profile of the private music teacher emerged from the first phase of the study. While the respondent sample was smaller than was originally envisaged, comparison with other studies (e.g., Gibbs 1999) suggested that the findings from the current study were consistent. The second phase focussed specifically on the public music examination system and its tangible outcomes in the form of the examination report.

Five examiners were male and three female. Reports were analysed in terms of the relevant examination sections with a primary focus on the Technical and Performance lists sections. In each section reports were segmented into idea units as the basic unit for analysis. Categories were derived from the data and each idea unit was categorized accordingly. Examiners' use of categories was analysed in each section and comparisons made between examiners. Considerable examiner variability was identified.

A discussion of gender differences in accessing categories generates hypotheses for further research. Discussion of marks awarded by examiners leads to hypotheses about the implications of exposure to one examiner rather than another.

While this is but a small scale study and possibly the first in the music genre, its implications for further research are far-reaching. Implications for the discipline are also explored.

Internet address (if published online):

The Public Music Examination System in Australia and the Music Teacher

by Ivan V. Holmes

PhD thesis, James Cook University, Queensland, 2007.

Page length: pp.

Supervisor(s): Prof Diana Davis and Ryan Daniel

Summary: Not available

Internet address (if published online):

Rock On: Case Studies of Secondary School Rock Bands

by Helen E. Hopping

MEd research paper, Faculty of Education, Deakin University, Victoria, 2003.

Page length: 70 pp.

Supervisor(s): Assoc Prof Robin Stevens

Summary: This research paper is the result of a 'collective case study', which consisted of separate case studies of three 'informal' secondary school rock bands. The participating bands volunteered after responding during an initial recruitment phase, where information leaflets and letters were sent randomly to around twenty independent and government schools in Adelaide. The band members in this research are secondary school students aged between fourteen and sixteen. This paper analyses case study as a qualitative method, and justifies case study as the preferred methodology, outlining the research procedure including data collection and analysis. The report contains a review of relevant literature on young rock bands, musicianship and creativity, and socio-cultural aspects of rock music-making. A summary of recurrent themes evident in the relevant literature is highlighted to form a framework of knowledge in the field. The study reviews relevant data, and discusses and analyses the data in detail, making reference to selected transcripts of rehearsal observations, group interview transcripts, and questionnaire responses. The findings of this study outline how rock bands play a role in the development of musicianship and creativity, and how students in informal bands learn and compose. The study provides further perspectives on informal school rock band rehearsal activities, including rehearsal format,

rehearsal frequency and rehearsal length, and includes research findings indicating preferred rehearsal environments of each band member. The paper additionally affirms original music as a preferred repertoire, and discusses the role of the band for band members, musically and non-musically. The concluding chapter proposes future directions and implications, outlining questions and several proactive steps for schools and music educators to consider regarding the provision of popular music-making in schools.

Internet address (if published online):

Rock On - Case Studies of Secondary School Rock Bands

by Helen E. Hopping

MEd research paper, Faculty of Education, Deakin University, Victoria, 2003.

Page length: 129 pp.

Supervisor(s): Assoc Prof Robin Stevens

Summary: This research paper is the result of a 'collective case study', which consisted of separate case studies of three 'informal' secondary school rock bands. The participating bands volunteered after responding during an initial recruitment phase, where information leaflets and letters were sent randomly to around twenty independent and government schools in Adelaide. The band members in this research are secondary school students aged between fourteen and sixteen. This paper analyses case study as a qualitative method, and justifies case study as the preferred methodology, outlining the research procedure including data collection and analysis. The report contains a review of relevant literature on young rock bands, musicianship and creativity, and socio-cultural aspects of rock music-making. A summary of recurrent themes evident in the relevant literature is highlighted to form a framework of knowledge in the field. The study reviews ! relevant data, and discusses and analyses the data in detail, making reference to selected transcripts of rehearsal observations, group interview transcripts, and questionnaire responses. The findings of this study outline how rock bands play a role in the development of musicianship and creativity, and how students in informal bands learn and compose. The study provides further perspectives on informal school rock band rehearsal activities, including rehearsal format, rehearsal frequency and rehearsal length, and includes research findings indicating preferred rehearsal environments of each band member. The paper additionally affirms original music as a preferred repertoire, and discusses the role of the band for band members, musically and non-musically. The concluding chapter proposes future directions and implications, outlining questions and several proactive steps for schools and music educators to consider regarding the provision of popular music-making in schools.

Internet address (if published online):

The Potential of Rock Music Making in Post-Industrial Communities

by Kipps Horn

MA dissertation, University of York, Overseas - UK, 1983.

Page length: pp.

Supervisor(s): Prof John Paynter and David Ward

Summary: Not available

Internet address (if published online):

Beyond words: Newly-arrived children's perceptions of music making and music learning

by Gillian Howell

MEd thesis, Graduate School of Education, The University of Melbourne, Victoria, 2009.

Page length: pp.

Supervisor(s): Dr Neryl Jeanneret

Summary: This thesis examines the way refugee and immigrant children, newly-arrived in Australia, perceive and describe music learning and music making. Sited in a specialist English Language School for primary school-age new arrivals, it explores the meaning that children from diverse cultural backgrounds and prior schooling experiences ascribe to their music classes and experiences, inviting their perceptions of what they are learning, how they learn it, what aspects of the music program most engage and motivate them, and what sense they make of the music program and its existence at this school.

The study also focuses on the methodological issues at play in a research context where multiple languages, culture shock, and pre-adolescent children with unknown pre-migration experiences, coincide with a subject matter that does not lend itself easily to spoken descriptions. These include issues of interpretation and assigning meaning, and the way that different cultural values and expectations can influence participants' responses. The researcher sought to develop research methods and tools that would effectively elicit the children's responses, supporting them in the unfamiliar research environment, while remaining sensitive to their preferred ways of communicating.

This is a qualitative multiple case study that focuses on three individual students from diverse cultural and schooling backgrounds, with the school's music program being the issue or concern upon which they offer their different perspectives. Both within-case and cross-case analysis was utilised, and a phenomenological approach to the inquiry was embedded within the case-study structure and research design. Data were gathered by means of interviews and participant observation, and were analysed and interpreted for emergent categories and themes, and for the additional meanings hidden between what was not said, or within awkward language, using interpretive poetics methods and direct interpretations of individual instances.

Discussion points and conclusions include the significance of the music pedagogy in building shared understanding among culturally-diverse children, the impact of culture shock on children's perceptions, the importance of social learning contexts for newly-arrived children, and methodological challenges and recommendations for research with a similar cohort of children.

Internet address (if published online):

[http://dtl.unimelb.edu.au/R/SC94PDVRPGQXPV894QMI7NUPM2S2MBYFLEG2RF6DCS7PMQAL79-00446?func=dbin-jump-full&object\\_id=254241&pds\\_handle=GUEST](http://dtl.unimelb.edu.au/R/SC94PDVRPGQXPV894QMI7NUPM2S2MBYFLEG2RF6DCS7PMQAL79-00446?func=dbin-jump-full&object_id=254241&pds_handle=GUEST)

Peer Tutoring as a Mode of Instruction in Recorder for the Primary School Student

by Joanne Hudson

BTeach(Hons) dissertation, Faculty of Education, Griffith University, Queensland, 1993.

Page length: pp.

Supervisor(s): Dr Edward Gifford

Summary: Not available

Internet address (if published online):

Teaching singing in Sydney government schools

by Diane Hughes

PhD thesis, School of Communication Arts, University of Western Sydney, New South Wales, 2007.

Page length: 366 pp.

Supervisor(s):

Summary: In New South Wales education, music is a mandated primary school subject incorporated in the key

learning area of Creative Arts. In secondary education, music is typically a mandatory Stage 4 subject and an elective subject choice in Stages 5 and 6. School music syllabuses include singing as a performance experience. The methodology and appropriateness of teaching children and adolescents to sing are issues expressed in the literature. Research and scientific based understanding of the voice clearly indicate that care should be taken when teaching singing to developing voices. These reasons, together with the presumption that all students will sing at some stage during their schooling, invoke the primary research questions of 'who teaches school singing?', 'what types of school singing are taught?', 'how is school singing taught?' and 'why is school singing taught?'. Through an investigation and analysis of teacher perspectives, this study addresses these questions in relation to teaching singing in Sydney government schools. The research is comprised of two parts. Part 1 was a broad-based questionnaire approach that generated qualitative and quantitative data. By encompassing primary and secondary classroom and/or choir teachers (127 respondents), school singing within a continuum of learning was investigated. Part 2 extended the format and focus of Part 1 by undertaking qualitative in-depth interviews of teachers (10 participants) sampled to investigate a range of key issues and school singing cultures. The study found that school singing at primary level was predominantly taught by generalist classroom teachers. A range of primary specialist teachers - dedicated music and/or choir specialist teachers, designated music and/or singing specialist teachers and dedicated performing arts specialist teachers - was identified as also teaching school singing activities. Secondary classroom music teachers were those found to teach, either solely or in conjunction with singing tutors, secondary school singing. The study determined that school singing was an activity occurring in conjunction with music syllabuses (syllabus singing), in relation to other syllabuses (co-syllabus singing) and irrespective of syllabus connections (non-syllabus singing). In addition, ancillary syllabus singing linked singing activities occurring outside the music classroom to syllabus singing within the music classroom. Co-syllabus singing was identified as being either thematic (illustrating a topic area) or supplementary (reinforcing learning in a non-musical area). In addition to defining the types of school singing in relation to both primary and secondary syllabuses, there was evidence of a dichotomy in school singing between teaching singing (formal singing) and the teaching of, or inclusion of, singing activities (informal singing). Determining whether students were taught a song or taught how to sing (it) in Sydney government schools, formed one of the major areas of impetus and focus for the study. After identifying 19 components present in respondent data at elemental or proficient levels, comparison and inclusion rates of teaching components were used to determine five levels of respondent teaching approaches - sing-along, song, song dominant, functional and developmental. Descriptive statistics and univariate statistical analysis of components revealed that component inclusion increased as the level of teaching approach increased. Independent-sample t-tests showed that there were significant differences between approaches to teaching school singing and the types of teachers who teach school singing (for example between specialist/non-specialist teachers). Contributory factors of school singing were identified as support for school singing, objectives of school singing, aptitude for school singing and constraints that restricted school singing. The types of school singing found their origins in the purposes of the singing activities. In some cases, the school culture also determined the types and purposes of school singing. Where school singing was established within the school culture, singing activities were reported as being well supported and the school culture was such that it encouraged or even enabled singing activities to occur. Conclusions drawn from the research findings have implications for the pre-service and in-service training of teachers, for those responsible for school singing activities and for those writing curriculum, curriculum related documents and teaching resources.

Internet address (if published online): <http://arrow.uws.edu.au:8080/vital/access/manager/Repository/uws:5889>  
| <http://handle.uws.edu.au:8081/1959.7/36654>

The effects of the attitudes, skills, and confidence of educators on the teaching of multicultural music in NSW Primary Schools ( Years K-2).

by Anne Hull

MMus(MusEd) thesis, Conservatorium of Music, University of Sydney, New South Wales, 1998.

Page length: pp.

Supervisor(s):

Summary: Multicultural music is an essential part of early school music education, but research indicates that multicultural music is not being integrated into all primary school music programs. The present study employed a survey design to investigate the attitudes, knowledge and skills of 215 educators currently teaching in K-2 programs throughout NSW in relation to their teaching of multicultural music in current school music programs. The study also sought to determine the level of importance that K-2 educators place in developing within their students a knowledge and understanding of the many musics reflected in the cultures of Australian society. The study aimed to establish a profile of current K-2 educators, in particular to obtain specific information regarding their music educational background, multicultural music teaching background and their interest in multicultural music. Information regarding current multicultural music teaching practices was sought as well as information relating to the educators' perceived problems in the area of teaching multicultural music. There was general agreement amongst the study cohort that they enjoyed multicultural music and considered it an important part of the education process of young children. However the majority of educators in the present study consider they lacked knowledge, skills, and confidence in the area of multicultural music teaching and that the children in their classes would benefit from them gaining further multicultural teaching knowledge. The areas which presented the most problems to educators in implementing a music program which integrate multicultural music were lack of resources and lack of skills.

Internet address (if published online):

'A Moment of Beauty': A case study investigation of eminent music educators' perceptions of expressive performance

by Mark J. Humber

BTchg(Hons) thesis, Faculty of Education, University of Tasmania, Tasmania, 2005.

Page length: pp.

Supervisor(s): Associate Professor Margaret Barrett

Summary: It is a general understanding that musical performance is expressive by nature. The question is *how* it is expressive, and *of what*? Furthermore, there is a need to identify specific strategies for teaching expressive performance.

The purpose of this study is to understand the phenomenon of expressive performance more deeply and to develop recommendations for a range of pedagogical strategies for expressive performance. This research is significant because it involves eminent participants who are able to provide informed perspectives as listeners, as performers and as teachers.

The theoretical frame for the research examines philosophical, psychological and pedagogical views of expressive performance. Review of the available literature has identified various viewpoints about its nature as a result of literary conjecture and empirical research. Whilst there is extensive literature on the topic, there is a need to understand expressive performance from the perspective of *the performer* and to identify effective teaching strategies with a view to developing music education curricula that promote expressive performance.

This study was conducted within a constructivist paradigm, using a naturalistic collective case study approach. This includes the reflections of four music performer/teachers on their engagement with the phenomenon of expressive performance and definitions from their perspectives as listeners, as performers and as teachers. Data generated from written submissions and interviews were analysed and presented as a narrative portrait of each participant.

The study provides illumination of the phenomenon of expressive performance and describes strategies for pedagogical use. These findings have implications in music education for individual music tuition, and also for ensemble instruction.

Internet address (if published online):

A Study of Music Curriculum Practice in the Context of Selected Victorian Independent Schools  
by Lindsay W. Hutchinson

MMusEd thesis, School of Music, University of Western Australia, Western Australia, 1996.

Page length: pp.

Supervisor(s): Assoc Prof Helen Stowasser

Summary: This study traces the history of music education in selected independent schools in Victoria. It examines the music curriculum mainly at secondary level, but also acknowledges the continuity which is possible when a preparatory school is a feeder to the senior school and has a music programme which continues on sequentially to that school. The schools selected for this study were founded as a result of community pressure for institutions based on the model of the English public school and so an overview of the history of music education in those schools discusses the benefits and problems of the traditional English public school music programme. A brief history of music education in Australian government controlled schools highlights the problem of simply transferring educational policies and teaching methods from one country to another and outlines the development of a uniquely Australian music curriculum. The 4 main areas of concern: the status of music in each school, the role of music teachers, the diversity of music in schools, and the reactions of students to the music programmes in their schools, reveal the breadth of music making which is taking place in schools, despite the often mentioned problems of limited space, lack of equipment and the constraints of the timetable or subject choices. A survey of current music programmes in 6 selected independent schools in Victoria discusses the comprehensive nature and the complexity of music making and teaching in those schools, where variables such as the size and type of school, the organisation of music teaching, the space and resources provided for music-making, and the reactions of staff and students to the music programme show that despite their differences, the music curricula in the schools are remarkably similar. The effect that the recent Victorian Certificate of Education has had on enrolments in elective music subjects and the implementation of the new music study designs is discussed, as are the implications of the national curriculum proposals and the publication of The Curriculum and Standards Framework. Some recommendations concerning further research and the development of key competencies in music are put forward.

Internet address (if published online):

An investigation of the reasons why students participate in on-going instrumental music instruction in selected secondary schools in Victoria

by Lindsay W. Hutchinson

EdD thesis, Faculty of Education, University of Melbourne, Victoria, 2007.

Page length: 168 pp.

Supervisor(s):

Summary: Not available

Internet address (if published online):

Groove and its Components: A Training Program

by P. Iannuzzelli

MMus(MusEd) thesis, Conservatorium of Music, University of Sydney, New South Wales, 1996.

Page length: pp.

Supervisor(s):

Summary: The purpose of the study was to investigate groove and two of its proposed musical components. From this investigation, a Training Program was designed to teach these concepts. The Training Program incorporated a Multi-Media Seminar and a Home Practice Schedule. The Home Practice Schedule included a practice booklet and

an audio cassette tape. Each member of a randomly selected sample was recorded performing in a variety of prepared musical contexts before and after the Training Program. The effectiveness of the Training Program was evaluated on the basis of the pretest and posttest scores. The results of the study revealed any change in the ability to perform with groove and two of its components. This change was attributed to the effects of the Training Program. Furthermore, the results indicated that a minimum amount of time participating with the Training Program was necessary before the Program began to take effect.

Internet address (if published online):

Factors Effecting Adolescents' Emotive Encounters with Music

by I. Irvine

MMusEd thesis, Conservatorium of Music, University of Sydney, New South Wales, 1992.

Page length: pp.

Supervisor(s):

Summary: Not available

Internet address (if published online):

The Use of Technology in the Secondary Music Classroom

by Robert Jacob

MEd research paper, Faculty of Education, Deakin University, Victoria, 1999.

Page length: pp.

Supervisor(s): Assoc Prof Robin Stevens

Summary: This research project contributes to a detailed picture of how secondary music teachers feel about the march of technology into education, how equipped (or ill-equipped) they feel about making use of the various technologies available, and how they are presently using technology in their classes. There is a huge amount of interest and enthusiasm in the research literature over the last two decades (particularly), and this enthusiasm appears to be evident amongst respondents to this research project also.

Questionnaires were mailed to schools in metropolitan Melbourne and to Gippsland schools. The responses received have formed the basis of the information presented in the research report. Metropolitan schools have been compared with schools in Gippsland to see if there are any discernible trends and patterns. Specific quantitative data have been compiled relating to teacher and student use of sequencers, use of aural training software, use of theory software, use of the internet (specifically the World Wide Web), preference for step-time or real-time MIDI data entry, and particular hardware and software used. Qualitative data have also been compiled relating to teachers' attitudes, frustrations and perceptions about using technology in the secondary music classroom. The research report concludes with several observations, conclusions and recommendations which have arisen from the issues raised by the data.

Internet address (if published online):

The inclusion of aural comprehension in the Victorian Certificate of Education music performance study design

by Robert Jacob

DEd thesis, Faculty of Education, Monash University, 2012.

Page length: 192 pp.

Supervisor(s): Assoc Prof Jane Southcott

Summary: This research is principally concerned with the introduction of the Victorian Certificate of Education

(VCE). This curriculum was trialed in 1987 and was fully implemented in 1992. The political and educational context of this change as well as the role of aural comprehension in this music curriculum compared with the dominant Higher School Certificate (HSC) (Group 1) it immediately replaced will also be investigated. An examination of the teaching of aural comprehension skills in the VCE music classroom also forms part of this research. The researcher has had an abiding interest in this area since beginning his career, which has been concurrent with the introduction and development of the VCE. The impact of this curriculum reform on the critical area of aural comprehension has been dramatic and for this reason this research examines the area of aural comprehension from the perspective of what is asked of the students and how teachers currently address this area in the classroom.

In order to examine these matters, a multifaceted research approach is taken utilising a variety of data sources and appropriate data analysis techniques within the context of a multiple case study. The approach employed will be described and placed in a methodological framework.

This approach will provide a detailed picture of the introduction of the VCE Music Performance study design (initially called Music Craft) and the significant differences between this curriculum and the most frequently undertaken music credential immediately prior to this, the Higher School Certificate (HSC) Group 1 subject Music A. The political and educational context of this curriculum change and an examination of current teaching practice with respect to aural comprehension skills in the Victorian Certificate of Education (VCE) Unit 3 and 4 Music Performance (Group) and Music Performance (Solo) will also be described and explained.

Internet address (if published online): <http://arrow.monash.edu.au/hdl/1959.1/732957>

Joseph O'Malley S.J. - A Nineteenth Century Australian Music Educator

by Stephen C. James

MEd research paper, Faculty of Education, Deakin University, Victoria, 1999.

Page length: pp.

Supervisor(s): Assoc Prof Robin Stevens

Summary: 'It's a pity we do not know more about him.' This comment was written in the curriculum vitae file held by the Jesuit Order about Joseph O'Malley (1832-1910). Much of O'Malley's literary and musical works have been lost and what he achieved, especially in music education, has largely been forgotten. O'Malley's contributions as educator, musician, composer and priest in the Catholic Church have consequently been neglected by education historians.

O'Malley was a Jesuit priest whose vocational mission was to serve God defending the Catholic faith through education. His educational philosophy was apparent in his numerous educational articles, which attempted to simplify the rules of the various subjects he wrote about by developing a mnemonics system for the learner to use. An example of this was his 'Sight Singing and Harmony', a sight singing method to teach music. It was serialized in the *Australian Schoolmaster*, which was a widely-read professional journal for teachers during the latter part of the nineteenth century. Aside from O'Malley's own use of 'Sight Singing and Harmony', his somewhat complicated system of music teaching mnemonic does not appear to have been used by any other teachers in Victoria or even in the Catholic parish schools where O'Malley taught music. Nevertheless, 'Sight Singing and Harmony' has pedagogical and historical significance as it represents a unique approach to the teaching of staff notation by combining it with a new system of solmisation.

O'Malley dedicated his life to teaching Catholic people to love and serve God. As a Jesuit, humility—characterized by the Order's vow of total obedience to the Pope—was of supreme importance to O'Malley. Throughout his life O'Malley lived as a humble man and, after he died, his educational articles and compositions were entirely neglected. This study attempts to redress this neglect of O'Malley's life and his contributions to Catholic education and to music teaching.

Internet address (if published online):

Music Composition in the Classroom: Principles and Practice

by Basil D. Jayatilaka

MMus thesis, Department of Music, University of Western Australia, Western Australia, 1977.

Page length: 145 pp.

Supervisor(s):

Summary: Composition in the classroom has had a somewhat lengthy lineage. Though it may appear new to us, its methods both traditional and avant-garde, were put to the test by our predecessors who faced many of the same problems we experience today. While it is true that creativeness was formerly viewed as the prerogative of the chosen few, today however, it is seen as a quality that all individuals possess in some degree, and to which each therefore, has the democratic right and psychological need to develop. Thus ever since the fifties, but more so during the sixties, creative music activities burgeoned in schools, colleges and universities in America, the United Kingdom and Australia. These began to assume alarming proportions of the music-time of especially the majority of secondary school students for whom it was alleged that the traditional concept of music making such as singing, appreciation and theory, and all the rigours that accompany such an approach, held little appeal. Much of this emotional, intuitive and imaginative part of music making in schools and colleges of education tends to by-pass the necessary technical skills and disciplines of music. Also, unfortunately, composition programmes in schools tend to lack a sense of continuity and direction, often confining themselves to only one style of music - the avant-garde, and particularly that of the indeterminate and aleatoric kind which with its own graphic notation, is not of obvious relevance to most other forms of composition - certainly not to serialism. There is also the doubtful hope that this 'modern approach' to creative music making will lead to a fuller appreciation of music in general. If this indeterminate aleatoric approach seems an end in itself and therefore is in a real sense, musically non-educative, is it realistic to devote to it so much of the limited share of an already overcrowded time-table? This thesis proposes therefore that the teaching of composition in the classroom, tackled at any level, instead of building in defiance of the past, ought to instead integrate to include aspects of both the traditional as well as the more modern approaches. Obviously in planning such a course to cater for presumably divergent student interests, tastes, aptitudes and abilities, there can be no discussion regarding the question of curriculum without also a consideration of the many problems which such an integrated approach raises. Hence the need in Chapter 1 for some theories of creativity, some of which may form part and parcel of the teacher's own philosophical presuppositions which may in turn dictate his whole approach to the subject on hand. The four remaining chapters focus attention on the need for an awareness of the sensitive interplay and psychological interaction of the personalities of teacher and student in aiding, fostering and nurturing or conversely, hindering the student's creative musical output. The question of the teacher's own qualifications but more specifically his own intimate acquaintance and experience with the composer's craft, may perhaps in the final analysis, remain the most vital element for success or failure in such creative ventures. This thesis views the creative teaching of musical composition as being more a process, an approach and an attitude rather than as a specific teaching method following a sequentially developed curriculum.

Internet address (if published online):

Effective Piano Teaching Perceptions of Intermediate Level Piano Students and Teachers in Western Australia

by Basil D. Jayatilaka

PhD thesis, University of Western Australia, Western Australia, 1995.

Page length: xi, 235 pp.

Supervisor(s):

Summary: This study seeks to investigate and compare the perceptions of West Australian (WA) piano teachers and WA piano students on piano teaching effectiveness. The participants of the study were drawn from the metropolitan and country areas of WA. They consisted of WA piano teachers with diverse teaching styles whose combined piano teaching experience encompassed 150 years. The intermediate level students were drawn from a list of students whose piano playing was at the Grade 5, 6 and 7 level of the Australian Music Examinations Board

(AMEB) syllabus. Their ages ranged from 10-17 years. A questionnaire named EPT-Q (Effective Piano Teaching Questionnaire) was designed specifically for this study after it had been trialed and validated. It was made up of items drawn from the related literature and research findings which reflected different and important aspects of piano teaching effectiveness. It was mailed to a sample of 350 practising piano teachers and all the 450 intermediate level piano students in WA who had sat for the Grade 5, 6 or 7 practical piano examinations conducted by the AMEB in 1992 and 1993. There were 312 returns accounting for a response rate of approximately 40 per cent. The two independent variables were 'Educational Status' (WA piano teachers and WA intermediate level piano students) and 'Location' (country and metropolitan). The results in this study indicated that there were no significant interactions between 'Educational Status' and 'Location'. Nor were there main effects for 'Location'. The general conclusion of this study was that for more piano teachers than students in WA, 'teacher-student rapport' was seen as the overriding and fundamental aspect of piano teaching effectiveness followed by the 'general objectives' of an effective piano teacher's curriculum. The implications of these findings for future research point to the need for developing and investigating an extensive repertoire of clearly defined teacher-student interactions and isolating different teaching styles, behaviours and strategies. These presuppose the need for teachers to be trained not only in piano pedagogy but, as well, in the psychology of teaching and learning in which the main objectives of piano teaching will view the person (student) as being more important than either the process or product of teaching.

Internet address (if published online):

Developing Preservice Primary (Elementary) Teachers' Confidence to Teach Music Through a Music Fundamentals Course

by Neryl Jeanneret

PhD dissertation, University of Sydney, New South Wales, 1995.

Page length: 222 pp.

Supervisor(s): Prof Anne Boyd

Summary: Although some school systems maintain music specialists in primary schools, the reality of the situation is that a large number of generalist primary teaching in Australia, Great Britain and the United States have the responsibility for teaching music in their classrooms. A significant amount of research from these countries has supported the motion that generalist and pre-service primary teachers have a negative attitude towards and lack the confidence to teach music. This study attempts to assess whether pre-service primary teachers' attitudes toward music and the teaching of music in their classrooms might be influenced by their experiences in a music fundamentals course which was a prerequisite to a methods course. Although there is some research on developing positive attitudes towards music in pre-service primary teachers via music methods classes, little has focussed on the role that a music fundamentals course may play in the formation of these attitudes. The preliminary findings from the study of pre-service primary teachers at the University of Arizona and the University of Newcastle, and the implications for tertiary teaching practice are discussed.

Internet address (if published online):

The Beat of a Different Drum? Secondary Teacher Education in New South Wales

by Neryl C. Jeanneret

MEd long essay, University of Sydney, New South Wales, 1990.

Page length: 60 pp.

Supervisor(s): Neville Hatton

Summary: This study analysed the structure of four preservice teacher education courses available in New South Wales for the secondary music specialist. Interviews were conducted with Department of Education music

inspectors and lecturing staff at each of the institutions about each of the courses. It was found that, although the NSW secondary music syllabuses prescribe an integration of the activities of performing, composing and listening, tertiary teacher education courses are for the most part based on the conservatoire model that compartmentalises aural, performing and musicology studies and almost entirely neglects composition. There also appear to be a lack of knowledge of and interest in general teacher education trends and their application to the above courses. It seems that the general structure of these curricula is out of step with current research in music and teacher education and desperately needs reviewing as we continue to produce teachers who perpetuate the model, both in high schools and at a tertiary level.

Internet address (if published online):

Enhancing Learning for Clarinet Students with Orthodontic Braces

by Louise Jenkins

MEdSt Faculty of Education, Monash University, Victoria, 1997.

Page length: pp.

Supervisor(s): Dr Jane Southcott

Summary: This research project is an exploration of the difficulties associated with the application of orthodontic braces for clarinet players. The project involved a thorough literature search, both Australian and overseas, of books, journal articles, and Internet sources related to the topic. Following this, field work was conducted which involved the surveying and interviewing of secondary School clarinet teachers about their experiences with clarinet students with braces.

The results of these surveys and interviews were collated and are presented within this thesis. Various interpretations have been made about the results and recommendations for further research are presented. Recommendation for clarinet teachers with students with braces are also included.

Internet address (if published online):

Australian women music teachers, performers and composer from 1900 to 1950

by Louise E. Jenkins

PhD thesis, Faculty of Education, Monash University, Victoria, 2007.

Page length: pp.

Supervisor(s): Dr Jane Southcott

Summary: This research examines Australian women music teachers, performers and composers from 1900 to 1950. This was a period in which women were achieving at a high level in music teaching and composing in Australia, particularly from 1900 to 1930. Opportunities were open to women to pursue music careers in a way not previously available to them. Three women who were very successful in this period were Mona McBurney, Ruby Davy and Ruth Flockart. The reasons for the success of these three women are being explored, and aspects of their lives such as education, social status, family support and individual personality are being examined. Similarities and differences amongst the three women are discussed, particularly in terms of how these supported or hindered their pursuit of a career. The research is set in a framework which identifies the social status of, and expectations for, women in this era.

Internet address (if published online):

Learning Outcomes of Community-Based Choral Programme for Children at Upper Primary School Level in New South Wales

by Michael Jiear

MMusEd thesis, School of Music, University of Western Australia, Western Australia, 1998.

Page length: pp.

Supervisor(s): Assoc Prof Helen Stowasser

Summary: Not available

Internet address (if published online):

Dalcroze eurhythmics in Australasia: the first generation, from 1918

by Pope. Joan

PhD thesis, Faculty of Education, Monash University, Victoria, 2008.

Page length: 392 pp.

Supervisor(s): Dr Jane Southcott

Summary: Swiss music educator Emile Jaques-Dalcroze argued that Rhythm is a great power, no mere time-keeper, but the essential life force of music, and indeed of life itself. He developed ways in which students could show what they were hearing by stepping the duration of sounds and revealing phrasing, form and expressivity by natural gestures. The combination of purposeful listening, and inventive individual movement went side by side with studies of breathing, singing, practical instrumental skills, theoretical and pedagogical studies, which enhanced musicianship.

From his initial demonstrations in the early 1900s in Geneva, his Method became widely practised in Europe and Great Britain and applied to the arts and education. The Jaques-Dalcroze College at Hellerau near Dresden opened in 1910 and attracted international attention. A School of Dalcroze Eurhythmics was established in London in 1913 and facilitated English speaking students undertaking the three year course of study. The outbreak of WW I severely affected this activity. Jaques-Dalcroze made plans for an Institute in Geneva and by the end of 1918, a sense of renewed optimism emerged. During the 1920s more Australians studied at the London School than at any other decade in its history and interest in Dalcroze Eurhythmics was at its peak. It appealed to women, kindergartners and physical education teachers. Causes of its decline through the 1930s in Australasia are proposed.

The lives of the Australian and New Zealand teachers of Dalcroze Eurhythmics, and their British counterparts who travelled to Australasia, are evaluated. Why they embraced the Method so eagerly and how and where they promoted its principles, are studied. Contradictions between the professed ideals and practical issues have been found that raise important questions regarding the rise and fall of the Method in Australasia. For example, why were the restrictive conditions on training teachers imposed by Jaques-Dalcroze possible in Europe but a hindrance in Australasia?

As the Jaques-Dalcroze approach to creative education enters its second century, this research will make a substantial contribution to historical research in music education. It will enhance the significance of Dalcroze Eurhythmics and its potential to facilitate greater musicianship and encourage its application to other areas of the arts.

Internet address (if published online):

Music and Drama in Twentieth Century Schools

by Malcolm S. John

PhD dissertation, University of York, Overseas - UK, 1969.

Page length: c.400 pp.

Supervisor(s): Prof Wilfid Mellers

Summary: Parts 1 and 2 survey the musico-dramatic works written for eight to eighteen year old children. Reference to ancient and primitive cultures leads into a more detailed summary of events from 1880 to the present. A line of development is traced which embraces the cohesive concepts of the children in society as put forth by Froebel, Montessori, Dewey, Orff, Brecht and Britten. The significant contributions of these educators are reinforced by various teachers - mainly in Great Britain - whose desire to bring music and drama together into a meaningful liaison for the benefit of their pupils has prompted them to write articles, letters and books, and to produce works of this genre on their school stage or within the classroom. An exhaustive summary of all the reports concerning this subject is not the purpose of this survey. Rather have I extracted the essential, significant material from pamphlets and magazines, and pointed to areas of change which have affected or ought to affect the coming together of these originally inseparable forms of expression.

Part 3 is an analysis of twenty-five selected publications of primary and secondary school works. Not only do these works come from a variety of sources - covering a period of forty years - but their styles, points of reference for child participation and degrees of difficulty vary widely. The larger number of these works have been written within the past fifteen years, and, due to increases in the use of both electronic media and sound sources in the recent music and drama for youth and adult alike, a new type of drama has emerged. Part 4 presents a brief list and explanation of projects between January, 1967 and December, 1969 which I have either led, participated in or composed. Relevant work with York Children's Theatre Workshop, Boothan and The Mount Schools is mentioned, and full scores of two compositions are included in Volume 2. Although awareness among educators of the need for children to participate in music drama has increased in recent years, such participation is not as widespread as might be suggested by this survey. Processes of teaching through music drama in the classroom are still at the experimental stage.

Internet address (if published online):

Observations of the Process of Jazz Improvisation

by Ian Jones

MMus(MusEd) completed, Conservatorium of Music, University of Sydney, New South Wales, 1996.

Page length: pp.

Supervisor(s):

Summary: This study presents the opinions of a number of jazz musicians on the areas of preparation, performance and evaluation of improvisation. Its purpose is to outline common strategies and opinions in these three areas which may suggest ways that jazz improvisation can be taught. The musicians who participated in this research are professional jazz improvisors and melodic instrumentalists. Two types of data were collected. Qualitative data was gathered by interviewing three saxophonists, and quantitative data was collated from questionnaires completed by twenty one jazz musicians. These two sets of data were cross-referenced to corroborate any trends and commonalities of opinion between each data type. The results from this study indicate that jazz improvisation is not a 'spontaneous' musical activity but is a performance-based musical process requiring continual reference to theoretical and harmonic principles. This study therefore suggests implications for music education, and offers arguments for the inclusion of jazz improvisation in music curriculae from elementary to tertiary levels.

Internet address (if published online):

Class music in the junior Secondary School Curriculum: Three Independent Schools in the Johannesburg Area  
by Dawn Y. Joseph

MEd research paper, University of Witwatersrand, Overseas - South Africa, 1995.

Page length: pp.

Supervisor(s):

Summary: The comparative study reported here had two aims: (i) to compare the status of class music in the

junior secondary curriculum at three independent schools in the Johannesburg area; and (ii) to compare the various teaching approaches, activities and types of class music in the three schools.

Four methods of data collection were used: questionnaires to the heads of music departments, class music teachers and junior secondary school students; lesson observation; interviews with the heads of music departments, class music teachers and junior secondary school students; and document analysis.

One of the major findings was that, although music is significant to the ethos of each school, class music has a low status in terms of inadequate timetable allocation as compared to the other subjects in the curriculum. The class music lesson is generally perceived as a "fun" period, one of "relaxation" and "recreation" as it is non-examinable. Teacher portraits at these schools covered various teaching approaches and styles. The types of music taught and activities engaged in varied at each school and also between Standard 6 and Standard 7.

In conclusion, this study calls for music education to work towards educating the whole child through all types of music. The teaching and learning process would have to shift from teacher to child, whereby activities in the classroom are more life- and child-centred. The teaching approach should be an education through music rather than music through education.

Internet address (if published online):

Outcomes-Based Music education in the foundation phase at independent Schools in Gauteng, South Africa

by Dawn Y. Joseph

PhD thesis, University of Pretoria, Overseas - South Africa, 1999.

Page length: 244 pp.

Supervisor(s): Prof Caroline Van Niekerk

Summary: This thesis outlines and provides a critique of the process of outcomes-based education (OBE) in South Africa with reference to the South African Qualifications Authority and the National Qualifications Framework. It investigates the new approach to music education as a component of the Arts and Culture Learning Area, providing philosophical arguments for its inclusion.

In addition to the literature study, four methods of data collection were used: questionnaires to primary school music teachers at Independent Schools in Gauteng; lessons observed at four Independent Schools in the Johannesburg region; interviews with music teachers and heads of schools under study; document analysis. The questionnaire yielded valuable information regarding teachers' opinions, attitudes and perceptions towards outcomes-based music education. Observations enabled the researcher to record and view class music lessons at Grade One level. Though the "arts" were integrated to some degree, Western music still dominated most lessons. Interviews address and shed light on broad issues (Arts and Culture, OBE, status and the role of music and tertiary training) as well as specific issues (assessment, cultural diversity, music budget, parents' role in OBE and subject integration).

The curricula in New Zealand, the Canadian province of Ontario and, to a greater extent, Australia are described as providing frameworks which South Africa could develop. It is argued whether music as an area of learning should be taught as a separate or integrated discipline.

The researcher draws from the data collection making recommendations to: improve assessment, curriculum planning and design, transform teacher training and classroom practice, use information technology and time management for effective outcomes-based music education. An outcomes-based lesson scheme and lesson plan are proposed for music teachers at the foundation phase. However, these could also be used at the intermediate and senior phase.

The study calls for further research on a wider scale regarding outcomes-based music education and the transferability of music skills, particularly within Arts and Culture. This research is a work in progress and provides useful information as a working document for further curriculum development.

Internet address (if published online):

A Developmental Music Program for Pre-School Children: A Study of the Effectiveness of Specifically-Designed Program as a Means of Improving the Self-Esteem of Young Children

by Jolanta A. Kalandyk

PhD thesis, School of Early Childhood Studies, Faculty of Education, University of Melbourne, Victoria, 1993.

Page length: pp.

Supervisor(s):

Summary: Not available

Internet address (if published online):

They think it's Girls Stuff: Gender Issues surrounding playing the Violin at Lower Primary and Lower Secondary Levels

by C. Kaleski

MEd thesis, Faculty of Education, University of Melbourne, Victoria, 1995.

Page length: pp.

Supervisor(s):

Summary: Recent research in arts education has focused on the influence that gender has in terms of boys' and girls' participation. This study, drawing from post-structuralist feminist theories, looks specifically at students' beliefs about playing the violin, and the subsequent restrictions to participation, particularly by boys, that may be influenced by gendered attitudes. Students from lower primary and lower secondary levels were interviewed. The results confirmed previous research that identifies two significant areas: school subject hierarchy, and the labelling of the arts as 'feminine'. Music, and specifically violin, held a very low position in the hierarchy of subjects. While this did not influence a student's involvement in lower primary years, students in lower secondary years favoured subjects that they felt had specific career relevance. Furthermore, playing the violin was identified by students from Year 3 to Year 8 as being associated with the 'feminine'. This association directly confronted the gender identity of boys who chose to play the violin. However, a number of contradictory findings arose, where students' involvement in playing the violin, irrespective of their gender, was positively celebrated. Firstly, this seemed to occur where students showed clear talent at playing, supporting the idea that a 'genius culture' exists. Students were proud to receive recognition from peers, teachers and family for both the hard work, and perhaps natural talent that achieved satisfying musical results. Secondly, a student's popularity was inversely related to the amount and nature of teasing they suffered for participation in a subject that was labelled as 'feminine'. Students who were popular received much less teasing.

Internet address (if published online):

Interplay: Factors which affect student teacher self-efficacy in relation to primary music education

by Janis Pearl Kane

PhD thesis, School of Education, Macquarie University, New South Wales, 2008.

Page length: 224 pp.

Supervisor(s): Assoc Prof Pamela Warton

Summary: Not available

Internet address (if published online):

Choice and Community-Based Music: An Exploration of the Factors that Affect Parental Choice of Community-Based Children's Choirs in Victoria.

by Michelle F. Kearney  
EdD thesis, Monash University, Victoria, 1998.  
Page length: 198 pp.  
Supervisor(s): Terri Seddon

Summary: Over the past decade there has been a significant increase in the number of providers of music education in the community in settings other than the school—in particular, community-based children's choirs. This study explores the attraction that these groups have for parents, indicates the advantages that they believe their child has over non-participants and identifies the factors that impact on the decision making process. Drawing on the literature on educational markets, this study also examines the community-based choirs in the context of music education provision that is available within the metropolitan region of the state of Victoria. It identifies the ways that the organisations respond to market forces in order to ensure survival. The literature on school choice provides a framework to explore and examine the reasons that parents give for choosing to have their children participate in a community-based choir. The findings indicate that the factors that influence choice are similar to those that have been identified in the school choice studies. The primary motivation for parents is to secure the happiness and welfare of their child by having the child participate in an activity that increases self-esteem and self-knowledge. Other factors identified include the importance of the proactive recruitment by the choirs in bringing their organisations' services to the parents' notice, the seductive nature of the "elitest" character of the choirs, and the skills (musical and personal) that the choristers are perceived to have over non-participants that will benefit the child in later life.

Internet address (if published online):

The role of the AMEB in music education  
by B. Kennedy  
BMus(Hons) thesis, Elder School of Music, University of Adelaide, South Australia, 2004.  
Page length: 76 pp.  
Supervisor(s): Jenny Rosevear

Summary: Although there is wide implementation of the AMEB as an examining system within Australian music education, there are many discrepancies of opinion between educators on the effective implementation of this form of examination system in a balanced music education. Current research suggests that a balanced music education should contain a wide range of visual, aural and creative components, however the implementation of these aspects may provide challenges to instrumental teachers who instruct through a format based on an AMEB style examination system. The research component undertaken consists of the distribution of two surveys, one to instrumental teachers and one to undergraduate students at the Elder School of Music. These surveys aim to examine the frequency of student participation in AMEB examinations and the frequency of involvement by teachers with other examination systems. The surveys also aim to investigate the effect of AMEB examination preparation on lesson and practice contact, and on student motivation.

Internet address (if published online):

Australians at the Kodály Institute: Reflections on the Journey  
by A. King  
MMusSts minor thesis, University of Queensland, Queensland, 2007.  
Page length: pp.  
Supervisor(s):  
Summary: Not available

Internet address (if published online):

An experimental investigation of the effects of mouthpiece control on alto saxophone tone in the student player  
by Brian William King

MEd thesis, University of Canberra, Australian Capital Territory, 1993.

Page length: pp.

Supervisor(s):

Summary: Good tone is one of an alto saxophone player's greatest assets and consequently deserves high priority in training and pedagogy. The current pedagogical literature gives little attention to tone production on the saxophone. The mouthpiece is the link between the player and the saxophone. This study examined the effect of the normal mouthpiece pitch and the pitch range produced on the saxophone mouthpiece on alto saxophone tone quality. In this experimental study, recordings were made of forty-three student alto saxophone players who performed tasks consisting of three saxophone mouthpiece exercises and four short musical phrases on the saxophone. The tape recordings were used to provide a spectral analysis of the tone samples by Fast Fourier Transform Analysis, and to allow qualitative analysis by five expert judges. The judges used a saxophone listening profile to provide qualitative evaluation of the recordings. Cluster analysis produced three groups of subjects according to combinations of the mouthpiece pitch and range produced. The mean sustained mouthpiece pitch and mouthpiece range of the groups were: Cluster 1 - 790 Hz and 550 cents; Cluster 2 1023 Hz and 150 cents; and Cluster 3 - 820 Hz and 1203 cents. Analysis of variance was used to test for statistically significant differences between the clusters. Discriminant analysis was used to identify other variables which contributed to the formation of the three clusters. The quantitative analysis of both mouthpiece and saxophone tones provided no insight into the spectra of the student subjects. The qualitative analysis using bipolar descriptors provided valid criteria which could be applied consistently for the analysis of student saxophone tone. A Tonal Index was computed from the judges' ratings in order to test for differences in tone between the clusters. Analysis of variance tests showed significant differences in the tone produced by the clusters on both the mouthpiece and the saxophone. The tone produced by Cluster 3 was significantly different to that produced by Clusters 1 and 2 at the  $p < .05$  level. Discriminant analysis identified the use of saxophone tone models (through comparative critical listening) and small group performance as significant predictor variables (at the  $p < .05$  level) in the formation of the clusters. The results of this study suggest that tone production on the alto saxophone is improved through the development of control on the mouthpiece. It was concluded that routine practice with the mouthpiece can serve in the development of a flexible and responsive embouchure and oral cavity and that students need to develop a mental concept of saxophone tone as part of the development of tone production. Also, experience in small group performance needs to be sought and provided for saxophone students. Finally, this study focussed on an area of mouthpiece behaviour which can easily be included into any instructional design and monitored by teachers.

Internet address (if published online): <http://erl.canberra.edu.au./public/adt-AUC20060814.133145>

The conductor-teacher, conductor-learner: An autoethnography of the dynamic conducting/teaching, learning process of an advanced level wind ensemble conductor

by Stephen Mark King

MEd(Research) dissertation, Faculty of Education, University of Tasmania, Tasmania, 2011.

Page length: 219 pp.

Supervisor(s): Prof Ian Hay and Dr Bill Baker

Summary: This study aimed to examine the nature of the work of a conductor-music educator, more specifically my lived experience as a music educator, conductor and performer as I worked with a community music program in regional Tasmania, Australia. The study was conceived from a desire to better understand my own practice as a

music educator and conductor. It is through this desire that I examine the nature of the conductor-music educator's work through my eyes and the eyes of members of an ensemble I conduct. A number of research studies have examined music educators' work and the conducting practice.

To assist in the understanding of the complex work of the conductor-music educator it was important to gain an understanding of the development of the large instrumental ensemble performance and within education Tasmania, Australia. To achieve this it was necessary to explore the international (United States of America and United Kingdom) influences on Australian music education. It was also necessary to review literature pertaining to the work of the music educator and skills and the work of the conductor within an educational context.

An autoethnographic approach was taken to facilitate an understanding my practice as a conductor-music educator. This approach provided opportunities for me to reflect upon how I became the musician, music educator and conductor I am today.

Data were generated through my reflexive writings, journaling, rehearsal plans, rehearsal video footage, concert video footage, ensemble participant interviews and video-stimulated interviews. The rich data generated provided an insight into my work as a conductor-music educator. These data are considered in relation to the literature pertaining to the work of the music educator, the development and art and craft of a conductor, and the work of the conductor-music educator.

The findings from this study suggest that the nature of the conductor-music educator's work is multifaceted and multi-layered. The relationship between repertoire (music pedagogical texts) selection and preparation, rehearsal planning, rehearsal implementation and rehearsal reflection is inextricably linked; it is a cyclic process where one stage informs the next stage. Fundamentally a conductor-music educator never stops teaching and during rehearsals they must engage ensemble members' "fingers" (technique) and "musicianship" (brain). This engagement comes through the planning and implementation of meaningful experiences which empower ensemble members to learn.

The findings of this study highlight the need for pre-service music education courses to provide future conductor-music educators with a good understanding of the choreography of conducting. However, it is important for pre-service music education students to also learn how teaching for musical understanding through the use of meaningful and effective teaching strategies and the art and craft of conducting. Most importantly is the realisation that the conductor-music educator never stops teaching.

Internet address (if published online):

Adolescent Music Development and the Influence of Pre-Tertiary Specialised Music Training

by Julie Kirchhubel

PhD thesis, Griffith University, Queensland, 2003.

Page length: pp.

Supervisor(s): Dr Steve Dillon

Summary: The study explores the music development, achievement and aspirations of adolescent students who participate in pre-tertiary specialised music programs. A theoretical model is developed for the study to investigate the role and influence of such training in the development of music skills, and explores relationships amongst music experience, music engagement, academic achievement, interpersonal and intrapersonal relationships, personal learning styles, and affective response to music.

The data source for the study was the Young Conservatorium program (YCP) at Griffith University. Three sub-studies formed the investigation, two focussing on music development, and one, the program. The first sub-study involved 117 enrolled students, the second, 44 teachers and 112 former students, and the third, 15 case studies. Quantitative and qualitative data were obtained using surveys, tasks, tests, interviews, discussions, reflective journals, and practice logs.

A large body of literature has identified a continued need for research that traces the music development of young musicians in adolescence, research that utilises both large and small sampling (particularly case studies), and is conducted at the time of training. The present study was conducted over two years, utilised a larger population

than many previous studies, involved case studies, and combined contemporaneous and retrospective approaches. Research findings contribute to knowledge regarding young musicians' music training and learning in pre-tertiary specialised music programs, and the nature of pre-tertiary specialised music programs themselves: their rationale, methods of instruction, and overall effectiveness. They highlight the types of music programs and music training provisions available to young Australian musicians, and, though showing students to frequently engage in multiple music learning environments, confirm the need for individuals demonstrating above-average music ability to access specialised music tuition and opportunities, develop in a supportive learning environment, and interact with students of similar interests and abilities. Although also suggesting there to be a number of factors associated with pre-tertiary specialised music training that can deter some students, such factors tend to be non-musical in nature. In all, the study does show a trend for the families of young, above-average musicians to choose to provide for their children access to pre-tertiary specialised training, and for participants to gain from this experience. The study seeks to enhance understanding of the conditions through which music development is nurtured; it confirms the importance of exposure and opportunity, the collective efforts of the family and community, and the need for hard work and perseverance to usually be exercised by young musicians themselves. Common trends associated with the music development of young, above-average musicians pertained to music training and influences, characteristics, goals, and achievement. Early music exposure, guidance, and positive music experiences were found to be conducive to music learning. The establishment of a practice routine, increasing engagement with music, the formation of broad music preferences, demonstration of high music aptitude, musical and academic achievement, and goal-setting all characterised the experiences and marked the qualities of students sustaining their music interests in adolescence. Interpersonal support and developing intrapersonal attributes, personal learning styles and increasing affective response to music, together with developing cognitive and metacognitive skills, were generally shown to typify the music development of young, above-average musicians in adolescence.

Internet address (if published online): <http://www4.gu.edu.au:8080/adt-root/public/adt-QGU20040427.122927>

Variables impacting on the delivery of music in the learning area Arts and Culture in South Africa  
by Christopher Klopper

DMus dissertation, University of Pretoria, Overseas - South Africa, 2004.

Page length: pp.

Supervisor(s): Dr Hetta Potgieter and Prof Johannes Cronje

Summary: This thesis is the documentation of an empirical study using quantitative methods to identify variables that are impacting on the delivery of Music in the learning area Arts and Culture in South Africa. These variables were extrapolated from surveys, interviews and questionnaires. The learning area Arts and Culture is one of the eight compulsory learning areas for all learners from Grades 4-9 in South Africa. One of the four strands is Music. The research question was formulated on the basis that a perceived problem existed in the delivery of Music in the learning area Arts and Culture. This supposition is supported by the literature review. The employment of univariate descriptive statistics, cross-tabulations of two-variable relationships and chi-squared tests to draw inferences about the relationship between categorical variables were adopted to quantify which variables are impacting on the delivery of Music in the learning area Arts and Culture. Four dominant approaches to Music were defined as key issues: governmental policies on educational reform; learning area Arts and Culture; international viewpoints; and an African perspective on music.

The findings on these dominant approaches to Music revealed that the government policy of decentralisation was employed as a mechanism to address the disparities in education. The curriculum implemented, Curriculum 2005, was also employed as a structure to redress the dispersed education system that existed prior to the democratic participation of South African citizens.

A comparative analysis of international countries reviewed depicts arts education as an encompassing field with discrete arts disciplines. South Africa, conversely, adopts an integrated approach to the arts in the learning area

Arts and Culture. This aligns to an African perspective of Music, having no subject boundaries and with the performing arts disciplines seldom separated in creative thinking. The findings in these dominant approaches to Music led to the further delineation of the research question into three main avenues of inputs: human resources; physical resources; the societal role of the arts

The analysis of the data obtained from the educators indicated that all educators possess a qualification of some kind, but that there is a lack of specialisation in Music. Those who have an arts qualification alluded to the fact that they have a natural bias towards the art form in which they received their training. Statistical analysis proved that the type of school influences the level of implementation, the budget and the accessibility of resources for Music. The research indicates that the response of the learners to the learning area Arts and Culture in South Africa is associated with the grade of the learner, the race of the learner and whether the learner acknowledges the value of learning about Music or not. Although school principals view the learning area as an integral part of education, they raised justified concerns pertaining to the learning area. On the basis of the identification and quantification of variables impacting on the delivery of Music in the learning area Arts and Culture in South Africa, recommendations are made.

Internet address (if published online): <http://upetd.up.ac.za/thesis/available/etd-08222005-140312/>

A Pilot Study on the Reliability of Examining Musical Performance

by Ernest S. Knoop

MEdSt double project, Faculty of Education, Monash University, Victoria, 1981.

Page length: 200 pp.

Supervisor(s):

Summary: Not available

Internet address (if published online):

The Development of an Audio-Visual Training System for Music Examiners suitable for Distance Education

by Ernest S. Knoop

PhD thesis, Faculty of Education, Monash University, Victoria, 1989.

Page length: 500 pp.

Supervisor(s):

Summary: This study investigated the introduction of a music examiners' training program suitable for distance education. This involved consideration of the present live examination system, as well as a comparison with other organisations, to establish the criteria required for the conduct of the study. The investigation found that in general, music examiners were poorly prepared for their task, and that this often resulted in large variations in marking assessments. In order to overcome this discrepancy in marking, the study recommended that a course for examiners was mandatory. As this was considered vital, it was necessary to design a testing and training program which would prepare examiners for both live and distant music education programs. Having considered the many options available for the study and project, video was selected as the testing media as it was economically viable, was easily maintained, and was ideally suited to the requirements of the study, as well as being suitable to candidates in distant and remote areas. This was a major consideration as this was one of the reasons for the original study being commissioned. The sample data was collected by video-taping live music examinations, and allowed for a comparison of video and live examination testing. It also permitted a line to be attached to the audio output on the VCR, and the sound was thus transmitted to the audio tape recorder. This allowed for the audio concept to be incorporated into the one testing operation. The data involved hundreds of student music examination samples, all video taped from live music examinations, and gave access to a comparison between live, video and audio performances as well as a comparison of live, video, and audio examination assessments and marking awards. A library of over 500 video tapes was created and these tapes were required for a variety of

testing programs. The study involved several testing projects to ensure that an accurate result was obtained. A pilot study was included to trial the equipment, study placement of the camera, consider video techniques and test for any weakness in the design. The major thrust of the study was done in two parts. Part one included the comparison of results between different examiners and group discussion of their marking assessments. The sample for part one was selected from a list of examiners supplied by the Australian Guild of Music and Speech. It was apparent from this investigation that there was a considerable variation in marking assessment. As the study developed it investigated how reliability in assessment could be improved by the introduction of a two year training course for music examiners, which required a comparison of the concept of live, video and audio examinations. The study included the concept of implementing a video system of music examinations, using a two year training program for examiners. The sample for this project was a volunteer group of musicians with no examination experience, all of whom were selected with a view to testing if such a project was feasible, particular in relation to remote and distant areas. When all the data had been gathered and analysed it was recommended that a tertiary course was necessary for the training of music examiners. It was considered that this was essential in relation to live music examiners, but vital for the introduction and implementation of a video system suitable for distant education students. The investigation also involved the design and introduction of a course suitable for the preparation of music examiners, as well as the selection and training of a sample group of examiners to test and pioneer the project. The study found that if music examiners were trained in a course at post-graduate level, this allowed for a standardisation of marking assessment. It also allowed for an acceptable variation in marking assessment between music examiners, which was essential to all levels of examinations including a video and audio concept.

Internet address (if published online):

Lifelong learning and music appreciation : a praxial lifelong learning approach for mature-age students in technological colleges of Taiwan

by Sandra Fang-Chien Kung

PhD thesis, School of Music, University of Western Australia, Western Australia, 2004.

Page length: 357 pp.

Supervisor(s):

Summary:

Internet address (if published online):

Keyboard Music of W.A. Mozart and F.J. Haydn: Responses by Pre-Tertiary Paino Students to Historically-Informed Performance Practice

by Geoffrey Lancaster

PhD thesis, Conservatorium of Music, University of Sydney, New South Wales, 1999.

Page length: pp.

Supervisor(s):

Summary: Not available

Internet address (if published online):

Capitalizing on community music: A case study of the manifestation of social capital in a community choir  
by Thomas W. Langston

Edd(Research) thesis, Faculty of Education, University of Tasmania, Tasmania, 2005.

Page length: pp.

Supervisor(s): Assoc Prof Margaret Barrett

Summary: This study examines the manifestation of social capital in a Community Choir and explores the links between community music, and the generation and use of social capital in community settings.

Whilst there is an extensive literature on social capital and its generation and use in communities, little is known about the ways in which social capital is manifested in community music settings. The literature identifies social capital through the presence of \_'indicators' such as \_'trust', \_'community and civic involvement', and \_'networks'. This study sought to identify those indicators of social capital that are present in a Community Choir in regional Tasmania.

There is considerable debate in the literature as to what constitutes \_'community music'. In this study, I distinguish between two forms of community music: Community Music (CM), characterised by professional intervention in community settings; and, Music in the Community (MiC), characterised by music-making that arises from \_'grass-roots' activity in and by the community. Whilst both forms of community music can generate social capital, in this study I suggest that the social capital generated by MiC is more sustainable.

This qualitative, interpretive case study employs multiple data generation methods including surveys, field notes, and semi-structured interviews. Narrative analysis of data from a *Quartet* of choir members is employed to construct individual stories of engagement within the choir, and participation in the generation and use of social capital. An analysis of narrative approach is used to interrogate data from the main body of the Community Choir, (*Tutti*), and to identify those social capital indicators present in the Community Choir.

Through analysis of the data, it is evident that the social capital indicators identified in the literature, specifically those of shared norms and values, trust, civic and community involvement, networks, knowledge resources, and, contact with families and friends, are present in the Community Choir. Further, a previously unemphasized social capital indicator that of *Fellowship*, is identified as a key component in group cohesion and social capital development within the Community Choir.

A key element in the generation of social capital in the choir is the identification of a \_'new' form of community, a *community of common histories*. I suggest that the identification of such communities has significance for understanding why individuals participate in community groups, and how social capital and groups develop. The literature suggests that those who participate in community activities keep their minds and bodies active, live longer, and maintain health and well-being more effectively. The study of MiC activities such as the Community Choir holds potential to inform policy development and community practice in relation to Australia's aging population.

Internet address (if published online):

Discourses that Impinge on Atudent Numbers in Senior Music in one Far North Queensland Girls' School

by J. Langtree

MEd(Hons) thesis, James Cook University, Queensland, 2001.

Page length: pp.

Supervisor(s):

Summary: Not available

Internet address (if published online):

The constructed voice: a socio-cultural approach to teaching and learning singing

by Lotte Latukefu

PhD thesis, Faculty of Education, University of Wollongong, New South Wales, 2010.

Page length: 272 pp.

Supervisor(s):

Summary: The present research study begins addressing the lack of empirical and systematic research on how students develop singing skills in an environment that is not the traditional one-to-one learning model. This study provides a conceptual explanation of how students learn singing in a socio-cultural environment by connecting

theoretical and methodological considerations to the design of the teaching environment. Socio-cultural theories were incorporated into the design of a singing class environment that encouraged self-regulated learners who learn from social interaction with each other. The study also documents what kinds of strategies students develop as they try and understand the complex act of singing. It provides evidence supporting the theory that students benefit from the type of environment a socio-cultural approach provides. This includes peer interaction, reflection, introduction of scientific concepts concerning the voice and a philosophy of co-construction of learning with the teacher. The research used a qualitative approach, which endeavors to make sense of, understand and interpret the data. To capture the developmental nature of this pedagogical project, and the context in which it was carried out a design-based development research methodology was employed. Central to this approach was the flexibility of the design and capturing social interaction. Teaching strategies underpinned by Vygotsky's theories of learning, were introduced into the course over a number of years. These strategies were evaluated and a variety of data types were analysed in order to address issues of trustworthiness of data, credibility of interpretation and believability of account. These data types included student and teacher reflective journals, surveys, focus groups and subject and teacher evaluations. The introduction of design-based research methodology into the field of singing offers a means with which other singing researchers can develop models of singing that are grounded in educational theories of learning. Finally educational principles emerged from the study that are transferrable to a similar context and can be used by teachers as part of curriculum renewal and review.

Internet address (if published online): <http://ro.uow.edu.au/theses/3371/>

Strategies kindergarten teachers use to enhance children's musical creativity: Case studies of three Hong Kong teachers

by M.W.C. Lau

PhD thesis, Queensland University of Technology, Queensland, 2006.

Page length: pp.

Supervisor(s):

Summary: This study explored how kindergarten teachers think and behave in the promotion of creativity in young children, particularly in relation to music. It centred on three case studies of Hong Kong kindergarten teachers (nursery, lower and upper class) who were recognized in their school communities as demonstrating exemplary music pedagogy. Using the paradigm of social constructivism, relationships were investigated among creative person, process, product and environment in the promotion of musical creativity in early childhood. Multi-faceted descriptions of the kindergarten contexts included video-taped transcriptions of children's musical creative processes during free play, the teachers' scaffolding of their learning, stimulated recall with teachers, researcher-collected field notes, anecdotal records and photographs of the classroom context. Each of these data sources were documented in narrative form in a series of vignettes, and analysis of musical outcomes centred on instrumental play, background music, movement, singing and imaginative play. Recommendations drawn from the study include several principles for the promotion of musical creativity in young children, such as making room for play within the curriculum, providing environments rich in resources, scaffolding young children's musical creativity, advocating for creative music in the kindergarten curriculum, and providing excellent role models for young children.

Internet address (if published online):

The Role of the First Four Elder Professors in the Development of Musical Studies in the University of Adelaide, 1885-1964

by Helena R. Lauer

MEdSt dissertation, University of Adelaide, South Australia, 1996.

Page length: 71 pp.

Supervisor(s): Ian Brice and Dr Marg Secombe Dr Ian Harmstorf

Summary: The aim of this paper will be to study the period from 1884-5 when the first Conservatorium of Music in the University of Adelaide was established, until 1964 the year in which Professor Bishop died in London. It will concentrate on the curriculum, staff, student, the range of aspects of music and instruments taught. Also a parallel with the beginnings of music study in the University of Melbourne will be made, and an inquiry into why the Elder Conservatorium began with such narrow aims. The influence of the British and German traditions of teaching music at University level will also be considered. I will attempt to show how these strands developed in the Conservatorium of Music in the University of Adelaide, from 1995-1964.

Internet address (if published online):

The Survival of Music Education in Secondary Schools in Victoria

by Bettina S. Lean

MEd project, Institute of Education, University of Melbourne, Victoria, 1993.

Page length: 112 pp.

Supervisor(s): Dr Rod Fawns

Summary: This study investigated how music education is incorporated in a comprehensive curriculum designed for all students in years 7 - 12. The study would be classified by Peshkin (1993) as a descriptive study setting out to describe what the schools do, why they do it, and 'with what consequence before we prescribe what they should do differently' as Metz (1978) puts it. The description is of three rock music programs developed in three Melbourne secondary state Schools in the late '80s and early '90s. The retrospective accounts were written over two years from interviews with teaching staff and documentation provided by the author herself, a music teacher at one of the schools. The background of the schools, the local development of their music programs and recent government policies were related. These features were directed at redefining music in a comprehensive curriculum aimed at high rates of participation among students. Music education has been able to survive and expand in three 'different' schools by embracing rock music styles. Recent government initiatives in Frameworks and the Victorian Certificate of Education of the late '80s and early '90s could be said to be manifested in the practically-based rock music programs in these schools. There has been a leap in student participation in group performance involving improvisation, imitation and solo performance skills. Composition has developed in group performance participation, utilising improvisation and imitation. Listening has not been so highly developed through teaching rock music however and teachers have used practical strategies rather than socio-historical analyses of music literature. The cases show that greater flexibility of approach in teaching secondary music can improve young people's access to music. The retrospective accounts also highlight changes in the status of Music as a subject achieved by the restructuring of the music curriculum. Change was evident in high student participation in elective music in the middle school and closer links between classroom and instrumental teaching. A major problem that remains is the inaccessibility of instrumental music to students due to the scarcity of Department teachers with rock music training. Structural changes in schools, including moves to semester-based units to cater for the breadth of the curriculum, have been necessary. Curriculum initiatives include music technology units, compulsory instrumental tuition in Years 10-12 and the development of aural and theory skills in the Years 7-10 program. It was observed that practical strategies in rock music were more successful than socio-historical analysis. Aural and performance standards remain a problem. The VCE Music Craft course is more popular than the VCE Music course because it is performance-based. Schools offered Group Performance instead of Solo Performance because the latter required Grade 5 AMEB standard which many students in the three State school studies could not meet for social and economic reasons. Group performance is perceived by students to be more relevant. Interest in music technology, including sound production, is closely linked to band performance. The introduction of VCE has affected resources for the rock programs in the schools in a number of ways. Teachers under pressure of increased formal workloads had less time to organise popular extra-curricular performance activities such as tours and concerts. Resources, including instruments, music technology equipment, work stations and music

technology specialists, were needed but could not be provided from government funding. The study was set in the context of a review of contemporary historical literature on the music curriculum which shows a departure from the traditional curriculum which has been directed to a few academic students in a few well-funded schools. The literature generally supported the implementation of rock music in the school curriculum on the grounds that rock music was felt to be more socially relevant and communicated more directly to students as their starting point in music. The literature also argued that rock music is an oral-aural music appropriate to a practically-based approach to music education. The literature claimed that the structure of rock music lends itself to creativity transmitted through performance, including improvisation, listening and composition in the last decade. The study looks to the future in restructuring of schools. Class sizes and base teaching allotments have increased, composite classes and cuts to programs, including the possibility of the abolition of instrumental staff, have occurred. The shortage of music educators inhibits career mobility. Inevitably there will be an exit of music educators from the State into the private system in providing such specialist programs. The budget-cutting policies of the current conservative government have adversely affected rock music programs. The study reinforces the proposal made in several key reports that the improved standing of music education in Australian schools can be achieved by taking youth music seriously and responding to student interest in and engagement with rock music. In addition, the study challenges the classically-oriented standards attached to the VCE course and their inappropriateness for the new clientele. The professional self-image of music teachers has been challenged. The teachers involved exhibit a craft-orientated professionalism based on a stewardship of popular community engagement in music making. implicit here is a shift from the elite, academic, classically-oriented programs to relevant skills needed for popular group performance.

Internet address (if published online):

Opera in Australian Schools: A Philosophical Investigation of the Place of Opera in Education

by J.D. Leask

MMus thesis, Faculty of Music, University of Melbourne, Victoria, 1979.

Page length: 160 pp.

Supervisor(s): Dr Malcolm John

Summary: The thesis takes an historical, philosophical look at the place of opera presentations in Australian schools beginning with a state-by-state history of professional presentations by (in the main) state opera companies. Dating back only three decades, most opera presentation in schools has been especially written for children, containing varying degrees of audience participation. The thesis endorses the rationale and objectives of educational institutions and opera companies who see such presentations as not only providing future audiences but also as valid, educational experiences. The different genres of presentations are outlined in the central chapters of the thesis. The final chapters report on the different kinds of peripatetic and participatory experiments undertaken by the author.

Internet address (if published online):

Getting smarter music : a role for reflection in self-directed music learning

by Don Lebler

EdD thesis, Centre for Learning Innovation, Queensland University of Technology, Queensland, 2007.

Page length: 194 pp.

Supervisor(s):

Summary: Conservatoires all over the world are re-examining their educational roles and practices in a changing cultural and economic context, including re-evaluating their function as sites of relevant learning. This dissertation by publication contributes to this re-examination by investigating understandings of assessment, evaluative reflection, the relationship between know-how and knowledge, autonomous learning, community of practice and

the student experience of these pedagogies in one Queensland conservatorium. The study is presented in the form of a synopsis and five publications, with additional data that will form the basis of further post-doctoral publication. It is focused on non-traditional pedagogical processes operating within a bachelor of popular music program, processes that have been intuited by the academic teacher who is also the author of this dissertation. What these processes have in common is the philosophical rejection of teacher-led pedagogy and an insistence upon, and scaffolding of, self-directed student action and reflection. The aim of the dissertation, in keeping with the rationale for a professional doctorate, is to subject this approach to systematic theoretical and empirical scrutiny, and thereby to further refine and strengthen the practices in terms of their capacity to engage young people in self-directed approaches to quality music making. John Biggs's presage/process/product learning model (1999) provides a structure for this systematic evaluation of the pedagogical work. The study understands the learning characteristics that students bring to the program, combined with the structures and pedagogical approaches in place in the program, to be the key presage elements; the learning activities (including assessment as learning) that occur within the program are the key process elements; the key products are the learning outcomes for the students and the ongoing development of the program and pedagogical approaches informed by reflection on empirical data including data collected as part of this research. The study demonstrates the significance of recognising and valuing presage and process elements that enable students to perform from the basis of their intuitive know how while being recorded, and then apply their knowledge-based critical reflection skills to an appraisal of their own work and the work of their peers while hearing the recording played back. While not displacing the teacher as mentor and critical friend, this moves responsibility for learning to the student as a self-monitoring, strategic decision-maker about the nature and quality of their learning products. The program requirement that students write meaningfully about the process appears to encourage the embracing of both conscious and unconscious ways of knowing and doing. As a documentation of this type of teaching, the study presents an argument for a broader incorporation of student-led pedagogy into higher education in general and conservatoria in particular. It concludes that aspects of education that enhance students' abilities to learn, including self- and peer assessment, self-directed learning, reflective practice, and both independent and collaborative work that incorporates program-wide learning, are likely to enhance integrated creative practice. This project has made it possible to disseminate a scholarly engagement with such processes through publication in academic and professional contexts.

Internet address (if published online): <http://eprints.qut.edu.au/16482/>

The Development of School Music Education in Taiwan (1895-1995)

by Angela Hao-Chun Lee

PhD thesis, Faculty of Education, Monash University, Victoria, 2002.

Page length: pp.

Supervisor(s): Dr Jane Southcott

Summary: This thesis examines the development of music education in Taiwan from the period of 1895 to 1995.

This time frame has been chosen because not only did it involve the introduction and development of music education in Taiwan but also included three main stages in the recent history of Taiwan: colonial rule under the Japanese protectorate (1895-1945), the restoration of Taiwan to the Republic of China (1945-1968), and the reforms and achievements of the most recent period (1968-1995).

Following a discussion of the main themes and contentions, the methodology employed and a review of the relevant research literature, there is a chronologically divided discussion of the development of institutionalized music education. For the current study, the organizational themes are elementary school music, secondary school music, music in teacher education and the school music syllabi and supporting texts.

In Taiwan, before the Japanese protectorate, Western religious music was influential. With the arrival of the Japanese, American and European music education practices continued to be influential because of their adoption by the Meiji government. The Japanese established the school system in Taiwan and imposed a curriculum to

"Japanize" the population. Teacher training was also initiated during this time.

During the Chinese restoration, Chinese policy impacted on the development of Taiwanese music education. School music maintained many of the established practices including a strong influence from the West. American textbooks appear to have been important. Music programs in teacher education are considered using the Taiwan Provincial Taipei Teacher Training College as a case study.

A period of consolidation and development in Taiwanese school music followed the Chinese restoration. The various editions of the Curriculum Standards: Music demonstrate developments in syllabus and pedagogy. The School music textbooks published within this period reflect these developments. Secondary school music, established during the Japanese protectorate and developed during the Chinese restoration, was an extension of the primary program and similarly reflected Western influence, as demonstrated by both the syllabi and related texts. Teacher education offered both generalist and specialist courses in institutions such as the National Taipei Teacher Institution.

During the latter half of the twentieth century, music education approaches of other countries were influential in Taiwan. Specifically, the three approaches of Emile Jaques-Dalcroze (1865-1950), Zoltan Kodaly (1882-1967) and Carl Orff (1895-1982) are popularly used in Taiwanese classrooms today. The historical background, methods, philosophies and applications of these methods in Taiwan when contrasted with those the west demonstrate varying degrees of adaptation for the Taiwanese educational environment, particularly considering the effect of different languages on these pedagogies.

Three contentions are considered and addressed in the current study. The first contention is that the music curriculum in Taiwan was essentially a Western invention, beginning with the contributions of Luther Whiting Mason and Isawa Shuji, American teaching references and European approaches. The second contention of this thesis is that the texts for school songs reflect social change. Amongst missionaries, music was used to convey religious ideology, during the Japanese protectorate in Taiwan songs were used to Japanize and Westernize, and from the time of the Chinese restoration song texts have encouraged nationalism and patriotism. The third contention of this thesis is that the development of music education was contingent upon the activities of individual contributors. In the nineteenth centuries missionaries such as Mackay, Gauld and Taylor, and the Japanese educators Isawa, Takahashi and Ichijyo advanced the cause of school music. Such advocacy continued to be significant. W. W. Chen and Liao pioneered the introduction of European methodologies, while Shieh, Cheng and H. L. Chen promoted these approaches in the latter half of twentieth century. Overall, an examination of the history of music education in Taiwan reveals a dynamic and active discipline that continues to grow and develop. Although many gaps still exist in the history of music education in Taiwan, historical research makes an obvious and valuable contribution in music education.

Internet address (if published online):

The Implementation of Information and Communication Technologies in Primary School Music Education in Hong Kong

by Barry Kwok-Yeung Lee

PhD thesis, Deakin University, Victoria, 2007.

Page length: pp.

Supervisor(s): Assoc Prof Robin Stevens and Dr Richard Johnson

Summary: This study investigated the present state of IT policy implementation in relation to music education. The current status of Information and Communication Technology (ICT) integration in music curriculum in primary schools in Hong Kong has been assessed to provide references and recommendations for enhancing the state of integration, and for subsequent and sustainable development.

Internet address (if published online):

Listening to Music: The Development of a Technique to Evaluate the Quality of Responses to Music Using the SOLO Taxonomy  
by H.O. Lee  
MEd thesis, University of Tasmania, Tasmania, 1991.  
Page length: 253 pp.  
Supervisor(s): Prof Kevin Collis

Summary: Music Education throughout the world recognises three main areas of activity: Listening, Performance and Composition, and requires that they all be evaluated effectively. This study, which began as an attempt to devise an effective evaluation tool for moderating standards in the Listening area between schools, has developed an evaluation technique for assessing written responses to music which can be used for any type of music in any classroom situation. It does not separate music listening experiences into separate elements but deals with the total gestalt of the listening to music experience. The test used in developing the technique consisted of three extracts from music written for orchestral instruments which were played three times to students (Grades 7-10, aged 12-16). An open ended question was set to which students gave a written response in their own words. Responses were analysed for the musical elements mentioned and levels of thought were revealed using the SOLO Taxonomy. The SOLO Taxonomy (Briggs and Collis 1982) provides a mechanism to evaluate the quality of learning by examination of the Structure of the Observed Learning Outcomes (SOLO). Student responses to classroom tasks are classified into five levels of increasing complexity of thought: Prestructural, Unistructural, Multistructural, Relational and Extended Abstract. The most complex level, Extended Abstract, is a recognition of new, flexible, original thinking. Each of the levels reveals a new stage in comprehension of the implications of the task and of thinking about it, and they can be applied to almost any topic. In order to stimulate the higher levels, relational and Extended Abstract, problems must be devised which do not have instant one word solutions, but which require the activation of deeper thought processes through recall of previous knowledge, comparison, discrimination, recognition, clarification, classification, review and restructuring of knowledge. Trials of the test materials were made in a one year Pilot Study, and 328 students in two Tasmanian High Schools tested in the three year Main Study produced 1260 individual responses. Some students were tested twice, and after SOLO-based tuition, a small group was tested for a third time. The influence of Written Fluency, Music Listening Ability, Performance ability and Motivation upon responses was examined. Comparisons were made with response assessments by nine experienced Music teachers, who also classified responses into SOLO levels.

Internet address (if published online):

The Relationship between Music Competencies Perceived as Important for Novice Teachers and the Professional Expectations of High School Music Teachers in Australia  
by Sam Leong  
PhD thesis, Department of Music, University of Western Australia, Western Australia, 1996.  
Page length: pp.  
Supervisor(s): Assoc Prof Helen Stowasser

Summary: Recently in Australia, a national curriculum which grouped the Arts as one of the eight key learning areas has led to the identification of cross-curricular 'Key Competencies' and the production of the Arts Profile. These developments suggest the need for music teacher education to review its current curriculum offerings in order to prepare future music teachers for new professional expectations in the workplace. The fact that music is no longer given a place as a separate subject in its own right but is treated as one of the five arts areas requires music educators to view music teaching and learning in a cross-arts context. Because music teachers are responsible for facilitating and effecting music learning in a climate of educational and societal change, the professional expectations of music teachers will need to be reviewed and clearly specified for purposes of accountability. While there exists the Arts Profile stipulating students' 'competencies' in the arts, there is presently no profile in Australia specifying the 'competencies' expected of the music teacher. A thorough search of library as

well as the comprehensive Bibliography of Australian Music Education Research (BAMER) data bases has indicated that no known studies specifically directed towards this topic have been conducted in Australia. The main purposes of this study were to: (1) develop a list of music teaching competencies perceived by principals, music teachers and final year music education undergraduates deemed important for secondary school music teachers in the first three years of teaching, (2) ascertain how frequently the competencies considered important (by principals, music teachers and final year music education undergraduates) were used by music teachers professionally, (3) examine the perception of music teachers regarding the 'usefulness' of their teacher education in helping them develop the competencies considered important in music teaching, (4) determine what music teachers do professionally, (5) investigate the types of expectations demanded of secondary school music teachers professionally, and (6) establish the relationship, if any, existing between the competencies perceived to be important and the professional expectations of novice secondary school music teachers. In order to gain a comprehensive perspective of the professional expectations of music teachers in the first three years of teaching, this study employed a Questionnaire designed for principals, music teachers and final year music education undergraduates, a second questionnaire for music students in Years 11 and 12, interviews with selected respondents and three case studies of novice secondary school music teachers. Participants in this study included 102 final year music education undergraduates from 9 institutions in five States, 59 pairs of music teachers and their principals from four States, and 96 music students (in Years 11 and 12) from four States. Quantitative data from the questionnaire revealed commonalities and significant differences of perception by teachers, principals and undergraduates of the importance of selected music teaching competencies required by novice music teachers. The Competency Profile, compiled from the consensus of teachers', principals' and music education undergraduates' mean ratings of the importance of selected competencies, as well as the mean rating of frequency of use of selected competencies by practising music teachers, suggests 30 competencies required by novice secondary school music teachers professionally. Some major concerns included a notable lack of reference to Key Competencies and the Arts Profile by music teachers and undergraduates. Forty-four per cent of the teacher sample were not interested in music arranging and composing, two skills expected in the Arts Profile. Coincidentally, 44% of the music teachers had indicated a strong desire to have a change in career direction and focus. Music teachers did not rate highly (mean < 3.5) the usefulness of teacher preparation in helping them develop the important musical skills of composing, arranging, conducting, improvising, and aural perception. They did not see the importance of professional dialogue with colleagues, sequential planning, the selection of appropriate music repertoire to optimise student learning, and helping students see relationships between behaviours not conducive to music learning and their consequences. These findings indicate the need for teacher re-education in preparation for the implementation of the Arts Profile.

Internet address (if published online):

Towards a Secondary School Curriculum in Music

by Laurence G. Lepherd

MEd thesis, University of New England, New South Wales, 1981.

Page length: 268 pp.

Supervisor(s): Prof J. Walton

Summary: The 1977 Report on Education and the Arts published jointly by the Australian Schools Commission and the Australia Council drew attention to the unpopular nature of music as a subject and suggested that one of the reasons for this was the irrelevance of much of the music used in classroom approaches to music teaching. A fundamental premise of this thesis is that in order to improve the provisions for music education in Australia, principles of curriculum development being discussed in the broad educational context should be considered in the development of a music curriculum. The aim of the thesis is to review the process by which a secondary school music curriculum can be constructed. The thesis considers the subject, music, and the focal point of education, the child. It considers issues of curriculum development which are currently under discussion in general education, and it has specific relevance in practical terms to music education in Queensland State Secondary Schools. A

design for music curriculum development is proposed and one component of the design is used to analyse music education in the state of Queensland. The thesis concludes that a more effective approach to music education can be achieved through a music curriculum which is developed comprehensively and systematically at the school level.

Internet address (if published online):

Pop in Music Education

by Anna Lester

BMus(Hons) thesis, University of Adelaide, South Australia, 1970.

Page length: pp.

Supervisor(s):

Summary: Not available

Internet address (if published online):

Creative music making in Hong Kong secondary schools : the present situation and professional development of music teachers

by Bo Wah Leung

PhD thesis, School of Music and Music Education, University of New South Wales, New South Wales, 2002.

Page length: pp.

Supervisor(s): Prof Gary Mcpherson

Summary: Present research provides strong support for the use of creative activities in school music programmes based on evidence that learning music is more effective when students are exposed to authentic, experiential learning activities, rather than verbal descriptions and explanations by the teacher. Based on this background the purpose of this study was to address the need to train music teachers with the confidence and skills necessary to incorporate creative music making in their classroom teaching. The study was divided into two phases. Phase 1 included a questionnaire survey that investigated the current situation of music teaching in Hong Kong secondary schools. To extend this survey three composers and three curriculum planners were invited to participate in semi-structured interviews in order to survey their opinions and suggestions on creative music making. Based on the literature review and findings from Phase 1, Phase 2 focused on the design of a teacher education programme that would prepare teachers to undertake creative activities in their classroom music teaching. The programme was trialled twice with two groups of in-service music teachers studying at the Hong Kong Institute of Education. The trainees were asked to design their own creative projects that were taught during a four-week Teaching Practice session. Findings reveal that the most effective creative projects possessed a logical teaching sequence, addressed students' musical preferences, and integrated listening and performing activities with the creative task. Findings suggest that Hong Kong music teachers should adopt the techniques proposed in this study when designing and implementing their teaching programmes in order to nurture the musical creativity of their students. Music teacher education programmes in Hong Kong should also consider revising their modules so that they provide more balance between theory and practice, and integrate subject-based knowledge with pedagogical skills. A major conclusion of the study is that music teaching in Hong Kong secondary schools would benefited from a balance between creating, performing and listening activities where teachers apply a student-centred approach to expose their students to active, experiential and reflective learning environments in which creative musical expression is fostered at all levels of student development.

Internet address (if published online): <http://www.library.unsw.edu.au/~thesis/adt-NUN/public/adt-NUN20030128.113957>

The Role of Chinese Music in Secondary School Education in Hong Kong

by Chi Cheung Leung

PhD thesis, RMIT University, Victoria, 2002.

Page length: 357 pp.

Supervisor(s): Assoc Prof David Forrest

Summary: This study is concerned with the role of Chinese music in secondary school education in Hong Kong. The study aims to investigate the current practice of Chinese music education in Hong Kong secondary schools, identify the influencing factors, and make recommendations to facilitate the development and advancement of Chinese music education. The study was conducted by utilizing a questionnaire and a set of interview questions. The questionnaire survey was conducted among 426 secondary school music teachers with a return rate of 51.5% while the interviews were conducted among 26 professionals from the cultural sector. The results of the study include the identification of a rationale for an education in Chinese music, the limited education background of the music teachers, the importance of teacher education in Chinese music education, and the limited provision of teaching materials in Chinese music. Six models were developed from the study. They include a Chinese music curriculum model, an extra-curricular activities factor model, an individual factor model influencing classroom teaching of Chinese music, a three-level factor model influencing the teaching of Chinese, a comprehensive model influencing the role of Chinese music in classroom teaching, and a model for the advancement of Chinese music education. In these models, the study recommends four notions for the design of a Chinese music curriculum. The notions include localization, nationalization, and globalization of Chinese music; popularization, traditionalization, and contemporization of Chinese music; the embedment of aesthetics, theory, history, and philosophy in composing, appreciating, and performing Chinese music; and the integration of different Chinese music disciplines in teaching Chinese music. The study highlighted the concerted effort of government policies and education at different levels in the advancement of education in Chinese music in Hong Kong secondary schools. Furthermore, the issue of the teaching of traditional music is not only confined to Hong Kong but also to Asian countries with significant Western influences in the past. The models developed in this study could be adapted for the development of traditional music education in other Asian countries.

Internet address (if published online):

Upper Primary School Children's Constructions of Meaning in Music

by Fiona Mary Lewis

BTeach(Hons) dissertation, Griffith University, Queensland, 1996.

Page length: 198 pp.

Supervisor(s): Dr Edward Gifford and Dr Alan Cunnington

Summary: This study investigated upper primary school children's constructions of meaning in music within individual and group contexts. Construction of meaning were determined by analysing verbalisations of the thoughts produced by the children while listening to Modern, Non-Western and Classical styles of Music. Verbalisations were generated through the concurrent 'think-aloud' technique and through direct questioning. These two techniques were used within a semi-structured interview format. Twenty-three children in on year six\seven class were interviewed once individually and once as part of a group. Six group interviews were conducted.

Responses were categorised according to Swanwick's (1994) 'layers of musical knowledge'. These categories were 'Information', 'Musical Skills', 'Musical Understanding', and 'Valuing'. An 'Extra-Musical' category was included with these to account for non-musical responses. The responses for each context, music style and task were then tallied and compared in order to identify patterns of response.

Results indicated that the individual context was more effective in eliciting a greater number of responses and a

greater proportion of musical responses than was the group context. In general, each music style elicited distinct and unique patterns of response. These differences in response may be attributed to differences in the participants' prior experiences with each style and their preferences for each style. The data also indicated that the questioning task was more effective in eliciting a broader range of responses with the musical categories than was the think-aloud task. This range may be attributed to the levels of specificity in focus and 'thought direction' provided by each task.

Internet address (if published online):

The Experiences of Students and their Teacher while Collaborating to Produce and Implement a Year 9 Music Curriculum

by R.M. Lewis

MEd thesis, University of New England, New South Wales, 1986.

Page length: pp.

Supervisor(s):

Summary: The purpose of this study was to describe the nature of the interactions and outcomes which occur when Year 9 students collaborate with their teacher to plan and implement a music curriculum for one term; and to describe those factors which constrain and those which facilitate planning and implementation of a curriculum which is a result of student teacher collaboration. The students were organised into groups and given specific tasks to arrive at decisions about what would be included in the curriculum. The effects of each stage in this project on the participants, including the researcher, were investigated and conclusions drawn, some of which support findings in the literature, while others indicate that certain factors must be recognised so that an educational experience of value for all participants within the framework of public education in NSW can be achieved.

Internet address (if published online):

The Effect of Tempo on the Ability of Preschool-Aged Children to Synchronise Large Motor Movements with Music  
by S. Lewis

MMusEd thesis, University of Sydney, New South Wales, 1992.

Page length: pp.

Supervisor(s):

Summary: Not available

Internet address (if published online):

The Effectiveness of Music Programs in Victorian Government Schools 1995-96

by Anne Lierse

EdD thesis, Faculty of Education, Monash University, Victoria, 1998.

Page length: pp.

Supervisor(s): Dr Rosalynd Smith

Summary: Although the provision of music education in Victorian state-financed secondary schools appears to have gained some ground over the last twenty years, the literature shows that throughout its history, music has continually struggled to justify its existence as a curriculum study in its own right. Despite the fact that the recently developed national and curriculum frameworks claim to give the Arts equal status with other curriculum areas, evidence points to the fact that the provision of the generalist music course has in fact declined throughout the 1990s. This has become particularly evident since the restructuring of Victoria's education system under Schools

of the Future reform policies. Instrumental music programs, on the other hand, appear to be gaining ground. Considering there is so much research which shows that a music education significantly benefits the child both intellectually and socially, the fact that music programs appear to be under threat raises questions regarding its perceived value by Principals, schools and society.

Up to this time, research in the area of school effectiveness, improvement, and educational change appears to have largely been approached in rational, cognitive terms both in substance and process. Whereas most previous research into school effectiveness has been concerned with the features and characteristics of effective schools, there is relatively little empirical evidence of departmental effectiveness studies in the schools system. This study aimed to make a contribution to this new area of research, and the break new ground by broadening the approach to include both quantifiable and qualitative aspects.

The dimension of the study was threefold. Firstly, in its investigation of the current provision of music education in all Victorian secondary government schools, it ascertained the degree of access all students had to both classroom music and instrumental music programs from years 7 – 10. Secondly, the study looked at the effects of the curriculum and school management reforms under Schools of the Future on music programs. Finally, it identified the characteristics of the music programs and their effectiveness taking into account of philosophical, cultural and societal issues.

The findings from the study raise serious concerns for music educators. Although music education appears to be highly valued in most secondary schools and the community in general, the provision of and the quality of music programs did not reflect this. The study found that due to poor resourcing, particularly in the area of staffing, but also the allocation of time on the timetable for music classes, and the provision of adequate facilities, the majority of music programs could be considered token. The effectiveness of the programs has been further reduced as a result of Schools of the Future reforms which required schools to reduce their staffing numbers and choose which Arts Key Learning Areas they would offer their students. Underlying issues relating to these findings include: ongoing changing patterns in educational philosophy with a new emphasis on efficiency, evaluation, assessment and accountability; and a misunderstanding of the role of, or value of the arts in human development and education.

Internet address (if published online):

The Development of Instrumental Music Programs in Victorian Government Secondary Schools 1965 to 2000  
by Sharon M. Lierse

PhD thesis, Faculty of Education, RMIT University, Victoria, 2005.

Page length: 414 pp.

Supervisor(s): Assoc Prof David Forrest

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

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

The methodology selected for the study was historical and was based on qualitative research. Information was gathered from primary and secondary sources including monographs, theses, government reports and journal

articles. Interviews were also conducted in the study where twenty key individuals who have contributed to the development of these programs were selected to further enrich the study.

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

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

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

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

Internet address (if published online):

Developing Performance Confidence: A Holistic Training Strategies Program for Managing Practice and Performance in Music

by Carmel Liertz

MEd(Hons) thesis, University of Canberra, Australian Capital Territory, 2002.

Page length: pp.

Supervisor(s):

Summary: This thesis aims to address a perceived gap in the training and development of music performers, namely the lack of a practical strategies framework for developing performance confidence, especially self-efficacy (situational self-confidence) in music performance. To this end, a Training Program with Training Manual was designed to assist musicians in the management of practice and performance, using a framework of six integrative mental and physical strategies taken from Sport Performance and applied to Music Performance. Five musicians trialled the Training Program for five weeks. Five individual case studies were constructed to explore and interpret the musicians' practice and performance experiences before and after using the Training Program / Manual.

Analyses of in-depth interviews and a follow-up questionnaire revealed that the Training Program had produced positive changes in mental and physical behaviour, along with increased concentration ability and coping skills in stressful situations, resulting in a sense of control in performance. A cross-case analysis revealed that the shared issues of significance for the musicians were Concentration, Stress and Lifestyle Practices, and Sense of Control in practice and performance. This qualitative study demonstrates that a training program addressing the lifestyle context of music performance is beneficial for practice and the lead-up to performance. Confidence in playing ability develops, when practice and performance are perceived to be effectively self-managed and practice becomes a positive experience. The findings of this study suggest the need for a holistic approach to music performance, based on awareness of the mind-body connections involved in performance.

Internet address (if published online): <http://erl.canberra.edu.au./public/adt-AUC20060817.132817>

Koleda's Philosophy in Practice: A Comparative Study

by B. Lindner

MMus thesis, University of New South Wales, New South Wales, 1992.

Page length: pp.

Supervisor(s):

Summary: Not available

Internet address (if published online):

The Comparative Effectiveness of Different Methods of Classroom Preparation for Orchestral Concerts

by Ian M. Lindsay

MEd thesis, Department of Music, University of Western Australia, Western Australia, 1966.

Page length: 247 pp.

Supervisor(s): Department Of Music

Summary: Previous studies by the writer showed that music educators in various countries tended, on the basis of very limited evidence, to hold conflicting views about the value of orchestral concerts for children. Within the State of Western Australia, classroom preparation of children for the concert music was found frequently to be negligible. The present study was an investigation into the comparative effectiveness of different methods used in preparing children for orchestral concerts. These methods included a detailed study of the items to be played at the concert, a study of orchestral instruments, a study of pieces comprising the first year of the Junior Music A syllabus, and a broad study of each of these three methods. A control group was not prepared for the concert and had a musical programme consisting of singing. The treatment population consisted of one hundred and ninety male and female students in their first year at a metropolitan Government Senior High School. Treatments were allocated randomly to class groups which attended a concert early in the academic year. A questionnaire administered subsequent to the concert served to show that groups were similar in their background of music, attitudes towards the music heard at the concert, and ability to answer factual questions on the concert music. Treatments then continued for eighteen weeks, after which the subjects attended another orchestral concert and subsequently completed a questionnaire similar to the first, in that both were used to indicate subjects' musical background, attitudes towards the concert music, ability to answer factual questions on the music and preference ratings of the music. Results showed that the extra-curricular musical background of the groups was still similar, and attitudes towards the concert were predominantly favourable within each group. However, the group which studied the concert pieces in detail showed significant superiority in its ability to answer previously unseen questions on the music which tested in the areas of melody, harmony, rhythm, orchestration and form. No group performed very satisfactorily on the Ratings section although a group of music educators showed high concordance in their ratings of the pieces. Within the groups were individual subjects who had an above-average musical background. Significantly better results were gained in certain areas by these subjects, indicating that out-of-school factors (e.g. background of art music in the home, previous attendance at orchestral concerts and learning of a musical instrument) were important in aiding musical achievement and interest. These findings suggested the desirability of using orchestral concerts as the normal and periodic climax to a course in musical appreciation, but a prerequisite would be adherence to a uniform programme of appreciation at each level within the schools. Further, a 'musically elite' group, chosen mainly on superior background in extra-curricular music, could be grouped as a class unit which would study music at a higher level and possibly attend additional concerts. Problems outlined for future research included the need to repeat the experiment using a greater variety of schools, subjects, teachers, methods and concert programmes, and the desirability of refining the questionnaire administered subsequent to each concert.

Internet address (if published online):

An Examination of the Effects of Gender, Age, and Computer Use on the Process and Products of Musical Composition in Primary School Children

by Joan M. Livermore

MEd thesis, Faculty of Education, University of Canberra, Australian Capital Territory, 1992.

Page length: 215 pp.

Supervisor(s): Dr John Fraser

Summary: The purpose of this study was to build upon recent research dealing with the ways children of primary school age operate when composing original music. Through examining the musical and structural content of the musical products, and linking these features to working procedures in the composition process, the aim was to explore the interaction between process and product, and to identify any effects attributable to gender, age, or computer use. Control of the circumstances in which the compositions were generated made possible the examination of the activity of the subjects during the working period, providing data which was linked to features of the compositional products for possible 'cause and effect'. Compositions were collected from 60 primary school children aged 7, 9 and 11 years. Half of the students in each age-group used the computer to help them work out their music. There was equal gender representation in each subgroup. The working session of ten minutes for each child was recorded, and later analysed, to discover the pattern of activities taking place during the composition process. A second procedure was then undertaken which involved analysis of the final versions of the compositions of each subject. The pieces were evaluated by a panel of six judges who identified levels of achievement on a range of musical and structural items. The process and product data were analysed to ascertain the influence of gender, age and computer use. Any significant interactions between process variables and product variables were also noted. The research design proved to be useful and functional in providing empirical data that allowed detailed statistical analysis. The major significant results related to the process were: 1. Age was a significant factor in subjects' use of the compositional activities (i.e. exploration, development and repetition [implying closure] of musical ideas). 2. Computer-users developed their musical ideas more quickly during the compositional process than non-computer users. 3. There were significant two-way interactions between age and computer use. The judges' evaluations of the product generated data that supported previous research that found a developmental sequence of stages in musical composition. Age was shown to be a significant influence in all factors derived from the developmental model. The significant period was between seven and nine years in all cases. Although significant differences attributable to gender were not revealed overall, females were predominant in the high scoring groups of some product variables. The influence of the computer emerged most clearly in profiles of subjects who received high/low scores from all judges in each of the main product variables. In the high scoring groups, computer users outnumbered non-computer users in every case. Little is known of the effects of the use of the computer by young children for composition. Further research is indicated in order to understand the impact of the computer on the creative and cognitive processes in music. There is a need for greater understanding of its role in this area of music education. Notes: Funding has been obtained to continue this research during 1993. The sample population will be twice the size and the methodology will be refined.

Internet address (if published online): <http://erl.canberra.edu.au./public/adt-AUC20060405.162334>

Performance Practice and Notation of Extended Techniques in Contemporary Clarinet Repertoire

by Danielle Logan

BMus(Hons) thesis, Queensland Conservatorium, Griffith University, Queensland, 1997.

Page length: 169 pp.

Supervisor(s):

Summary: Not available

Internet address (if published online):

Under the Influence : Stories of engagement, influence and mentoring in the education of jazz musicians  
by Jillian Loughlin

MEd research paper, Faculty of Education, Deakin University, Victoria, 2003.

Page length: 106 pp.

Supervisor(s): Assoc Prof Noel Gough and Dr Dawn Joseph

Summary: This research paper explores the educational experiences, both formal and informal, of jazz musicians as told through interviews and biographies. The research questions addressed are a) did the apprenticeship model exist and in what form(s), b) is jazz education at a point of crisis in the 21st century and, c) is further research required to explore the links between the apprenticeship model's demise and the potential impact on the future of jazz education? The study also endeavours to create a body of evidence as a platform for further investigation of the traditional practices, which may have been lost or distorted over time in the creation of institutionalised jazz programs. This initial data is assembled and threaded throughout with the themes of engagement, influence and mentoring, as well as the personal reflection of the author's own experiences in jazz education. Reference is made to the historical development of institutionalised jazz courses and existing research into jazz educational pedagogy. While this study offers few solutions it does raise some questions for further exploration and research into the administration of jazz education and the nature of jazz education research.

Internet address (if published online):

Applied Violin Instruction: Factors and Strategies Contributing to Effective Teaching of Three Master teachers in Sydney

by Sheau-Fang Low

MMus(MusEd) thesis, Conservatorium of Music, University of Sydney, New South Wales, 2000.

Page length: 207 pp.

Supervisor(s): Dr Kathryn Marsh

Summary: The standard of classical violin performance around the world has increased dramatically in the last century, as a result of the dedicated work of many eminent violin pedagogues. With the aim of investigating the characteristics of effective applied violin instruction for students above the elementary level, this study examines the teaching approaches and circumstances of three violin master teachers in Sydney: Professor Shi-Xiang Zhang, Goetz Richter and Janet Davies.

The study was conducted using qualitative methodology. Analysis of lesson observations of the master teachers instructing nominated students in the violin studio, illuminated the areas of emphasis, strategies used during instruction and other factors that may have contributed to the high level of performance of the master teachers, students. Informal interviews and e-mail correspondences with the master teachers provided further clarification. Data collected from the various sources were analysed and synthesised in accordance with the procedures of grounded theory.

The diverse backgrounds, teaching experiences and philosophy of these master teachers provided contrasting teaching approaches that have all proven to be successful. Results show that factors contributing to the success of applied violin instruction of master teachers included the mentor-protégé relationship, as well as the milieu and intensity of instruction. Some teaching strategies promoting effective violin instruction were also identified from the observed lessons. These encompass well-adapted repertoire selection, which provides a balance between developing technical skills and musicality of students; an emphasis on the perfection of three fundamentals of violin playing: accuracy of intonation, rhythmic precision and beauty of tone; and appropriate use of reinforcement and enhancement instructional tactics, using the relevant instructional modes (verbal, demonstration and modelling). Of particular interest were the different approaches utilising individual teaching strengths which master teachers employed during instruction to achieve similar instructional outcomes. These included the use of computer technology, performance expertise and knowledge of the Alexander Technique.

The findings suggest that the backgrounds of teachers and students have an impact on the nature of instruction and affect the dynamics of the instruction. They also indicate that dedication and enthusiasm in teaching and learning, a thorough understanding of the mechanics of violin playing, and the ability to impart skills and knowledge to students at suitable times, are attributes which applied violin teachers can emulate.

Internet address (if published online):

Task Design and Student Attitudes Towards Class Music: A Study of Year 7 Music Students in an English National Curriculum Context

by Geoffrey M. Lowe

MMusEd thesis, School of Music, University of Western Australia, Western Australia, 2001.

Page length: 302 pp.

Supervisor(s): Dr Sam Leong and Dr Belinda Yourn

Summary: Research in England claiming that the majority of lower secondary school students possess negative attitudes towards class music but positive attitudes towards music outside school has generated considerable discussion. The literature cites task design as a major attitudinal influence. However, little is known about the unique attitudinal parameters within which class music task design operates, particularly with regard to fostering positive attitudes.

The main purposes of this study were to: (1) examine year 7 student attitudes towards music in general, (2) examine year 7 student attitudes towards class music over the course of 1 year and (3) investigate year 7 student perceptions of the effects of class music task design perspectives on attitudes.

The study employed a questionnaire designed to measure year 7 student's levels of elective musical involvement outside school, administered at the commencement of the study. A second questionnaire, based upon expectancy-value theory, was administered three times over the course of the academic year, to investigate trends in class music attitudes. Finally, a series of student interviews were conducted into the perceived effects of theoretical class music task design perspectives on student attitudes. Participants consisted of 390 year 7 students from three secondary schools in southern England. Of these, 48 participated in five focus group interview sessions.

Questionnaire data revealed that student attitudes towards music outside school were generally positive. Student attitudes towards class music were also unexpectedly positive and improved on some values sub-scales. Interview data largely supported the task design perspectives identified in the literature as major attitudinal influences. Little evidence was found to support the previously reported dichotomy between negative attitudes towards class music and positive attitudes towards music outside school.

The key findings from this study supported the theoretical premise that attitudes are differentiated into a complex set of values and competence/expectancies constructs. Interview data supported task design as a major attitudinal influence and the existence of task design perspectives unique to class music which impact both positively and negatively on student attitudes.

Internet address (if published online):

A Study into Year 8 Student Motivation to Continue Class Music in Perth, Western Australia

by Geoffrey M. Lowe

PhD thesis, Edith Cowan University, Western Australia, 2008.

Page length: 313 pp.

Supervisor(s): Dr Geoffrey Lummis and Dr Tony Fetherston

Summary: Post compulsory music education courses in Western Australia have undergone major curriculum reform. Reform has included a shift from a prescriptive curriculum based upon the Western canon to a more embracing practical and creative one, due for full implementation in 2009. As the numbers of students undertaking

elective post compulsory music in Western Australia has been traditionally low, education authorities anticipate that more students will elect to undertake the new course. However, given previous research into motivational issues associated with the transition to secondary school, low post compulsory enrolment numbers may be reflective of retention issues arising from lower secondary class music, as much as the previous post compulsory course structure. Large numbers of students opt to discontinue music studies beyond their first year in secondary school.

This study examined the motivation of students to elect to continue class music studies beyond their first year in secondary school (Year 8). Following an extensive review of the current literature on achievement motivation in education, the study employed Expectancy-value theory as its theoretical basis for examining the values and competence beliefs of 276, Year 8 students across eight secondary schools in Perth, Western Australia. The study included the development of an instrument to examine student values and beliefs towards class music activities at the commencement and conclusion of Year 8. In addition, for triangulation, the study employed focus groups to examine issues arising from findings associated with the instrument.

The study found that while Year 8 student values declined over the course of Year 8, their beliefs remained relatively stable. These findings implied that in many instances, students increasingly devalued the activities they undertook in class music over the course of the year, regardless of their competence beliefs. This in turn impacted upon their subsequent enrolment choices into elective music courses from Year 9. Therefore, declining valuing of class music in lower secondary school may be the major determinant of enrolment numbers in post compulsory class music, as values have been demonstrated in previous research to be accurate predictors of subsequent enrolment decisions.

The implications of this study suggest that curriculum reform may not necessarily succeed in increasing participation rates in post compulsory music education courses in Western Australia until motivational issues associated with the teaching of class music in lower school are addressed.

Internet address (if published online):

Mental Representation in Musical Sight Reading

by R.K. Lowe

MEd dissertation, Western Australian Institute of Technology, Western Australia, 1986.

Page length: pp.

Supervisor(s):

Summary: The main purpose of the two studies comprising this dissertation is to explore the way that professional and nonprofessional musicians approach the task of orchestral sight reading. The studies explore the elements of sight reading these players consider to be important and their views on the relative difficulty of various types of sight reading and the nature of the underlying causes of sight reading difficulty. This information is essential as a starting point for the design of appropriate ways of teaching orchestral sight reading to students of orchestral instruments who have a wide range of abilities and motivations.

Internet address (if published online):

The creation, development and adaptation of specially designed teaching techniques for application in the slow learner music classroom

by Catherine Macdonald

BMusEd thesis, Sydney Conservatorium of Music, University of Sydney, 1984.

Page length: 82 pp.

Supervisor(s):

Summary:

Internet address (if published online):

The Design of Computer-based Composition Software Based on the Intuitive Symbolic Representations of Music by Young Children

by Robert C. Macgregor

MEd(Hons) thesis, University of Wollongong, New South Wales, 1990.

Page length: 140 pp.

Supervisor(s): Assoc Prof J. Hedberg

Summary: The use of the computer for the purposes of music composition is becoming more and more commonplace. Originally, software for this purpose was designed with the professional in mind but over the last decade music compositional software has been used more and more in the normal classroom setting. While today's software comes with many more features than the software of a decade ago, a close examination of the design strategies suggests that many have changed little over the ensuing period. In noting the shortcomings of music composition software when it was applied to the young naive learner, this study concentrated initially on the theories of learning currently in use in music composition. These theories were examined to determine both their applicability to music composition and their scope in allowing for individual experimentation by the learner. The ensuing discussion of music learning indicated that many of the adopted practices of music education failed to adequately cater to the young learner. It was found that many of the concepts 'taken for granted' both in music learning and the software used in music learning were questionable and perhaps actually reduced the ability of the young learner to fully experiment with sound. In addressing these questions a checklist was produced through which a more rigorous examination of currently available software might be undertaken. Music composition software, specifically that software which is directed towards the young naive learner was examined against the checklist. In all cases the software was found to be more aligned to western music tradition than to the learner. This was especially noticeable when notation was considered. In order to make software more applicable to the notation of the young learner a study involving 179 children was undertaken. There were five principal aims for carrying out the study:- to determine if children's notation was based on melodic contour as used in all current compositional software;- if melodic contour was not used by children, to determine whether children's notation was based on pitch, duration or volume;- to determine if the notational system was universal or unique to the child;- having determined a basis for notation, to investigate how other components of music were depicted from within the notation; and- to determine if age, sex, music literacy or cultural background had any effect on the notational style of children. The result of the study suggested that children did not follow melodic contour and indeed based their notation on pitch. The study showed that symbols used within the notation systems were not universal but varied from individual to individual. The study suggested that the notation system could accommodate changes in volume and duration by simple manipulation of the symbols. Finally the study showed that some variation might be attributable to age, sex or music literacy. The results were then applied to the theoretical checklist to produce a more detailed set of inclusions for compositional software aimed at the young learner. While not actually part of the study a software model was partially designed to demonstrate the technical feasibility of the suggested inclusions and to suggest a means by which they may be achieved. The study has highlighted some of the fallacies upon which much of the current music educational software is based. The results obtained support the notion that the learner does come equipped with a fully developed notational system for music and for software to be applicable it must trap and use this notational system. It would seem, then, that not only must the software conform with the conclusions suggested in Section 2.4 but, should also contain the following:- an ability to capture and use a pitch based notation unique to the learner; and- an ability to allow learner controlled horizontal and vertical stretching of the icons to denote lengthening of duration or increase of volume.

Internet address (if published online):

Intellectual Quality and Higher-Order Thinking in Music Education

by L. Mackay

PhD thesis, University of Queensland, Queensland, 2007.

Page length: 268 pp.

Supervisor(s):

Summary: Between 1997 and 2000, Education Queensland and the School of Education at The University of Queensland participated in a joint research project called The Queensland School Reform Longitudinal Study (QSRLS), which informed a comprehensive school reform process in Queensland state schools. The findings of that project, together with subsequent government policy initiatives, focused attention on a need to enhance intellectual \_'demandingness' in education and on ways to improve the quality of teaching, learning and assessment in schools. One of the most significant government responses to those findings has been the Productive Pedagogies initiative, the principles of which are now well established in the Queensland state education system. While music teachers were not involved in the joint research project, they are expected to address the issues raised by the reform process. The place of music in Productive Pedagogies is problematic, however, especially in the area of intellectual quality. Productive Pedagogies is based on a theoretical rationale that identified four dimensions and 20 elements of productive pedagogy to provide a model for classroom teaching and learning practice. It is uncertain whether that model takes into account the essential nature of learning in music or supports the processes and behaviours that may enhance intellectual quality and higher-order thinking in music. The purpose of this study was to investigate intellectual \_'demandingness' in music and the extent to which the beliefs, assumptions and pedagogical practices of classroom music teachers may foster the development of higher-order thinking in music students. The study used a methodological framework based on two separate studies: a survey to seek the opinions of Queensland classroom music teachers on aspects of music education, with a particular focus on pedagogy and higher-order thinking in music; and a classroom observation project that was closely aligned with the materials and methodology used in the Queensland School Reform Longitudinal Study. The classroom observation project involved 20 teachers of music classes from Year 6 (students aged 10-11 years approximately) to Year 10 (students aged 15-16 years approximately). These teachers were interviewed, asked to complete a survey about their pedagogical goals, and were observed in their classroom music lessons. The survey and the classroom observation project were connected through reference points and key issues that were drawn from a review of research literature in the fields of child development, educational psychology, cognitive psychology and music cognition. This study identifies a need for education policy documents that embrace both domain-specific and domain-general knowledge and skills in the pedagogical models that are promoted for use in schools. It advocates the development of music curriculum documents that recognise and support the thinking skills that are essential to music. The study also identifies a gap between research and teaching practice in knowledge about higher-order thinking and how it may be developed. It highlights the importance of developing strong links between researchers and classroom teachers in order to gain a clearer understanding of the relationship between the development of higher-order thinking and teaching practice in the acquisition of music literacy and the development of aural musicianship skills. This has significant implications for teacher training and professional development programs. Findings of this study identify a pressing need for further investigation into effective pedagogical practices in music that are informed by research from the fields of music cognition and developmental psychology.

Owen, D.M., *Teaching the adult instrumental music student: The challenges*, MEd thesis, Faculty of Education, Monash University, 2007 (90 pp).

Abstract: Current demographic and economic trends in Australia, together with the impact of the baby boomer generation, indicate a likelihood that there will be increasing numbers of adults seeking further education, including the study of a musical instrument.

This study is an exploration of the experience of four instrumental studio music teachers in teaching adults. It seeks to identify the specific challenges involved in teaching music to adult students as the literature revealed the lack of a comprehensive approach to this subject.

Semi-structured interviews were conducted to draw out the experiences of four studio-based instrumental music teachers engaged in one-on-one teaching of adults. Initially informed by the researcher's own experience and the related literature, the research design also allowed for new and emergent themes.

A cross-case thematic analysis of the interview transcripts suggested that a teaching programme designed for each

adult student was essential in order to cater for individual interests and to counter difficulties arising from low self-esteem, time pressures and entrenched learning styles. There were indications that the adult as a music student was still not recognized as a norm within the Australian cultural context although this perspective could be affected by specific local socio-economic contexts.

Recommendations include a more conscious preparation for teaching music to adults, the provision by music publishers of more suitable repertoire for adults with more emphasis on Australian material and on instruments other than piano, and any promotion of lifelong mental fitness by governments and health practitioners to recognize the value of studying a musical instrument.

There is a need for further qualitative research concerning the adult music student from the dual perspectives of teacher and student, for an examination of the phenomenon of the adult music student in the Australian cultural context and for cross-disciplinary research involving music educators, adult music students, neuroscientists and psychologists.

Internet address (if published online):

Intellectual quality and higher-order thinking in music education

by Linda Marie Mackay

PhD thesis, University of Queensland, Queensland, 2007.

Page length: 268 pp.

Supervisor(s):

Summary: Not available

Internet address (if published online):

Disturbance and Dislocations: Understanding Teaching and Learning Experiences in Indigenous Australian Women's Music and Dance

by Elizabeth Narelle Mackinlay

PhD thesis, University of Queensland, Queensland, 2003.

Page length: pp.

Supervisor(s):

Summary: One of the biggest debates in Australian Indigenous education today revolves around the many contested and competing ways of knowing by and about Indigenous cultures and the representation of Indigenous knowledges. Using Bakhtin's theories of dialogue and voice, the author's concern in this thesis is to explore the polyphonic nature of power relations, performance roles and pedagogical texts in the context of teaching and learning Indigenous Australian women's music and dance. In this discussion, the author focuses on her experiences as a lecturer in the Aboriginal and Torres Strait Islander Studies Unit at the University of Queensland and her involvement in this educational setting with students and guest lecturers / performers. Like a field experience, the performance classroom will be examined as a potential site or as a "location of possibility" for disturbing and dislocating dominant modes of representation of Indigenous women's performance through the construction, mediation and negotiation of Indigenous knowledge from and between both non-Indigenous and Indigenous voices. The hypothesis of this study is that the performance of multiple texts as pedagogical tools in the ANTH2120 classroom provides an avenue for engaging in anti-racist teaching and learning practice. This thesis is divided into four parts. Part one sets the scene. Chapter one introduces the study, poses research questions and sets up the author's personal and political agenda. Chapter two tells her story and provides a narrative of how she came to be in the position of white representing black. Chapter three describes a pilot study the author conducted in 1999 that provided the impetus for this research project and in Chapter four she outlines the theoretical framework that informs this study. Part two identifies the students and performers who participated in the ANTH2120 classroom. In Chapter five she deconstructs the subject position "ANTH2120 student" as young, white and female to ascertain who learns and why they want to learn about Indigenous Australian women's performance practice. Chapter six

turns attention to the performers who were involved in the teaching and learning process. Here the author first discusses the style of performance ethnography she has adopted and then examines each performance held in the ANTH2120 classroom in 2000 and 2001. Part three analyses specific teaching and learning issues, relevant to understanding the complexities of the ANTH2120 classroom. In each of these chapters the author first introduces the issue via an exploration of relevant theory and then uses the literary convention of a playlet between herself, the students, the performers and other academics to more fully explore the issues raised. In Chapter seven the author uses a Bakhtinian approach to examine the type of dialogue that takes place in the context of ANTH2120 and turns her analytical gaze to laying bare issues of power, authority and representation. Chapter eight then examines the concept of the body in relation to whiteness, black identity, embodiment and embodied learning. Finally, Part four (Chapter nine) presents conclusions and shows that the process of becoming a singing and dancing scholar in the classroom opens up the possibility of engagement with and empowerment of Indigenous Australian performance and performers.

Internet address (if published online):

Walter Bonwick and the Establishment of Music Teaching in the National Schools of Victoria, 1855-1856

by Beverley M. Maclellan

MEd thesis, Faculty of Education, University of Melbourne, Victoria, 1990.

Page length: pp.

Supervisor(s):

Summary: This thesis examines the development of music teaching in the National Schools in the vicinity of Melbourne for the years 1855 and 1856. While Walter Bonwick was not the first music teacher to be appointed by the National Board, he was the most influential, and from his appointment in February, 1855, began a career which was to span a quarter of a century. He continued as a vocal music teacher and later as an instructor of music teachers with the National Board and its successors until his death in 1883, at the age of fifty-eight. Walter was a member of a circle of colonial teachers and writers who were connected by marriage, and his success in obtaining a position with the National Board was certainly in part the result of the influence of his family and their friends. But the significance of his music teaching in 1855 and 1856 was his insistence on a modification of Hullah's system. Walter persuaded the Board that Hullah's system for teaching vocal music was unsuitable for the schools in the colony because the course was too long, the exercises too tedious, and the music not sufficiently pleasing or attractive to children. His solution was to request the Board to sanction the introduction into National schools of a Manual of Vocal Music to be compiled by him. The Board agreed to his proposal, and so began a series of publications for instruction in the schools. This paralleled a similar request to the Board by his brother James to sanction his publication of a Geography text book for use in the schools. Walter's weekly reports reveal a wealth of detail of the incidents of colonial life: flood; heat; falling trees; death; and even toothache. They also show Walter to be sensitive, hard-working; and dedicated to his music and his pupils. The Secretary and Commissioners of the Board are treated with respectful familiarity; rather unexpected in a subordinate. One hundred miles a week by horse, Walter was the archetypical peripatetic vocal music teacher.

Internet address (if published online):

Walter Bonwick and the Place of Music in the Curriculum of the National, Common and State Schools, 1854-1883

by Beverley M. Maclellan

PhD thesis, Faculty of Education, University of Melbourne, Victoria, 1995.

Page length: 320 pp.

Supervisor(s): Dr Peter Gill

Summary: This thesis is concerned with tracing the life and professional career of Walter Bonwick, a Victorian colonial educator, and the role he played in the place of music in the curriculum of the National, Common and

State schools. For more than a quarter of a century Bonwick was professionally engaged as a music teacher. His pioneering work spanned the decade of the National Board, its incorporation with the Denominational Board into the Common Schools Board, and finally, with the passing of the 1872 Education Act, the early years of the organisation which was to be known as the Education Department, with its provision for free, compulsory and secular instruction in State schools. Published studies of this period in Victorian history have, quite rightly, concentrated on the issues of public policy associated with the struggle for the control of schooling and the politics of church and state. The value of the works of such writers as Austin, Gregory, Pledger, Grundy and Pawsey is well-known. What this study intends to do is to compliment these investigations with what might be less well known, namely tracing the career of one man, Walter Bonwick, who was continuously employed as a singing master in the National, Common and State schools. While it is essential to understand the wider context of the cultural and political period, it is valuable to study the detail of Bonwick's experiences. The microcosm of his story, his experiences as an individual teacher who was living within the wider and significantly changing social context, helps to illuminate the major themes of the previous studies. It also reveals the significant role that an individual played in maintaining the teaching of music in schools. While it is not a sociological study, it does have some of the characteristics of a case study. It is, in part, the story of a teacher's life as he often struggles through the turbulent yet exciting and challenging years. It is also the story of his success in his chosen vocation, achieved in a period which witnessed the virtual abandonment of church-based schooling in favour of the seemingly inevitable centralisation of educational control.

Internet address (if published online):

Case Studies Examining the Effects of Specialist Schooling on Successful Musicians

by Barbara A. Macrae

MEd long essay, University of Sydney, New South Wales, 1989.

Page length: 107 pp.

Supervisor(s): Dr Yvonne Larsson

Summary: The subject of the case studies are four ex-students and 2 present students of the Conservatorium High School, Sydney. They include internationally and nationally renowned performers as well as successful musicians with career interests outside music. Interview data is the main material on which the case records of the subjects are based. This material is compared in terms of the specific questions arising from the conceptual framework which were also the questions provided the 'topic guide' for the interviews. These questions concerned the aspirations, expectations and attitudes of the students, their parents and their teachers in relation to both musical and general education. They also sought information about subjects lifestyles during their years of secondary schooling. The literature review examines material and issues associated with specialist provision for the musically gifted in terms of philosophy, policy, identification, psychology, curriculum, environment, perceptions and careers. In introduction and in conclusion as well as in discussion this review recognises the inter-dependent nature of the separate factors. However concern is expressed about the apparent death of research into career possibilities for gifted musicians since this is seen as a potential stimulus to creative curriculum design. In answer to the wider research questions about the role of specialist schooling in the development of musical talent a number of crucial factors emerge. These include the effectiveness of mentors with broad intellectual interests, the significance of peer interaction in developing awareness of the dimensions of individual talent and the importance of role models in the articulation of career aspirations. However the overriding factor is that of environment - a supportive home environment and a sympathetic school environment which nurtures emerging musical talent.

Internet address (if published online):

The Origin and Development of Orff-Schulwerk and its Application in Australian Schools

by Kathryn Marsh

BA(Hons) thesis, University of Sydney, New South Wales, 1974.

Page length: pp.

Supervisor(s):

Summary: Not available

Internet address (if published online):

Variation and Transmission Processes in Children's Playground Singing Games in an Australian Playground  
by Kathryn Marsh

PhD Faculty of Music, University of Sydney, New South Wales, 1997.

Page length: pp.

Supervisor(s): Linda Barwick

Summary: This ethnomusicological study has involved the audiovisual recording of more than 600 performances of playground singing games and concurrent interviews with their performers in a multi-ethnic Sydney primary school over a period of six years to establish features of the music, text and movement, their interrelationship and their meaning to the performers. This study has been undertaken in order to examine assumptions regarding the nature of children's playground singing games and chants and the underlying paradigms of musical evolutionism and universalism which continue to influence contemporary music education practices, despite profound changes to the auditory environment in which children now play and learn. In this context, the influence of material acquired from the media and the classroom and the effects of immigration on singing game repertoire and performance practice are also discussed.

Transmission processes have been examined both in relation to their implications for teaching and learning practices in the music classroom and also as a study in modes of oral transmission whereby textual, musical and kinesthetic materials of playground singing games are both conserved and changed in performance. The nexus between transmission and variation is examined through a detailed variant analysis of three genres of singing games, chosen on the basis of their differing modes of transmission. Context-based analysis of processes of innovation found in the games is used to challenge the notion that children's compositional and improvisational strategies fit invariable and universal models, as postulated by a number of current music education theorists. Findings of the study are also used to refute conceptions of children's musical play as simplistic and universal. Children's singing games in this playground are found to exhibit sophisticated rhythmic features of syncopation and polymetricity, a wide range of structural devices for variation, and a unique tonality at variance both with the functional tonality and pentatonicism of musical repertoire used in the classroom.

Internet address (if published online):

The Teaching of Improvisation in Jazz with particular reference to Dominant Seventh Structures  
by P. Martin

MMus(Prelim) thesis, Department of Music, University of New England, New South Wales, 1990.

Page length: pp.

Supervisor(s): Claudi Pompeli

Summary: Not available

Internet address (if published online):

Patterns of Musical Development: A Study of Children's Composing and Compositions  
by Gregory Mason

MEd thesis, Faculty of Education, University of Melbourne, Victoria, 1995.

Page length: pp.

Supervisor(s):

Summary: The study aimed to investigate the nature of musical development for preschool and primary aged children. In the domain of music education, many developmental perspectives currently influence teaching theory and practice. These range from notions of development as orderly, sequential and similar for each child, to those conceptions of development characterised by the individual differences of children. The present study set out to review such theories through the observation and analysis of the musical composition procedures and products of twenty seven children, aged between three and eleven years, and drawn from three different educational and musical contexts. In addition, the researcher aimed to identify those factors which could be considered significant for musical development. As the project developed, broad developmental patterns were identified. Development appears to be dominated by a singular, dramatic advance at around six and seven years of age where developing self consciousness and intentional behaviour, together with an accumulated body of basic musical skills and understanding, enable basic musical engagement. Prior to this period musical engagement appears to be subservient to the predominantly egocentric perspective of children. Subsequent to seven years of age, development was observed to become increasingly individual and inconsistent. Factors emerging as significant concern, the impact of developing self world relations on music making, the increasing tendency, with development, to utilise conscious modes of cognition with the relative neglect of intuitive modes of operation, and finally, evidence provided by a sample of musically naive students, points to the importance of indirect and informal musical experience for the development of musical ability, suggesting the need for educators to look beyond formal instructional methods if students are to achieve optimal musical development.

Internet address (if published online):

How theories of expressive movement and non-verbal communication can enhance expressive conducting at all levels of entering behaviour

by Andrew Meredith Mathers

PhD thesis, School of Music – Conservatorium, Faculty of Arts, Monash University, Victoria, 2008.

Page length: pp.

Supervisor(s): Prof Margaret Kartomi

Summary: In this thesis, my main research question is whether bodily-kinaesthetic skills, expressive movement, and non-verbal communication can enhance methods towards expressive conducting. I investigate the aspects of bodily-kinaesthetic learning that are being used in conducting textbooks, the role of the mind-body connection, motor skill development, and proprioception in the development of kinaesthetic learning. I also investigate how the movement theories of Laban, Dalcroze, Delsarte, Alexander, and Feldenkrais, and the use of non-verbal communication skills and concepts, can be used to enhance expressive conducting. I discuss how conducting textbooks identified in my two surveys teach expressive gestures and the use of the left hand, which are two areas that have been identified by experienced secondary school conductors in Melbourne as ongoing weaknesses in their conducting vocabularies, noting how each textbook approaches conducting instruction from a kinaesthetic standpoint. A priority for the training of conductors at all levels of entering behaviour is to facilitate instruction in the bodily-kinaesthetic domain, as too much instruction can often occur in verbal and written form. The significance of proprioception to expressive conducting is the relationship proprioception stimulates between movement and sensory awareness, including its influence on the development of fine motor skills and non-verbal communication. I explore how the use of the expressive movement theories of Laban, Dalcroze, Delsarte, Alexander, and Feldenkrais can enhance expressive conducting at all levels of entering behaviour, and examine commonalities of these five expressive movement theories. Firstly, all five are strongly in favour of the integration between body and mind, which is vitally important for conductors, whose gestures must reflect the music and thought processes happening in their brain. Secondly, all five represent an educational process, and as such, are highly relevant to the teaching of expressive conducting, particularly in the early stages. Thirdly, all five are

learnable by anyone, not just those with high entering behaviour. Being learnable, they should be employed in the earliest stages of conductor training. Finally, the importance of proprioception is acknowledged in all five of the expressive movement theories. Conductors can enhance expressive conducting through an examination of the categories of non-verbal communication, such as emblems, illustrators, affect displays, regulators, and adaptors, and the coding of non-verbal communication, particularly kinesics. Although corrective mode gestures and universally understood emblems are important for conductors to be taught, as they emphasise clarity and precision, I believe that more use could be made of illustrators and affect displays by conducting teachers in order to access the declamatory mode. Furthermore, more use could be made of regulators and affect displays by conducting teachers in order to access the narrative mode.

Internet address (if published online):

<http://arrow.monash.edu.au/vital/access/manager/Repository/monash:32016>

An Evaluation of the Queensland Secondary Music Syllabus

by Bruce D. May

MEd research paper, Faculty of Education, Deakin University, Victoria, 1991.

Page length: 167 pp.

Supervisor(s): Assoc Prof Robin Stevens

Summary: The Music Sub-Committee of the Arts Subject Advisory Committee of the Queensland Board of Senior Secondary School Studies (the 'Board') is intending a re-write of the 1987 Senior Music Syllabus. In order to allow for some input from practising teachers, the Committee decided to seek their views through an evaluative study. This research report represents the findings of this evaluation. The research methodology used is adapted from a model by Straton (1985) who outlines the processes of Delineating, Obtaining, Providing and Utilising. The various stages of the design and development of the questionnaire are described together with the factors that influenced the final questionnaire. Preliminary versions of the questionnaire were trialled on a small group of teachers and the final questionnaire circulated to all secondary music teachers in the State of Queensland. The data from the questionnaire is analysed and the resulting information is documented in the form of a presentation of the findings from each section of the questionnaire followed by an interpretation of the findings. The final chapter of the study lists the recommendations for consideration in the re-write of the syllabus.

Internet address (if published online):

Music Helps Me Live Inside My Head: A Longitudinal Ethnographic Case Study of a Group of Senior High School Music Students

by Bruce D. May

PhD thesis, Queensland University of Technology, Queensland, 2003.

Page length: 272 pp.

Supervisor(s): Assoc Prof Adrian Thomas and Dr David Hawke

Summary: Within the established tradition of qualitative research techniques, this ethnographic case study reveals the musical lives of two single sex groups of Senior High School music students in Queensland.

The research was carried out during 1998 and 1999 at two Brisbane Independent Non-Government Schools, one a Boys School and the other a Girls School. It was centred on a mixed core group of Year 11 students [21 students] who had elected to study the subject "Senior Music". The research continued for the two years of their senior course. Students were interviewed in groups initially and then individually over this period with an increasing focus being made on the issues as they evolved.

This research provides an evolving view of aspects of the understandings that these students had about music in

their lives. Knowledge about young people and their involvement with music as a human experience, including the more formal processes of music in education, has been generated. This knowledge is fundamental because it emerged from the key stakeholders - the students. It was important that these student ideas be documented, to portray the positive and negative roles that music can play in the lives of a particular group of students; in this case, a basically musically committed group who, for the most part, already have a passion for music in their lives. The data generated from this ethnographic case study has the capacity to challenge existing teaching practice and approaches to learning in the secondary school music curriculum, in particular, the course at the senior level of years 11 and 12 that these students were studying over the two years of this research project. The study presents the voices of the students by recording their responses to a variety of musical discussions.

The themes of this research intersected as the research evolved. The principal "players" consisted of; (i) the voice of the student, (ii) the formal course of study, (iii) the literature, and (iv) the voice of the experienced practitioner in the form of myself as the researcher. This was the context that guided the results of the study.

The study focussed on the students' views and responses to the world of music with the themes emerging as it progressed over the two years. One theme concerned their listening habits in music, whether it was in the context of their formal studies of music or simply the casual listening experiences in their lives in general. Another theme involved their musical performing experiences either through the formally organised setting of concert performances, as part of their class music course, or as a part of their informal experiences of making music. The students also reflected on their music rehearsals in ensembles such as orchestras, bands and vocal groups as well as on their music practice sessions at home. Another emerging theme was composition as part of the students' musical experiences. This area did not attract the same level of attention as listening and performing but nonetheless had a significant impact on the students as young musicians. All these areas had connections in some way with their formal study of music through the school class music course.

Other themes emerged that were interwoven with the above major themes. These included:

- (i) the place of music in their lives in general;
- (ii) the place of music and its relationship to their other academic studies;
- (iii) the influence of the culture of the school and of society in general;
- (iv) the personal musical interests of the students;
- (v) extensions to their musical world through associations with other people who may be part of this world;
- (vi) other areas of the students' lives that impinge on their musical experiences, and;
- (vii) differences between the formal requirements of music syllabi and the needs and interests of the learner.

The findings of the study provide a valuable insight into the understandings that a group of adolescents have concerning the place of music in their lives. It reveals the extent to which many of these understandings reinforce and support the success of the formal aspects of their musical education, whilst at the same time revealing tensions between their personal connections with music and music as a formal course of study at school. The study also allowed the opportunity to record and "celebrate" the place of music in the lives of a group of adolescents by documenting the positive aspects of having music in their lives and in their education. Parents, teachers and syllabus writers need to be reminded of the positive aspects of music in the lives of adolescents.

This case study reveals the actual "voice" of the committed music student and suggests that in designing courses of study, music educators should take into account the interests and passions of their students.

Internet address (if published online):

Towards identifying and providing for the musically gifted and talented in Victoria : a study in three parts

by Marlane R. Mccarthy

MEd thesis, Faculty of Education, Monash University, Victoria, 2006.

Page length: 205 pp.

Supervisor(s): Dr Gregory Hurworth

Summary: This qualitative study comprises of three distinct sections. The first section highlights a problem that teachers in normal music classroom settings face on a regular basis in both identifying and providing for 'musically

gifted' and 'talented' students. McPherson's definitions of the terms musical giftedness and musical talent that are based on Gagné's Differentiated Model of Giftedness and Talent, provide a starting platform for this project and the first section is dedicated to defining the terminology.

Despite the existence of tests such as Gordon's Intermediary Measures of Audiation, the audition process is the most commonly accepted means of identifying prospective students who wish to enter large music education institutions. In recognition of this practice, the study explores what qualities the interviewers are looking for in the prospective students who appear in front of them at auditions, from both a practical and a philosophical perspective. The third part of the study explores how the students' are provided for while they are attending the institutions. Furthermore, the study seeks to discover what is likely to occur for them after they leave their respective places of study.

Interviews take place with a small number of people who are experienced in the process of identifying and providing for 'musically gifted' and 'talented' students. The chosen participants represent a broad range of institutions that cater for highly- advanced music students. Heads of departments have been selected as representatives of both secondary and tertiary level music-education institutions, which provide for such students. The third section of the study also includes a case study of a student who was identified by his teachers as being 'musically gifted'. A connection between his school music activities and achievements, and his 'musical talent' development is deciphered. Despite a breadth of information regarding his development, the study focuses mainly on his secondary school years. After interviewing relevant teachers from the school, the student himself reveals what it is like to grow up with an awareness of being a 'musically gifted' student.

This study highlights how Victorian State secondary school teachers, with no special training in identifying 'musically gifted' students, but, who are aware of a particular student's needs, are able to satisfactorily provide for the student, without compromising other students.

Internet address (if published online):

An Investigation of Aspects of an Instrumental Programme in a Selected Government School

by E. McDonald

MMus minor thesis, Faculty of Music, University of Melbourne, Victoria, 1988.

Page length: 48 pp.

Supervisor(s):

Summary: Not available

Internet address (if published online):

The Response to Classroom Music Experiences of Students who have Learning Difficulties and/or Behaviour Problems

by Lisa M.M. McDonald

MEd research paper, Faculty of Education, Deakin University, Victoria, 1999.

Page length: pp.

Supervisor(s): Assoc Prof Robin Stevens

Summary: This study investigates the responses to music classroom experiences of students with learning difficulties and/or behavioural problems. It was conducted in a Victorian secondary school with three year eight students. Data was collected about how these students functioned in a 'normal' music classroom in which 'normal' music activities occurred. These activities included listening activities, performance activities, theory activities, a composition activity and a history activity. In particular, I wanted to investigate which activities best suited the learning styles of each student. The research methodology had an ethnographic orientation. Data was collected using participant observation and interviews with each of the three participants. Observations were also conducted in another class where I taught the same students and in one other class where these students had a

different teacher. Results indicate that certain music learning activities appear to suit each student's preferred learning style and, in turn, that these learning styles are largely determined by their learning difficulties and/or behavioural problems.

This study was limited by time and the scope expected for this report. More observations could have been conducted if this study could have been carried out over several years. In a further study it would be interesting to observe more classes outside of music, and to interview the parents and integration aids and to conduct more varied activities within the music class itself. As a teacher, I am aware that many students in our classrooms today have varied learning difficulties and many students also have behavioural problems. I believe that we need to cater for the learning styles and needs of students with difficulties and problems and therefore more research of this kind needs to be conducted so as to be better prepared to meet the needs of all students within our classrooms today. The present research represents a first step in this regard.

Internet address (if published online):

Technology and music in the early years of schooling

by Janet Mcdowall

PhD research folio, Faculty of Education, Deakin University, Victoria, 2007.

Page length: 347 pp.

Supervisor(s): Assoc Prof Robin Stevens

Summary: This folio of research studies reports on aspects of information and communication technologies (ICTs) in the area of the early years of music and arts education in South Australia. The folio consists of a major research study (the dissertation) and two associated elective research studies, each of which addresses aspects of the use of technology in music education at primary and junior primary school levels.

The dissertation investigates the uses of computer technology in music education in the junior primary sections of three South Australian primary schools. It utilises a series of case studies to report on music and other learning that is occurring when junior primary children use technology-based media; the strategies that children at the junior primary level employ when they use technology-based music media; the teacher's role in planning and implementing such learning experiences based on technology-based music media; curriculum outcomes that can be pursued using technology-based music media at this level; types of software that are appropriate and/or most effective for this age group in pursuing those curriculum outcomes; the advantages and disadvantages in substituting normal class activities for/with technology-based activities; gender differences in children's use of technology-based music resources at this age; and potential novelty effects associated with children's use of such resources. Findings from the dissertation research demonstrate that ICTs can contribute effectively to young children's music education in school settings.

Elective Research Study One: Uses of information and communication technologies in the arts in South Australian junior primary and primary schools reports on a survey of fifty South Australian primary schools which investigated applications of ICTs in all arts areas. The research showed that, while there is considerable use of ICTs in arts education in South Australian primary schools, this usage is somewhat sporadic with great variation between schools.

Elective Research Study 2: Applications of technology for junior primary and primary school music teaching and learning in South Australia: perceptions of music education practitioners reports on interviews with practitioners whose work demonstrates skilful use of music technology with junior primary and primary school students.

Internet address (if published online):

An Investigation of Eight Year Old Children's Musical Preferences and Related Contextual Matters

by Janet M. Mcdowall

MEd research paper, Faculty of Education, Deakin University, Victoria, 1991.

Page length: 90 pp.

Supervisor(s): Assoc Prof Robin Stevens

Summary: The study investigated the musical preferences of eight year old children in a Year Three class of a South Australian primary school. Factors which influenced the formation of these preferences were also investigated. The research methodology had an ethnographic orientation. Data was collected using the following techniques: interviews with children in small groups; a Music Recognition Test; a Music Preference, Association and Description test; and observations. The children generally preferred music within popular as opposed to art music styles. They mentioned a considerable range of styles of music, performers and compositions in response to questioning about music that they liked with rock and rap being the most favoured styles. Most of the children disliked vocal art music and some children expressed dislike of extreme forms of rock. Factors which appeared to influence children's formation of musical preferences included: musical characteristics, such as tempo and style; repetition and familiarity; and environmental factors such as peer and family influences. The main source of music for the children was television, including music videos. Tapes were the second most common source of music. Possible social implications associated with music as a form of cultural capital are suggested and a range of educational implications is presented.

Internet address (if published online):

Technology Application in Music Education with a Focus on the Early Childhood Years

by J.M. Mcdowall

PhD research folio, Faculty of Education, Deakin University, Victoria, 2007.

Page length: pp.

Supervisor(s): Assoc Prof Robin Stevens

Summary: Not available

Internet address (if published online):

Relationships among Cognitive Processing Styles, Musical Ability and Language Ability

by B.M. Mcgarity

MEd thesis, University of New England, New South Wales, 1986.

Page length: pp.

Supervisor(s):

Summary: In a study of musical ability, language ability and mental processing styles, a battery of tests was administered to 117 subjects who were students in Year 7 and 8 of a rural boarding school for girls. Included in the test battery were tests of musical ability, language comprehension, simultaneous and successive processing and a general ability test. In addition, answers to questions concerning perceived music experience were aggregated into an index. Factor analysis of all non-music tests revealed a comprehension factor identified by the language comprehension and general ability tests and a processing factor identified primarily by the successive processing tests. A canonical correlation demonstrated a significant relationship between the music variables and all language and processing variables, and it was concluded that an underlying processing skill exists for music that has commonality with simultaneous and successive processing and the comprehension of language. Laterality studies of other workers suggesting that one hemisphere might not be dominant for music processing, but that the interaction of the two hemispheres is involved, were supported by the results of this study. At least with a group of 12 to 14 year olds with little or no musical experience, it appears that both simultaneous and successive processing strategies (plus comprehension) are required for music processing.

Internet address (if published online):

So, who is a good musician? The development of musicianship skills within an aural approach in the secondary school

by S. McGarry

MMusSts minor thesis, University of Queensland, Queensland, 2007.

Page length: pp.

Supervisor(s):

Summary: Not available

Internet address (if published online):

Jungle Express: The Cooperative Journey to Meaningful Music Making with Adolescents,

by C.W. McGillen

PhD thesis, University of Melbourne, Victoria, 2003.

Page length: pp.

Supervisor(s):

Summary: Through a process of cooperative inquiry, interpretive ethnography and narrative inquiry this thesis sets out to explore the links between original music making, cooperative learning and sociomusical relationships. At its heart is the journey of twenty-one students as they compose, interact and perform in a rural secondary college in Victoria, Australia. This thesis highlights cooperative learning strategies through a thematic analysis identifying issues such as power sharing, relationships, identity construction and musical processes. This is achieved through constructed narratives, semi-structured interviews and contextual observation. The compositional methodologies and structures present within the rehearsal environment are analysed and modelled, revealing the multiple layers of meaning and contextual relevancy expressed by the participants. This thesis examines the role that positive interdependence, the development of a sub cultural identity and original music making have in the formation of a personal musical aesthetic. The findings challenge current practice in secondary music classrooms and performing ensembles, and provide pathways for further research into cooperative group composition. Jungle Express, as the students named themselves, represents a unique insight into the possibilities of cooperative music making which honours the experiences of the individual while contributing to the development of a long-term cultural identity. The musical product is reflective of both the group membership and the environment, but ultimately it is as much about the meaning-making journey of the individual as it is about the product.

Internet address (if published online):

Every breath you take: The use of video self evaluation and peer-review in implementing a program of change in conductor gesture and intention

by K.M. McGillen

MMusSts research project, School of Music, Faculty of the VCA and Music, The University of Melbourne, Victoria, 2008.

Page length: pp.

Supervisor(s): Assoc Prof Robin Stevens

Summary:

Internet address (if published online):

The Development of Music Concepts in the Primary School Aged Child: A Victorian Profile

by Lisa McKay-Brown

MEd thesis, Faculty of Education, University of Melbourne, Victoria, 1999.

Page length: pp.

Supervisor(s):

Summary: Music educators are continually striving to find a comprehensive curriculum to adequately cover developments made in music. It could be argued that, at present, Victorian music curriculum places more emphasis on the aesthetics of music education rather than the learning of music concepts. This researcher firmly believes that the concepts of music are the building blocks through which children become better musicians. Researchers, music educators and curriculum designers must understand the way in which concept knowledge develops in children, so that they can use this knowledge in order to create meaningful learning experiences. The aim of this study, therefore, is to find out whether the acquisition of concepts, particularly rhythm, pitch, harmony and melody can be directly related to development in children, specifically primary aged children in State Government schools in Victoria.

Internet address (if published online): <http://eprints.unimelb.edu.au/archive/00000717/>

Arranging and orchestration methods :a model text for post secondary courses

by Daryl A. McKenzie

MEd exegesis RMIT University, Victoria, 2008.

Page length: pp.

Supervisor(s): Assoc Prof David Forrest

Summary: Through the researcher's experience and informal discussions with other pedagogues working in tertiary music environments, the researcher was of the opinion that there is currently not a comprehensive arranging/orchestration method book that could be used exclusively as a course text in post-secondary arranging courses. While there are numerous published method books available, they are generally produced in North America and do not address all the needs of an arranging/orchestration course.

The aim of the research was to find what are the constituent parts and theoretical underpinnings of a model Arranging course text book. Also, to find what materials are currently being used by lecturers and teachers throughout Australasian universities, colleges and other institutions for the delivery of arranging (and/or orchestration) courses, and if these materials differ from those used in North America. Of interest are the assumptions made in the background knowledge of the students entering these courses from upper-secondary level or otherwise and if this project can assist students making the transition. Finally, is there potential to have a standard text published in Australia, what are the important elements that should be included, and is it possible to deliver such a text as an online document?

The research showed that most teachers and lecturers in post-secondary school music courses teaching arranging/orchestration use extracts from several books and link them together, filling in the gaps, with their own methodologies and experiences. The problem with this approach is the resultant lack of uniformity through the various sections of the course; in particular the musical examples used and the availability of audio recordings of the examples. Some older published texts, while valuable in their content, do not supply audio recordings. Most texts investigated that do supply audio recordings only demonstrate good arranging/orchestration techniques and fail to compare the same example conceived through poor technique.

This study revealed some important findings about the lack of a course method book existing that met the needs of educators delivering post-secondary courses in arranging. The key elements of such a course book were identified through research and then written into a model text (the project) with accompanying CD audio examples. Upon gaining valuable insights and completing the project, there was some scope for improving, extending (or changing delivery method) and publishing the project.

Internet address (if published online): <http://researchbank.rmit.edu.au/view/rmit:7852>

The Place of Music in Language Programming for Culturally-Disadvantaged Children in the Lower Primary Grades  
by Ian W. Mckinley

MA thesis, University of Queensland, Queensland, 1971.

Page length: pp.

Supervisor(s):

Summary: Not available

Internet address (if published online):

A Study of Preschool General Music Groups in Victoria 1990: Eclectic Methodology and Parent Involvement  
by Heather M. Mclaughlin

MEd minor thesis, Faculty of Education, La Trobe University, Victoria, 1991.

Page length: 94 pp.

Supervisor(s): Dr Peter Langford

Summary: The links between teaching philosophy, methodology, materials and involvement of parents are the subject of this study. Preschool music groups are a recent phenomenon at the interface between informal family music activity and more formalised music tuition; little research has previously been undertaken in this field. The emphasis in this study was on gathering information on teachers' thinking regarding choice of teaching approach and underlying music education philosophy. In addition the intention was to accumulate specific details of the extent of this type of music teaching and the personal background of the teachers involved. The study begins with summaries of the major new approaches to teaching music, emphasising those aimed at giving children a general rather than an instrumental music education. Parent involvement is also considered important in the way preschool groups function, and this is set in the broader field of education. In considering the incidence, specific practice, and general approach to teaching of preschool music groups, five teachers were interviewed and forty questionnaires sent out to those practising in this specialised teaching area. Of particular interest were their attitudes to parents, methods said to be in use, priority given to specific musical concepts and activities by the teachers, and the resources used by them, both teaching materials and support organisations. The results showed that many of the respondents based their teaching on a combination of various teaching approaches, materials and support networks. These results are considered in the light of the argument that music education methodologies cannot be combined successfully. The current study argues that in this form of music education music education eclecticism is widespread, that Orff and Kodaly methodology are dominant, and that parent participation is highly valued in such music groups. It was also found that this form of introductory music education is growing in popularity, and that the group of teachers studied appeared to comprise a strong support network, showing a high level of willingness to share teaching ideas.

Internet address (if published online):

The Pedagogical and Aesthetic Value of Hermann Schroder's Instructional Quartets for Intermediate String Quartet  
by Madonna Frances McMahan

MMus thesis, College of Music, Visual Arts and Theatre, James Cook University, Queensland, 2001.

Page length: 304 pp.

Supervisor(s):

Summary: Not available

Internet address (if published online):

The Relationship of Music Discrimination Training to Reading and Associated Auditory Skills.

by Olive McMahon

MEd(SpEd) empirical project report, James Cook University, Queensland, 1976.

Page length: 49 pp.

Supervisor(s): Prof James L. Parker and Dr John F. Jacobs

Summary: An intact class of Grade 1 children was exposed to teaching experiences in music involving the discrimination of major and minor triads. Raw scores of this group on tests of reading achievement and associated auditory skills were then compared with those of another intact Grade 1 class. Statistically significant differences favouring the 'treatment' group were found between test scores on word recognition, reading achievement, auditory discrimination between pairs of chords, sound blending and auditory closure. Implications of these findings for the teaching of phonics and reading are discussed.

Internet address (if published online):

The Study of Musical Composition in Junior Secondary School Students

by Ros Mcmillan

MEd thesis, Faculty of Education, La Trobe University, Victoria, 1991.

Page length: 440 pp.

Supervisor(s): Dr Ramon Lewis and Dr Warren Lett

Summary: The research examines the work of the first year secondary school students involved in a classroom music program based on musical composition. A case-study procedure is used to investigate both the processes used and the quality of the work produced by students when composing music. A further area of investigation concerns the relationship, if any, between the amount of instruction given to students and the resultant products. The place of music in the school curriculum and the factors which have influenced the direction of music syllabi in the curriculum are discussed. It is observed that there has been a far greater emphasis on the re-making, rather than on the making, of music and that there have been attendant problems as a consequence. A review of some aspects of creativity in music is provided and connections are made between creativity and musical composition. The establishment of a classroom programme, consisting of seven compositional projects, is examined. The resultant compositions, numbering 35 in total, are notated and a detailed investigation of them is undertaken using two methods of analysis. The first is a qualitative study of the processes adopted by the students while composing, and the second is an evaluation of the pieces through ratings given by professional musicians. Consideration is also given to the effects of three different instructional conditions on the students and their products. The results of the study indicate that all students are capable of producing musical compositions and that in the process they are involved in a type of improvisation. It is argued that the role of the teacher is critical for providing content which may affect the styles of thinking employed and subsequently the quality of the work. In addition, the study arrived at a conceptualisation of the compositional processes of twelve year old girls.

Internet address (if published online):

'A Terrible Honesty': The Development of a Personal Voice in Musical Improvisation

by Ros Mcmillan

PhD thesis, Faculty of Education, University of Melbourne, Victoria, 1996.

Page length: 371 pp.

Supervisor(s):

Summary: Courses of study in musical improvisation are to be found in every state in Australia, mostly with a

focus on the performance of African-American music or jazz. In the vast majority of these, the emphasis is on those styles which were conceived and developed up to the end of the 1950s and the beginning of the free jazz era. However, there is one course which, although it is rooted in African-American music, promulgates the notion that Australian students in the 1990s should endeavour to develop a personal musical 'voice'. This is Improvisation Studies, a three year degree program at the Victorian College of the Arts in Melbourne, Australia. This study sought to clarify what was meant by a personal voice by monitoring the development of selected students. Given that the notion of a personal voice as an outcome is a novel one, the study adopted an investigatory discovery-based approach. This required intensive study of selected students on the grounds that personal voice development manifests itself in different ways. A second major purpose of the study was to investigate factors which affected the development of the personal voice. Key factors included the ways in which the VCA course encouraged the development of this voice as well as the characteristics that students brought to the course and which possibly reflected their musical and educational backgrounds. A review of the limited literature in this field suggested that characteristics of a personal voice were a lack of dependence on past styles and the ability to take artistic risks, while close musical relationships often played a part in the development of new styles. These factors were the basis by which the development of the participants in this study was examined. A case study approach was used to investigate ten students throughout the three years of their degree of Bachelor of Music (Performance). Data were collected by observation, interview and journals completed by the participants. Observation was carried out on weekly Ensemble Workshop classes as well as the three end-of-year recitals, at which their musical voices were heard. It was found that five of the ten participants had developed a personal voice as defined by the study, while three had not and two others had withdrawn from the VCA. The personal voices of the participants were manifested through their instrumental sound as well as the material they performed which, in all cases, was original music. There was some evidence that those who developed a personal voice had undertaken some tertiary study prior to entry to the VCA, and were older and had been improvising longer than those who did not develop a personal voice. The effects of musical and educational background appeared to be a factor in the development of a personal voice but the evidence was not substantial. As supported by the literature, the study showed that the development of a personal musical voice can occur when people are free from a dependence on conventional jazz styles and are able to take artistic risks in seeking their own sound. Musical relationships also assist musicians to develop a personal voice, although even those in the study who were deemed to have not developed such a voice sought kindred spirits with whom to perform. The study showed that improvisation provided a means of assisting people to realise their own personal expressivity, while the production of new and original material contributes to the growth of the musical language in general.

Internet address (if published online): <http://eprints.unimelb.edu.au/archive/00000219/>

The Effects of Skill Specific Training in the use of Audiation, Enactive Reflection, and Tonal Chroma Concepts on Written Dictation and Sight Singing Skills and some Emergent Relationships

by Margaret Mcmurtry

MMusEd thesis, Conservatorium of Music, University of Sydney, New South Wales, 1994.

Page length: pp.

Supervisor(s):

Summary: This study investigated the effects of different types of training on the acquisition of sight-singing and written dictation skills of forty eight adolescent students at varying levels of musical development. The subjects of the study were Year 8 students attending a middle class, coeducational, suburban, Steiner School, who were randomly assigned to three groups, two treatment groups and a control group. Two ten-minute training lessons were administered to the treatment groups each week over a period of thirteen weeks. Subjects in the sight-singing treatment group were taught to sing from traditional notation using solfa syllables, and subjects in the written dictation group were given experience in listening and translating sounds into solfa syllables before attempting to notate them. In both groups tonal chroma concepts, audiation skills and reflective thinking were emphasised. Rhythm was used as a device to group the pitch notes into tonal patterns within melodies. At the end

of the treatment period all three groups were tested on three researcher-designed tests; a multiple choice audio-visual group test, a group written dictation test with open-ended answers, and an individual sight-singing test. Importantly, treatment differences accounted for 30% of the variance on the sight-singing test ( $p < .000$ ). A subsequent factor analysis of the criterion variables isolated two factors, namely, a common musical attributes factor, Factor 1, with factor loadings of .83 on the open-ended test and .88 on the sight-singing test, and an audio-visual factor, Factor 2, with a loading of .96 on the original audio-visual test. A subsequent analysis of covariance demonstrated that group treatment had a significant effect ( $p < .000$ ) on Factor 1 and, in fact, accounted for 24% of the variance

explained by Factor 1, but not Factor 2. The training given to the sight-singing group allowed for more successful and faster skills development than the training given to the written dictation group. However, both types of training allowed subjects to achieve better results than those subjects in the control group who received no specific training in either skill. Correlation coefficients among the control variables of prior experience, tonal imagery aptitude, sex, and age indicated varying degrees of influence on subjects' test results. Results of this study imply that the sight-singing and written dictation skills require skillspecific training, and that skills required for written dictation are best acquired after some skill in sight-singing is accrued. Both skills ultimately rest on the ability to audiate, and to reflect on performance, while at the same time drawing on a cognitive construct built from the interaction of perception and concept formation. Written dictation skills, however, appear to require even more, and thus represent the pinnacle of notational skills.

Internet address (if published online):

The effects of skill specific training in the use of audiation, enactive reflections, and tonal chroma concepts, on written dictation and sight-singing skills and some emergent relationships

by Margaret Mcmurtry

MMusEd thesis, Conservatorium of Music, University of Sydney, New South Wales, 1994.

Page length: 245 pp.

Supervisor(s):

Summary: Not available

Internet address (if published online):

Using Computers for Music Composition: An Investigation of Student Learning Processes

by Peter Mcphail

MEd research paper, Faculty of Education, Deakin University, Victoria, 1999.

Page length: pp.

Supervisor(s): Assoc Prof Robin Stevens

Summary: With the advent and development of the use of computer technology within our schools over the past ten years, the researcher has observed an awareness by staff, particularly in visual and performing arts, for the need to keep abreast of changes that modernity creates. The adoption of computer technology into the music classroom has hopefully provided increased opportunities and learning experiences for students within such environments, but there are limited numbers of research studies pertaining to music learning within computer environments to substantiate this. This, combined with the computer's relative infancy as a pedagogical tool, has created an area of interest for the research which has resulted in the present study.

In the pre-digital age, Krathwol, Bloom and Masia's (1966) text, *Taxonomy of Educational Objectives*, was published and was rapidly accepted and absorbed by educational institutions as a guide for the sequential development of learning processes (knowledge, comprehension, application, analysis, synthesis, and evaluation). It was decided, after examining the text and acknowledging its significance within educational communities, to use it as the basis for a research project to support and examine the existence and application of the upper three

learning processes – analysis, synthesis, and evaluation – within a digital environment.

Three year twelve students participated in the project which involved them in a compositional task that required the use and development of a chosen rhythmic motive into a musical composition of sixty seconds duration. The tasks were completed over a period of ten weeks to a high standard and the students were essentially responsible for their own learning. The intention of the research was to provide findings that would: (i) ascertain whether the upper three learning process levels take place; (ii) examine the extent to which high-level learning takes place; and (iii) ascertain that, if such learning takes place, how high-level learning is facilitated within such an environment. The research findings were that the three higher-level learning processes of analysis, synthesis, and evaluation did take place and occurred within an extent range of medium to high. It was also found that high-level learning was facilitated through a number of factors:

(i) an intensively focussed mode of engagement based on visual orientation and auditory focus; and (ii) the computer's facility for identical reproduction of work in progress, immediacy of feedback, and step-time/real-time input and edit options. In conclusion, it is suggested by the researcher that, by engaging students with a compositional task within a computer environment, a more viable and valuable alternative to 'traditional' teaching methods is available and that this alternative method provides considerable improvements leading towards a quality educational experience.

Internet address (if published online):

Ear Training through Group Instrumental Performance  
by Gary Edward Mcpherson  
MMusEd minor thesis, Indiana University, Overseas - USA, 1982.  
Page length: 290 pp.  
Supervisor(s): Prof Leon Fosha

Summary: Not available

Internet address (if published online):

Factors and Abilities influencing the Development of Visual, Aural and Creative Performance Skills in Music and their Educational Implications  
by Gary Edward Mcpherson  
PhD thesis, University of Sydney, New South Wales, 1993.  
Page length: pp.  
Supervisor(s): Assoc Prof Ken Sinclair

Summary: In this study a theoretical model was devised to describe a 'balanced' approach to instrumental training and to clarify the relationship between five musical performance skills. Re-creative visual forms of performance were defined as an ability to perform a repertoire of rehearsed music proficiently, and an ability to sight-read music without prior rehearsal. Re-creative aural styles of performance were defined as an ability to perform music from memory, where music was memorised using notation and then re-created aurally, and play by ear, where music was both learned and reproduced aurally. Creative musical performance was examined through an analysis of subject ability to improvise in both 'stylistically conceived' and 'freely-conceived' idioms. This model led to the implementation of a research program which aimed to answer five questions. A first priority was to examine the strength of association between each of the five identified performance skills. An extension of this analysis was to investigate other factors which might impact on each skill and to use multiple regression to predict outcomes for each of the five styles of performance. During the study the model was expanded to include four factorially derived questionnaire scales and, using path analysis, the model was refined to capture the most salient relationships among the five methods of musical performance. The major purpose of the study was to test the

assumptions of the theoretical model, which propose that an ability to perform rehearsed music proficiently and improvise will be influenced by the capacity of an instrumentalist to perform music by sight-reading, from memory and by ear. Using a randomised sample of high school aged instrumentalists the study focussed on the critical stages of development which occur after the first couple of years of learning an instrument, and which probably help determine whether a musician will continue active participation into adult life. Clarinet and trumpet students who were preparing for an Australian Music Examinations Board performance examination were chosen in order to restrict and define the parameters of the study. The results of the study are relevant to research in instrumental pedagogy in its widest sense, as well as to external examination bodies throughout the world, since up to 100,000 students undertake these performance examinations in Australia every year, and many more in similar systems overseas. Findings suggest a number of important relationships in the development of skill on a musical instrument. Path analysis suggests that these links may be both direct and indirect. In the theoretical model tested during this study an ability to sight-read plus variables associated with Length of Study were found to influence an ability to perform a repertoire of rehearsed music proficiently. A strong connection was evident between an ability to play by ear and improvise. Ability to sight-read was shown to be influenced by an ability to play by ear. Ability to sight-read and play by ear were shown to influence an ability to play from memory. In addition, important relationships were found between the factorially derived questionnaire scales of Length of Study, Early Exposure, Enriching Activities and Quality of Study, and the five aspects of musical performance. For example, variables associated with an ability to 'think in sound' were most strongly correlated with an ability to play by ear and improvise. In contrast, variables associated with the factorially derived questionnaire scale Length of Study were most closely associated with an ability to sight-read and perform proficiently a repertoire of rehearsed music. The 'balanced' approach to instrumental training described in this study concentrates on an explanation of the relationships among five performance skills. These five skills were theorised to comprise the essential characteristics of a 'balanced' approach to instrumental training, and important to an overall concept of musicianship. Although continued validation of the theoretical model and complementary models is in order if the results are to be accepted as credible, the study extends previous research in instrumental pedagogy, particularly by viewing the skills and questionnaire scales as part of a process of effects. Ultimately the theory developed in this study will depend on whether further research confirms the relationships proposed in the model, whether these skills are amenable to interventions which lead to improved performance, and whether teaching practice based on the model demonstrates that musicians do in fact benefit in a number of ways from added exposure to aural and creative forms of performance. Testing alternative models and cross-validating results as part of the model-building process will leave researchers in a better position to more confidently interpret the findings of the study.

Internet address (if published online):

Artists in Schools Programs: Administrative and Educational Guidelines with reference to the Metropolitan South West Aboriginal Artist in Residence

by Jay Mcpherson

MEd(Creative Arts) major research project, University of New South Wales, New South Wales, 1993.

Page length: 80 pp.

Supervisor(s): Dr Peter Thursby

Summary: This study is concerned with artist in schools programs - their advantages and disadvantages and the most effective way in which they should be designed, implemented and administered. A review of literature based on artist in schools is presented as are segments from relevant departmental documents. From this information the advantages and disadvantages are made clear. The Metropolitan South West Region's Disadvantaged Schools Program Aboriginal Artist in Residence program is examined in light of the administration of the program for 1993. It is then looked at in terms of the advantages and disadvantages realised in the literature. Recommendations are made for the future administration of the program for the Region.

Internet address (if published online):

An Analysis and Comparison of Three Interpretations to the Kodály Philosophy  
by S.L. Meehan  
MA(MusEd) research paper, Department of Music, Monash University, Victoria, 1997.  
Page length: 46 pp.  
Supervisor(s): Mr Andre De Quadros

Summary: Not available

Internet address (if published online):

Music Computers and their Application by Teachers in the Secondary Classroom in NSW  
by Bradley M. Merrick  
MEd research project, University of Western Sydney, New South Wales, 1993.  
Page length: 124 pp.  
Supervisor(s):  
Summary: Not available

Internet address (if published online):

The relationship between self-efficacy and self-regulated behaviour within a secondary school music technology based creative learning environment  
by Bradley M. Merrick  
PhD thesis, School of Music and Music Education, University of New South Wales, New South Wales, 2006.  
Page length: 394 pp.  
Supervisor(s): Prof Garry McPherson

Summary: This study employed the theoretical framework of Albert Bandura's social cognitive theory, to investigate how differing levels of self-efficacy impact on both the type and degree of self-regulatory behaviour employed by the students when composing music in a high school music program. The literature review revealed an abundance of related research suggesting a strong relationship between self-efficacy and self-regulated behaviour in the 'core' academic domains of education. In contrast, there was no specific research found that had examined self-efficacy and self-regulation in the context of students composing music.

An independent school in Sydney served as the research site, with sixty-eight students of varied year levels and musical experience participating in the study. Students used stand alone computers, the software 'Cubase' and MIDI keyboards as they completed a task that involved creating an original piece of music in a genre of their own choice, over a series of four composition sessions.

A mixed methodology was employed to determine if the influence of the students' self-efficacy beliefs upon their self-regulation in a creative activity were consistent with existing research. Data were collected using a mixture of weekly measures and self-report scales, combined with a variety of questionnaires, logs, tally sheets and interviews. Eight variables, including the self-regulatory sub-processes of goal setting-strategic planning, intrinsic motivation, goal orientation, task expectation, time on task, task completion, monitoring were analysed together with an additional variable, defined as creative ability, to determine if evidence could be found of a relationship between self-efficacy and these specific behaviours while composing.

The results suggest that the pre-task (Week 1) measure of self-efficacy was closely associated with the students' use of the eight self-regulatory dimensions as well as their perceived level of creative ability. Weekly self-efficacy measures also suggested that students' employ self-regulated sub-processes proportionally to their respective levels of self-efficacy. Importantly, the more efficacious students employed a wider and more sophisticated

repertoire of self-regulated behaviour when composing in contrast to the less efficacious students. Self-efficacy was also identified as a key factor amongst students who were initially identified as being naive self-regulators, but who through the duration of the task, modified their behaviour to become more skilful self-regulators. Throughout the study, the consistent level of interaction between self-efficacy and the use of self-regulated behaviours were aligned with findings in the core 'academic' disciplines of education.

Internet address (if published online): <http://www.library.unsw.edu.au/~thesis/adt-NUN/public/adt-NUN20060801.224059/index.html>

Current Admission Criteria for Texas Master of Music Degree Programs in the Areas of Piano Performance, Piano Pedagogy, and Music Education with Piano Emphasis

by Yvonne E. Michalski

MMus(MusicEd) thesis, Meadows School of the Arts, Southern Methodist University, Overseas - USA (Texas), 2000.

Page length: 71 pp.

Supervisor(s): Dr James Ode

Summary: Administrators in postgraduate music degrees use a variety of admission criteria in the selection process of student applicants. These components are reliant on the particular school's emphasis and weighting of particular guidelines. In addition, all of the admission elements are perhaps not always communicated and stated in policy documents for faculty. Ultimately, these factors determine a level of success for both the student and the long-term success of the tertiary school curriculum. Students can benefit from viewing not only a general criteria list but from referencing the specifics of degree specialisation admission requirements before deciding to pursue Master of Music (M.Mus) studies at a given university. There is little existing research conducted in the area of undergraduate and postgraduate music admission criteria. Furthermore, there is a need for more current studies which follow regional trends in admission criteria both in the United States and abroad.

The purpose of this descriptive study was to determine general and specific Master of Music admission criteria and their weight. A study of the 20 Texas colleges, which offer masters level degrees with piano emphasis, was undertaken to determine the emphasis of certain criteria. It was deemed important to not only investigate the spectrum of general graduate entry criteria, but also to determine specific departmental admissions policies (in this case performance, pedagogy and music education).

The results of this research showed that the most frequently offered piano-related Master of Music degrees were in performance and music education. Among general M.Mus admission criteria, all of the music units used transcripts. Other frequently used general criteria were Grade Point Average (GPA), audition, and a designated undergraduate degree. The General Record Examination (GRE) test appeared prominently on the list of overall masters level admission criteria, even though it was not generally considered an essential indicator of student success in postgraduate programmes. The specific ranking of criteria in the masters level piano performance programme revealed that the audition performance and level of musicianship were considered most important. Teaching experience and a teaching audition/tape were assigned a low weighting by a significant number of music units (i.e. colleges and universities) in postgraduate entry to the piano pedagogy programme. For music education applicants, the GPA, interview and level of musicianship, were all regarded as vital admission criteria. The entry requirement ratings showed significant variations in weighting among the three postgraduate degree programmes in the majority of schools.

This study provides useful data regarding standards of criteria and the need for standardisation in the future. It will become essential to analyse case studies of a variety of different music schools in order to view currently changing admission trends. With the emphasis on accountability in twenty-first century education, tertiary institutions are challenged to design and implement effective models of admission criteria at all academic levels. Hopefully in the future, prospective postgraduate music students will deal with clearly defined institutional regulations and requirements in admission criteria.

Internet address (if published online):

### Dalcroze and Piano Playing

by B. Michell

MMusEd thesis, Department of Musi, University of West Australia, Western Australia, 1989.

Page length: pp.

Supervisor(s): Assoc Prof Helen Stowasser

Summary: This study examines the ideas of the Swiss music educator, Emile Jacques-Dalcroze (1865-1950) concerning piano playing and piano teaching. It identifies his contribution to the development of keyboard pedagogy in the 19th and 20th centuries. It demonstrates how Eurhythmics can be applied not only to the development of a student's aural ability, but also to the development of keyboard technique. Dalcroze's interest in the phenomenon of rhythm as expressed through movement of the human body brought him into contact with the thinking of Jerome-Joesph de Momigny and Mathis Lussy. Their influence played a significant part in the evolution of Dalcroze's ideas, the conclusions of which were to be corroborated by the research into learning and human development carried out by Edouard Claparede and Jean Piaget.

Internet address (if published online):

### Towards an Improved Model for Senior-Secondary Music Education: A Multi-Faceted Perspective

by William E. Miles

PhD dissertation, Monash University, Victoria, 2006.

Page length: 576 pp.

Supervisor(s): Glenn Rowley and Prof David Aspin Dr Smith

Summary: This thesis is concerned with some of the major dilemmas in modern senior-secondary music education: attracting enrolments, devising relevant and engaging curriculum that is rigorous and capable of satisfying a range of future aspirations of music students, dealing with the disparity of students' prior learning and experience levels, issues affecting pedagogy in an increasingly outcomes-driven environment, and so forth. The aims of this research are to improve the rigour and relevance of centralised, state-administered senior secondary music programmes via a multi-faceted approach that acknowledges the complexity and probable inter-relatedness of these dilemmas. The proposed approach provides a framework for understanding the interplay between curriculum design and content, assessment issues, pedagogy, and preparation for further musical pursuits, especially post-secondary studies. Once these relationships are understood, the underlying and most critical problems can be exposed and solutions proposed that are cognisant of this complex interplay. While such a systems thinking perspective has been applied widely in engineering, business and various social structures, the integration of such an approach to consider the issues surrounding education as a system is indeed very novel. A case study of the (1995-2000) Victorian (Australia) Certificate of Education (VCE) music and music performance study designs is used to demonstrate the application of such a multi-faceted approach towards improving senior-secondary music education models. Essential to the case study is an identification of the various strengths and weaknesses of the VCE music study designs, isolating problems and understanding their nature and scope. This is achieved via a research design involving extensive use of surveys of five demographic groups (VCE music students and teachers, tertiary students from VCE backgrounds, and tertiary lecturers and faculty/department heads), interviews, and literature-informed analysis. Detailed statistical analysis is presented, synthesised and cross-tabulated with demographic data to provide the necessary insights into differing perspectives and perceptions. The advantage of undertaking such a detailed case study is its capacity to illuminate a broad range of issues and allow the nexus between the various facets under consideration to be explored thoroughly. Thus, the primary aim of the case study is to enable an understanding of the complex interplay of factors at both macroscopic and microscopic levels. A secondary aim of the case study is to demonstrate that workable solutions to improve the rigour and

relevance of the VCE music subjects can be, and indeed should be, devised from within such a multi-faceted perspective.

Based on the insights obtained from the case study research, arguments for changes to the curriculum and assessment practices for each of the subjects are presented. Further, improved models of curricular content and assessment instruments are designed that consider their nexus with each other as well as with pedagogical issues and preparation for further musical pursuits. Implications for improvements to senior secondary music pedagogy, a consequence of modifications to curriculum and assessment, are discussed. Many of the recommendations of this research, as well as these proposed modifications, were adopted for the re-designed and re-accredited VCE music studies of 2000-2005 and beyond.

This thesis thus makes significant contributions to policy-making, pedagogy, performance assessment methodology, and music education in general. It features an eclectic approach, drawing upon both quantitative and qualitative analysis, socio-historical research, and combined with a systems thinking framework. It is a novel attempt to understand the complex interplay affecting modern senior secondary music education in state-administered environments, and to demonstrate how this multi-faceted perspective is critical to achieving genuine and far-reaching improvements in music education.

Internet address (if published online):

The developing clarinet player : new multi-genre, pan-technical repertoire

by Bradley David Millard

MA(Research) thesis, Creative Industries Faculty, Queensland University of Technology, Queensland, 2007.

Page length: 145 pp.

Supervisor(s): Dr Adrian Thomas and Steven Dillon

Summary: Those undertaking the study of a musical instrument may focus on a specific genre of music or diversify through exploration of a range of styles and forms. Students wishing to gain insight into a variety of styles may seek guidance from a number of sources, particularly in their formative years. In the interests of achieving stylistic authenticity and in the absence of teachers with wide-ranging musical experience, the student may seek direction from repertoire and pedagogical resources. This research aims to address a deficiency in existing repertoire and teaching materials for the beginner to intermediate classical clarinet player by contributing to and extending current resources.

The thesis is presented in two parts - folio (60%) and exegesis (40%): The folio involves the creation of a series of original works written in a range of archetypal jazz, popular and classical music styles, aimed at providing a level of instructional support for both student and teacher in the achievement of stylistic integrity. This is realised through the inclusion of annotations and recommended practice strategies for each piece, as well as a general guide to style section. To be of further educational value to the student, compositions in the folio incorporate both traditional and extended techniques.

The exegesis reviews current leading instructional manuals and repertoire, discusses their strengths and weaknesses and identifies areas where resources are deficient. It analyses and presents an overview of compositions in the folio and provides a detailed commentary of the compositional process, using a selected work as an exemplar.

Given the nature of the folio, which is aimed at the young clarinet player and teacher and commences with advice on style followed by a series of compositions, the exegesis precedes the folio in this thesis.

Internet address (if published online): <http://eprints.qut.edu.au/16683/>

Cognitive Processes in Learning New Music

by Yvette Millard

MEdSt thesis, Faculty of Education, University of Newcastle, New South Wales, ????

Page length: pp.

Supervisor(s): Dr R. Cantwell

Summary: Not available

Internet address (if published online):

Group devised performance: The study of a group devised performance piece as a rehearsal method in a high school environment

by Christina (Lucy) Milne

MA(Hons) thesis, Faculty of Performance Fine Art and Design, University of Western Sydney, New South Wales, 1998.

Page length: pp.

Supervisor(s):

Summary: Using the research methods from grounded theory and action research, the study examines a research method used for the development of a Group Devised Performance Piece. It details and analyses the process used in the transactional system of change and action/interaction resulting from the specific conditions that surrounded the Group Devised Performance, and examines the products of that process: the written script and the final performance. The study was conducted with a group of HSC 2 Unit Drama students at a non-government high school in March 1996. The performance formed part of an assessment program for these students and was student devised and student driven. The research methods included the collection of data in questionnaires, the maintaining of detailed daily records, video tapes, photographs and the compilation of the written script. Like any series of rehearsals, the process produced surprising and unplanned consequences (outcomes) and provided an environment that encouraged interaction and involvement, companionship and competition, humour and tension. The performance that resulted was lively, physical, intellectual, musical and entertaining.

Internet address (if published online): <http://library.uws.edu.au/adt-NUWS/public/adt-NUWS20030902.114718>

The Effect of Pop / Rock Music Repertoire on the Music Achievement and Preferences of Lower Secondary School Students

by N. Mondia

MEd thesis, Edith Cowan University, Western Australia, 1994.

Page length: pp.

Supervisor(s):

Summary: This research tested the effect of using a pop/rock repertoire to teach selected music skills to lower secondary school students in a conventional school setting. Two Year 9 coeducational music classes from the same school were used for the experiment. The research was conducted in an experimentally controlled environment in which one class was the experimental group, and the other class was the control group. Measurements in changes of student achievements and musical preferences were the focus at the data collecting stages. Reported research indicates that students need to be motivated for learning to occur. One approach to motivation is the incorporation of pop/rock music in programs. However, popular music is only slowly finding its way into many school programs because many teachers lack vital resources such as skills, appropriate repertoire material and guidance. As a consequence, many of those teachers have questioned and continue to question the value of popular music in music education. The results of this experiment were statistically analysed and interpreted to determine whether the selected pop/rock repertoire significantly increased the achievement levels of those students. The analyses indicated that students using pop/rock repertoire for learning musical concepts, significantly increased their achievement levels from the pretest to post test stage but that both classical and

pop/rock repertoires were equally effective in increasing the achievement rate of students. All students had a higher preference for pop/rock music and a significantly lower preference for classical music.

Internet address (if published online):

A Catalogue of Selected Australian Folk-Songs for Use in School Music Programmes  
by J.M. Mooney  
MMus research project, University of Queensland, Queensland, 1985.  
Page length: 70 pp.  
Supervisor(s):  
Summary: Not available

Internet address (if published online):

A Survey of Literature in English regarding the Adolescent Changing Voice from the Turn of the Twentieth Century  
by Robert R. Moore  
MA(Qualifying) thesis, University of Queensland, Queensland, 1990.  
Page length: 95 pp.  
Supervisor(s): Dr R.K. Boughen

Summary: The purpose of this dissertation is to examine the writings in English concerning the adolescent changing voice, and thereby to trace the shift in understanding from the largely theoretical (and sometimes very emotional) arguments which were prevalent at the beginning of this century, to the very different and more recent conclusions borne of serious research done mainly in the United States of America. In virtually all cases, these writings and the views which were expressed in them originated from practical necessity. This examination starts in the United Kingdom where the need was to provide an adequate alto part in church choirs and the concern was largely with the loss of boy choristers as adolescence set in. The problem in the United States was much more acute (and a modus operandi urgently required) with the development of the junior high school, which meant that teachers faced classes (dedicated to choral activity) which were made up totally of adolescents. It becomes evident, when tracing the developing views contained in this literature (including the later substantiated findings), that there has been a steady evolution of safe, and practical methods for use by those responsible for the training of youthful voices.

Internet address (if published online):

A review of recent research on adolescent changing voices, including a recent survey of Australian youth  
by Robert R. Moore  
MA thesis, School of Music, University of Queensland, Queensland, 1995.  
Page length: pp.  
Supervisor(s): Prof M.G.W. Gillies

Summary: Not available

Internet address (if published online):

A Review of Recent Research on Adolescent Changing Voices, including a Recent Survey of Australian Youth

by Robert R. Moore  
MA thesis, University of Queensland, Queensland, 1995.  
Page length: 106 pp.  
Supervisor(s): Dr R.K. Boughen and Prof M.G.W. Gillies

Summary: The purpose of this thesis is firstly to examine current major research concerning the adolescent male changing voice with regard to the effect on choral singing. Over recent centuries, there have been a number of "rules of thumbs" with little or no factual basis which have been a part of the modus operandi of British and European chormasters, specially within the church. The first part of this thesis presents many of these ideas in the light of current medical knowledge, in an attempt to distinguish fact from fancy. Also considered in this first section is a summary of the current research findings from the United States of America. The second purpose has been to carry out field work amongst the youth of south east Queensland with two purposes in mind. One has been to see how the youth of this area compares with those of the United States, and consider what any similarities or differences there might be. The second has been to consider collectively the effect, if any, of the home and school environment on the attitude towards singing and the level of ability demonstrated by each individual. The field work involved testing some 290 boys on three or four occasions each over a two year period, and, as a result, a library of tapes has been created on which each test was recorded. The thesis concludes with a summary of the findings from both the research and the field work and makes recommendations for further research in this area. There is no doubt that it is quite safe for adolescent boys to sing during their adolescence, providing they are given proper guidance and tuition.

Internet address (if published online):

The Evolution of Industry Specific Education and Training in the Contemporary Popular Music Industry

by G. Moorhead  
MEd thesis, RMIT University, Victoria, 2002.  
Page length: 258 pp.  
Supervisor(s):

Summary: As the turn of the century and a new millennium approaches, success orientated industries are demanding new and higher levels of education and training from those seeking employment. This higher level of workforce skill and knowledge is seen as providing one of the key ingredients for growth as well as being necessary in order to cope with the complex technology and rapid changes characteristic of modern workplaces. Yet in Australia there is one industry that appears not to subscribe to these views. This industry has experienced quite rapid growth in both output and profits in recent years. It is also an industry highly dependant on the latest modern technology. Paradoxically, this industry appears to be indifferent to, if not deliberately dismissive of the importance of formal, industry-specific training. That industry is the popular music industry. This work will examine the nature and extent of the apparent indifference shown towards the importance of training and education by the contemporary popular music industry. It will seek to show that this apparent indifference is a function of a combination of unique or unusual conditions occurring within the industry, exacerbated in their effect by specific problems relating to the development and implementation of industry specific training. These problems relate both to the organisations responsible for the development of the programs and to the education and training institutions and systems responsible for their implementation. As the contemporary popular music industry in Australia is concentrated in the two major cities of Sydney and Melbourne, the bulk of the work will concentrate on events and developments in those two cities and with the training authorities controlled by the Victorian and New South Wales State Governments. In order to undertake this examination the work will describe in detail the make-up of the contemporary popular music industry, an industry which exhibits a number of unusual not just in its attitude to training, but also in that a large number of those engaged in the industry do so for motives other than economic return. While there are those who work in conventionally understood business roles for the various companies and enterprises that make up the industry, a much greater number are involved in the industry as artists. It is also an industry characterised

by a symbiotic relationships, where the activities of one sector provide income and profits for other sectors not directly in the original activity. For example, the playing of songs on the radio produces not just royalty income for the writers of the song played, but an increase in marked profile for the artist into income for recording the song. This market profile is then often translated into by the artist into income from other areas such as live performance. In selecting a workforce, the industry has preferred to promote from within rather than recruit experts from outside. Most unusually it appears to be an industry where it is possible for anyone to claim a role there appear to be literally no barrier to entry.

As a result of the unusual characteristics, this work will examine in detail the major occupation groups within the industry and explain the way in which training and education for these various roles has traditionally been conducted. The work will then track the development of training and education courses and programs intended to service those occupation groups.

Interest in education and training courses for the contemporary popular music industry grew slowly through the 1980s, facilitated mainly by industry conferences and government sponsored seminars. By the early 1990s, with an increasing amount of direct and indirect federal and state government assistance, formal training course had been designed, accredited and piloted, and industry peak bodies had been established. This work will examine that process in detail, paying particular heed to the extent to which the process seemed to be in tune with and prompted by the apparent needs of the industry. Both the role of government and the role of the industry will be the subject of detailed investigation as well as the process of development and implementation of the training courses themselves.

It will be the contention of this work that while this process resulted in the formation of industry peak bodies ideally place to facilitate education and training programs for the industry, the extent of the take-up of these programs was severely retarded by a number of other factors. These factors included the on-going and serious budgetary problems of the peak bodies, most particularly the national peak, AUSMUSIC which forced concentration away from the programs most directly suited to the industry. Further the manner in which tertiary institutions can introduce an operate courses also worked to the disadvantage of long term, stable development. Too often, the programs were introduced not from a desire to provide long term training for the music industry, but rather to fulfil short-term parochial needs of specific institutions.

As a result, over the past five years, the growth of formal education and training for the industry has not matched the pace of early 1990s. At the same time, most of the peak bodies have been wound up or significantly contracted their operations due to the curtailment of government funding. Ironically, this relative stagnation in the development of training has occurred at the same time as the industry has experience a resurgence of growth and the re-emergence of a much stronger local presence in overseas markets.

Despite this uneven evolution, it does seem that the idea of industry specific training is gradually becoming accepted and in the longer term will no doubt make a real contribution to a more adaptable music industry

Internet address (if published online):

Unison and Part-Playing Methods in Music Education as Determinants of Competition and Co-Operation among Students

by B. Moriarty

MEd dissertation, University of Western Australia, Western Australia, 1985.

Page length: 71 pp.

Supervisor(s): Dr Jim Macpherson and Dr Bill Tunmer

Summary: Small-group music classes offer an ideal opportunity to test Dreeben's (1968) model of schooling. It was hypothesised by Dreeben that when students perform the same task in the same social context, they can easily compare standards of performance. This tends to lead to competition among class members. When students perform different but complementary tasks which contribute to a group goal, they are more likely to co-operate. In small-group music classes, students are often asked to perform exactly the same task at the same time. This occurs whenever unison music is used in the lesson. When each class member has been learning to play the

same music, they can easily compare performance standards. This is because they are individually familiar with the work that each person is expected to master. Apart from peer evaluation, there is also the teacher's assessment, which often takes the form of open evaluation. It is expected that, under such conditions, student behaviour towards one another will be consistent with Dreeben's model; that is, students will tend to compete. Another important activity in the small-group music class, is the learning and performance of part-playing pieces. Duos and trios form a substantial part of the repertoire of most musical instruments. The hypothesis relating to the performance of different but complementary tasks can be tested when classes of two students play duos and classes of three students play trios. This ensures that each student has a different part to contribute and that there is a group goal which can only be attained through the combined efforts of class members. The present research involved the study of the development of behaviour patterns in small-group violin classes. The results indicate substantial support for the hypotheses. Probably the most informative finding, though, was the discovery of a common factor among those groups which not only failed to co-operate among themselves during their part-playing lessons, but were extremely competitive. In each of these groups, there was one student who was always less confident than the others in the same group. On the basis of this finding it was concluded that the hypotheses suggested by Dreeben are likely to be upheld, with qualification, in small-group violin classes equivalent to those which were included in this study.

Internet address (if published online):

An investigation into the factors that influence a music teacher's approach to teaching  
by Alexandra Felicity Morton  
BA(Hons) thesis, University of Canberra, Canberra, 2012.  
Page length: 226 pp.  
Supervisor(s): Anita Collins

Summary: Why do teachers adopt a particular approach to teaching? In an attempt to explore this question, researchers have investigated teachers' thinking styles, beliefs and personalities and the influence these factors have on an individual's approach. Studies have explored how these elements affect student outcomes in a range of academic fields. Much of this research has been conducted outside of Australia and little research has focused on these elements in the area of secondary music education.

This thesis investigates the factors that influence a music teacher's approach to planning and classroom practice in order to establish which factors are most significant. This research focuses on the influence of thinking styles, apprenticeship of observation, professional knowledge and personal learning preferences. These factors were identified through analysis of previous research. Results revealed a range of factors that teachers view as influential and effective.

This study used a qualitative research method of semi-structured interviews. Four currently practicing secondary music teachers were selected, all having completed their teacher training in the last five years. Participants completed a Herrmann Brain Dominance Instrument test to assess their dominant thinking styles. They also engaged in a semi-structured interview during which they were asked to rank the influences of 'apprenticeship of observation', 'university' and 'personal teaching preference' in their planning and classroom practice. The interview data was analysed using text analytics, through the Leximancer Program, and thematic analysis with the use of Framework tables.

The results have implications for universities, teachers and students. While participants ranked university training as being the highest influence, apprenticeship of observation was also seen as a significant factor in a teacher's approach; both school students and university students model their approaches on observed behaviours of their teachers. Teachers were found to adapt to a given situation despite what their thinking style had initially suggested. This finding indicates that a teacher's dominant thinking style does not dictate their approach to planning and classroom practice; instead, an individual's background and given teaching environment moulds his/her approach.

The results also emphasise the importance of face-to-face teaching thus questioning the apparent preference,

driven by economic pressures, for online rather than the more traditional face-to-face teaching models at university. It suggests that students model their practices through observing other teachers and that a lack of direct contact with teachers will limit the knowledge and skills students can observe and iterate. Therefore, online teaching may compromise the ability to deliver effective teaching for student learning.

In addition, the data highlights the need for ongoing professional development for practising teachers. This includes the observation of other teachers' planning and classroom practices, and ongoing professional conversations, as participants all commented positively on the influence of observing others in their current teaching position. The results highlight issues important in teacher education that require further investigation in a larger subsequent study. Improvement of teacher education and professional development courses will better prepare teachers and, by extension, will further benefit student outcomes in the classroom.

Internet address (if published online):

Violin Teaching in Sydney: A Preliminary Investigation

by K. Moss

MMusEd part thesis, Conservatorium of Music, University of Sydney, New South Wales, 1993.

Page length: pp.

Supervisor(s):

Summary: This thesis is a preliminary investigation into violin teaching in Sydney. The purpose of the study was to develop a descriptive profile of violin teachers in Sydney. The profile included personal information, current teaching responsibilities, educational and musical background, and teaching experience. Also, information was gathered on the resources teachers use, the teacher's teaching rationale and forms of teacher training suggested by the teachers. The data were collected through a mail questionnaire sent to the 152 violin teachers in Sydney. The response rate was 55%, and the results were based on data from 57 questionnaires, representing 1325 violin students.

Internet address (if published online):

Multicultural Music Experiences of University Undergraduate Music Students

by Catherine Mugenyi

MEd(Hons) thesis, Faculty of Education, University of Wollongong, New South Wales, ????

Page length: pp.

Supervisor(s): Dr Nita Temmerman and Dr Christine Fox

Summary: Not available

Internet address (if published online):

Some Aspects of Music Education in Victoria, 1860-1988

by Brian Murphy

PhD thesis, Faculty of Education, Monash University, Victoria, 1995.

Page length: pp.

Supervisor(s): Prof R.J. Selleck

Summary: This investigation presents an account of music education in state-supported elementary schools in Victoria following the settlement at Port Phillip in 1851 until the closure of the Education Department Branch in 1988. This is followed by a brief history of the state's conservatoria. As far as practicable, this study has been structured on a broadly chronological basis. The intention has been to present the achievements of the music

educators—some largely overlooked—against the paucity of state government financial support and encouragement. A brief account of the place of singing as a social behaviour modifier in nineteenth-century English schools and the concurrent development of Curwen's sol-fa opens the section on elementary school music. The music in Sydney Cove in 1788 is briefly presented and then moves to the settlement of Melbourne. Four major issues dominate the ensuing account of primary school music in Victoria—the specialist versus the generalist teacher, music training for generalist teachers, the struggle for official recognition by the competing vocal singing methods and the place of music in the school curriculum. The importance of the 1850s gold rushes and the contributions of Byatt, Lane and Irwin are discussed. The first section closes with the dismantling of the Music Branch in 1988. The final two chapters present the four conservatoriums that have contributed to advance music education in Victoria. This section opens with the Ormond Bequest and the establishment of the Melbourne University Faculty of Music. The controversial appointment of Marshall-Hall is treated in some detail and his founding of the University and Melba Conservatoriums lead to a major component of this section—the Heinze influence on tertiary and school music education. The conservatorium's contribution to school music embraces the children's orchestral concerts, the rise of instrumental performance standards and the school music camps, the appointment of Jones and the introduction of three new music degrees including one for school music. The influence of the Melba Conservatorium, its contribution to vocal training, its near closure due to financial pressures and rescue are detailed. The thesis concludes by reiterating the problems that are inherent in music education in Victorian schools.

Internet address (if published online):

The Place of Ethnomusicology in the Theory and Practice of Music Education

by Frank R.J. Murphy

MA(Qualifying) thesis, School of Music, University of Sydney, New South Wales, 1971.

Page length: 106 pp.

Supervisor(s): Dr Peter Sculthorpe

Summary: This thesis aims to answer three questions: (1) What is ethnomusicology? (2) What impact has this discipline had on music teaching, both in this country and elsewhere? (3) To what extent can current trends in the teaching of non-Western music in Western countries be of use in planning future developments in Australian music education? An initial task in conducting this investigation was to compile a list of printed material which was readily available. This survey revealed a reasonable amount of information in the form of syllabuses, books, journal articles, examination papers and conference reports. An examination of the bibliographies of American post-graduate research indicated that an extensive number of studies had been carried out in this field. Most considered the place of music from a particular culture in American education. The thesis consists of eight chapters. Chapter I is entitled The Present Situation. It attempts to define the term ethnomusicology and goes on to examine the place of folk and non-Western music in Australian schools. Chapter II deals with speculative studies in this field, while Chapter III is concerned with classroom experiments in this area. The case for the inclusion of non-Western music in Western education is developed in chapter IV, while the problems of curriculum construction are considered in Chapter V. The methods of implementing a programme are examined in Chapter VI and Chapter VII focuses the argument to this point on Australian aboriginal music. Conclusions are drawn in Chapter VIII and this is followed by two appendices. The thesis concludes with an annotated bibliography of unpublished research studies and a list of sources consulted.

Internet address (if published online):

The Place of Jazz in Music Education

by Frank R.J. Murphy

MA(Hons) thesis, School of Music, University of Sydney, New South Wales, 1974.

Page length: 431 pp.

Supervisor(s): Prof I. Spink and Dr E. Gross

Summary: The investigation had four aims: (1) to examine the assumptions underlying group instruction in the appreciation and performance of jazz, (2) to survey the place of jazz in formal education throughout the world, with special reference to (a) the historical development of programmes and (b) recent course offerings, (3) to outline the background of research and opinion regarding the teaching of jazz at all levels of education and (4) to apply the results of the above studies to a reappraisal of the place which jazz should occupy in music education in Australia. The thesis proper consists of ten chapters. Following an introduction, the philosophical basis of jazz instruction is examined. From that point onwards, the subject is approached through reference to the various levels of education--primary, secondary, tertiary and adult education, with further divisions within each level where this was necessitated by the scope of the material. Chapter X comprises a set of conclusions. This is followed by a list of theses and dissertations and a selected bibliography. Two further volumes accompany the thesis itself. The first contains translations of foreign language material, while the second consists of arrangements suitable for use with jazz ensembles at the secondary school level.

Internet address (if published online):

Australian perspectives on Indigenous music education

by Phillipa Murphy-Haste

BMus(MusEd)(Hons) thesis, Sydney Conservatorium of Music, University of Sydney, New South Wales, 2010.

Page length: 75 pp.

Supervisor(s):

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

Internet address (if published online): <http://hdl.handle.net/2123/5902>

The Place of the Arts in the Secondary School with Special Reference to Music and Graphic Art in the Junior High School

by D.H. Murray

BEd thesis, University of Western Australia, Western Australia, 1956.

Page length: pp.

Supervisor(s):

Summary: The purpose of this practicum is to deal with the aspect that, once a student has reached secondary level, more emphasis is placed on public examinations and academic studies, which push music and art into the background, to such an extent, that many a student loses contact with them altogether. The whole question will

be considered from three points of view. Firstly, 'Secondary education and the place of the Arts' (Chapters 1 & 2); secondly, 'Modern development abroad with problems associated with their implementation' (Chapters 3 & 4); and thirdly, 'What is being done in our schools and a looking forward to what we can do in the light of modern thought in music and art' (Chapters 5 & 6).

Internet address (if published online):

Applications of Contemporary Music to the Classroom

by Douglas W. Myers

BMus(Hons) thesis, University of Adelaide, South Australia, 1970.

Page length: pp.

Supervisor(s):

Summary: Not available

Internet address (if published online):

Some Teaching and Learning Problems Related to the Performance of Twentieth Century Piano Music

by Sandra Janette Nash

BMus(Hons) thesis, University of Sydney, New South Wales, 1971.

Page length: pp.

Supervisor(s):

Summary: Not available

Internet address (if published online):

Heather Gell: A Dalcroze influence in Australian music education 1924-1979

by Sandra Janette Nash

PhD thesis, The University of Sydney, New South Wales, 2011.

Page length: 338 pp.

Supervisor(s): Dr Peter Dunbar-Hall

Summary: This study examines the scope and nature of Heather Gell's professional work in music education during the decades from 1920 to 1980. Born in Adelaide in 1896, Gell trained first as a Kindergarten teacher with an emphasis on Montessori methods, and then as a specialist in Dalcroze music education. As a practitioner, she engaged in a wide range of music education activities during her professional life. These years spanned some important eras for Australia socially, politically, culturally and educationally.

Gell's work falls into four distinct but overlapping categories: community music projects, radio and television broadcasting, early childhood education, and Dalcroze teacher development. The scope of these activities shows how Gell applied the principles of Dalcroze Eurhythmics in various ways, thereby promoting an education in music which embraced listening, movement, and personal expression. This study explores the nature of each of these categories and accounts for the influence that Gell achieved for students, teachers, professional development and school curriculums.

The sources for this study include documents, interviews, programs for Gell's productions and demonstrations, letters, personal papers, scrapbooks with newspaper cuttings, archival material relating to teacher training colleges and the Australia Broadcasting Commission, lesson notebooks, photographs, professional journals, and a small amount of film and sound recording. Literature relevant to each category helps to situate Gell's work within the various contexts.

The study argues that, in the areas under study, Gell's impact on music education was wide and profound. This can

be accounted for in terms of her personality, her musicianship, the influences of certain practitioners in Australia and overseas, her networking skills, her opportunistic approach to new media, and her ability to capitalize on the skills of those around her to achieve her objectives. Through historical examination of a leading Dalcroze practitioner, the study also reveals issues relating to the dissemination of Dalcroze Eurhythmics within the Australian context.

Internet address (if published online):

Sight Reading at the Keyboard: A Study of its Problems in the Light of Past and Present Research into Verbal Reading Disabilities

by L. Naulov

MA thesis, University of Western Australia, Western Australia, 1990.

Page length: pp.

Supervisor(s):

Summary: This thesis discusses the following issues: natural language and musical language; language reading and music reading; pattern recognition in language and music reading; sensory and perceptual disorders; motor behaviour; and remedial approaches.

Internet address (if published online):

Lifelong Learning: Music Education for Adult Beginners

by Theresa Nazareth

EdD thesis, Faculty of Education, University of Western Australia, Western Australia, 1999.

Page length: pp.

Supervisor(s): Prof J. Chapman and Dr Sam Leong

Summary: To meet changing economic, social and personal circumstances, this study articulates a vision for a lifelong orientation to learning and emphasises the need for education throughout life and for a breadth of educational experiences. In particular, it identifies the need for lifelong music learning and argues that through the cultural aspects of education, individuals and societies can be better able to face the challenges of the new millennium.

The particular focus of inquiry relates to lifelong music education for adult beginners. The research is bounded in its focus on adults in Western Australia who are within the 35-50 year age range and who have had 0-5 years of formal musical training. This study aimed to develop a theory about Lifelong learning: Music education for adult beginners so as to arrive at a model for music education for novice musicians where provision and delivery of music learning experiences can accommodate their needs.

The research examined through data gathered from a variety of sources, the current situation in regard to access and availability of music making opportunities. It also investigated how programs are planned and delivered, as well as identified the factors which may impact on why adult novice musicians from different backgrounds and a range of experiences might begin or continue music studies.

The research reports on the results of document analysis and adult novice musician and music education provider participation in questionnaires and interviews. In response to musical traditions, individual needs and a changed social reality, this thesis presents a proposal for music education reform. This expanded orientation of education – education through adulthood and through music, is put forward as the developmental perspective for the twenty-first century. This expansive model encourages a reflection on conventional practices and current thinking, a balance of the triadic principles of equity, relevance and excellence, the development of human capacities and a recognition that education is everyone's responsibility.

It is argued that reforms without a focus on objectives – the enduring effects of education, will not achieve the desired effect. In terms of processes, the research encourages the balancing of competing priorities, coherence

including connectivity and linkages, shared understandings, supportive learning environments, competent providers and policy support. Some critical questions are raised to stimulate discussion and challenge established ideas on education generally and music education for adult beginners in particular. The reaffirmation of lifelong music learning in international music circles and the keenness of adult novices in music in Western Australia (WA) to be involved in music making experiences strengthens the case for enhancing the provision and delivery of music making opportunities and experiences to adult beginners.

Internet address (if published online):

Attaining Proximal Simulation in multicultural music education  
by Nishantha Rohan Nethsinghe  
PhD thesis, Faculty of Education, Monash University, Victoria, 2012.  
Page length: 361 pp.  
Supervisor(s): Assoc Prof Jane Southcott and Dr Peter De Vries

Summary: The doctoral research study entitled Attaining Proximal Simulation in Multicultural Music Education, enquires authentic multicultural musicking practices including authentic transmission approaches (teaching and learning) and also explores strategies used by Victorian school music programs to engender effective multicultural music education. This study is a continuation of research conducted for my Honours Degree of Bachelor of Education which investigated my own (multicultural) music teaching practice as a community artist in residence. This doctoral thesis is structured in the format of a Thesis by Publication and includes seven journal articles. To conduct a sequence of research studies that formulated this doctoral research project, a variety of qualitative methods were employed including a mixed method online survey. The academic research articles prepared for this research project are harnessed and joined via a thematic cohesive continuity, methodological connection and a theoretical underpinning that encapsulates the study as a whole. Four major themes emerged as the key phenomenological findings: The importance of multicultural music education; The engagement of artist in residence (to teach multicultural music in schools) as a most effective strategy; Transferring (and re-contextualising) multicultural music; and Attaining proximal authenticity in multicultural musicking practices. Contributing to the knowledge, transferrable concepts such as Inter-contextualisation, Intra-contextualisation and Proximal Simulation that can be used beyond the researched field were introduced addressing the identified gaps. This study confirmed the employment of expert culture bearers/artists in residence as the most effective approach to provide multicultural music education in schools that answered the Australian governmental policy expectations for the formation of future citizens who are tolerant, caring, compassionate and fair.

Internet address (if published online):

[http://arrow.monash.edu.au/vital/access/manager/Repository/monash:110831?queryType=vitalDismax&query="+nethsinghe](http://arrow.monash.edu.au/vital/access/manager/Repository/monash:110831?queryType=vitalDismax&query=)

Finding balance in a mix of culture and creating originality: How Sri Lankan/Australian students use music in their construction of self identity in multicultural Australia  
by Rohan Nethsinghe  
BEd(Hons) thesis, Faculty of Education, Monash University, Victoria, 2009.  
Page length: 95 pp.  
Supervisor(s): Dr Jane Southcott

Summary: This study explores the understandings of cultural diversity as enacted in multicultural music education and is located in Victoria, which is identified as the most culturally diverse state in Australia with a population that

comes from many countries and speaks many languages. This community reality is reflected in schools. Employing grounded theory, this phenomenological qualitative case study explores how Sri Lankan/Australian students use music in their construction of self identity in multicultural Australia. Semi-structured interviews were used to gather data that were analyzed using Interpretative Phenomenological Analysis. Three themes were identified as significant to the understanding of the participants concerning multicultural music studies. These themes are: Construction of self-identity, Development of respect and tolerance through appreciation of multicultural music and Benefits of community music making for school students. These findings contribute to the understanding in providing multicultural music education programs for students which appears to be a pressing global challenge. Conclusions and recommendation for future research are presented in the final chapter of the thesis.

Internet address (if published online):

An investigation into students' perceptions of the use of technology as a teaching tool in the music classroom  
by A.J. Newman

MEd thesis, University of Melbourne, Victoria, 2000.

Page length: pp.

Supervisor(s):

Summary: Music technology is an increasingly important focus in the compulsory music classroom programs of secondary schools but limited research has been undertaken on how it impacts on student learning. This study focuses on students' experiences and perceptions of music technology within an independent, coeducational college. It has not been the intention of the study to compare the effectiveness of music technology against traditional classroom techniques but rather highlight possible teaching applications when integrated into an established music program. Hence, the study has attempted to develop an approach to the use of music technology in the classroom environment. Data for the investigation took the form of questionnaires, structured interviews, participant observation and recorded lessons. From this data five themes were recognised, based on how students felt the technology was impacting on their classroom experiences. In summary, these follow. 1. With regard to effective learning in a music technology laboratory, students preferred activities involving a degree of structure. 2. Students recognised the inability of the technology to actually teach them anything at all, however, they were aware that technology is a useful aid in the learning of music. 3. Students recognised the differences/similarities between the music technology laboratory and the traditional classroom environment and how this affected their learning. 4. Students did not recognise gender as being a factor in their ability or inability to be successful using music technology. 5. Students were generally positive about music technology. Music technology can be a powerful tool when correctly used within the music classroom. This study tries to identify, from both student responses and the experiences of the researcher, ways that music technology can be used in order that effective learning can take place. Parallels are drawn from the learning theories of Vygotsky and Bruner and related to the experiences a student might have in a music technology Laboratory. A major focus for this study proposes the teacher as being a key element in the successful use of music technology and how this cannot be underestimated in the overall implementation of a successful program. The quality and relevance of the technical and professional support must also be of a high standard at all stages of music technology implementation.

Internet address (if published online):

GCSE music : Year nine and ten students' perceptions and enrolment intentions in relation to music education rationale and government educational policy

by Michael John Newton

MMusEd thesis, School of Music, University of Western Australia, Western Australia, 2008.

Page length: 339 pp.

Supervisor(s):

Summary: The international drive among western countries to shift from industrial to knowledge economies has

focussed considerable attention on education. United Kingdom government educational policy, influenced by the global knowledge economy, has shifted responsibility for learning work skills from the workplace to schooling and post-compulsory education. Government policy emphasises the importance of education's role in preparing students with the skills, knowledge and understanding required to enhance the United Kingdom's competitiveness in the global market. In contrast to the work-related emphasis of the wider educational context, music education emphasises the enrichment of experience. The value of music education is related to people's needs, and the functions it performs in their lives. Music education should be transformative, creative, enriching and relevant. Participation in music education is motivated by the intrinsic satisfaction of making music, rather than the extrinsic need for work-related competencies and qualifications. Music education competes for students with other subjects in the educational marketplace when the music curriculum ceases to be compulsory at age fifteen. Therefore, it is important to understand how students relate not only to music education, but also to the wider work-related educational context in which their subject participation choices are made. Therefore, the purposes of this study are twofold: (1) to establish an overview of how students perceive music education and the factors that influence their enrolment intentions, and (2) to establish an overview of how students perceive music within the wider context of education. Statements were chosen that were considered representative of the rationales for education presented by the government and the music education community. Questionnaires and interviews were developed using the statements, and were administered to a random sample of Year Nine and Ten (GCSE Music and non - GCSE Music) students. Music was not a relevant subject for most students. However, the perceptions of a small percentage of students (mainly Music students) did find music education relevant in the ways the literature suggested it should be. The most common influences on enrolment were perceptions of ability and enjoyment (or lack of). Despite the strong emphasis on work-related skills and qualifications in the wider educational context, students generally agreed that Music was a subject better suited to enhancing life and lifestyle than career options. However, reflecting the wider educational context, Music was perceived as being more careers/future study orientated than transformative, creative, enriching and relevant.

Internet address (if published online): [http://repository.uwa.edu.au:80/R/-?func=dbin-jump-full&object\\_id=10043&silolibrary=GEN01](http://repository.uwa.edu.au:80/R/-?func=dbin-jump-full&object_id=10043&silolibrary=GEN01)

The impact of exposure to Chaozhou Xianshi music on pre-service teachers' development as music educators  
by Chun-Hoi Daniel Ng

PhD thesis, University of New South Wales, New South Wales, 2006.

Page length: pp.

Supervisor(s):

Summary: Recent music educational reforms in Hong Kong stress the need to cultivate students' understanding toward Chinese music. However, research indicates that Hong Kong music teachers lack sufficient confidence and valuing to teach Chinese music. Based on this background, the purpose of this study was to address the need to train teachers with the confidence and skills to teach Chinese music. An indigenous genre, Chaozhou xianshi music was introduced as a focus of study because the genre is considered to be a useful mediator for teachers and their students to understand and appreciate Chinese music. The study comprised two inter-related parts. Part I included fieldwork in xianshi music, semi-structured interviews with xianshi musicians and literature review that investigated the theory, teaching and learning of xianshi and Chinese music. Based on the findings of Part I, Part II involved a Pilot and Main Study that were designed to trial a pre-service teacher education programme at the Hong Kong Institute of Education that would prepare trainees to undertake the teaching of xianshi and Chinese music. A xianshi music ensemble was formed to expose the trainees to practical experiences of the genre. During their final teaching practice session, the trainees were asked to design and teach xianshi and Chinese music in schools. Qualitative data were collected from interviews and an analysis of video-recordings of their teaching. Findings revealed that a sequenced exposure in xianshi music was advantageous for the trainees to develop their potential and competence to teach Chinese music, as was evident in these trainees' teaching approaches and implementation. Findings suggest that Hong Kong music teachers should adopt the techniques proposed in this

study. Importantly, music teachers should demonstrate their role as transmitters of musical heritage and be capable to design and implement effective lessons, to involve their students to practical experiences in traditional Chinese music, and to develop their students intellectually and artistically so that they become informed consumers of their own and other musical traditions. In the long run, these approaches may help to increase the valuing of Chinese music and culture among students and citizens in the society more generally.

Internet address (if published online): <http://www.library.unsw.edu.au/~thesis/adt-NUN/public/adt-NUN20060815.110336/>

The effects of Russian piano pedagogy on Vietnamese pianists, with comparisons of effects of Vietnamese piano pedagogy and UK piano pedagogy

by Minh Thanh Nguyen

PhD thesis, School of English, Media & Performing Arts, University of New South Wales, New South Wales, 2007.

Page length: pp.

Supervisor(s):

Summary: Cultures in contact over a considerable period influence intellectual traditions, practices and habits relating to musical expression and the manner of teaching it. This study investigates the effects of different cultural contacts on Vietnamese student pianists, especially from Russian-style piano pedagogy and associated educational ideas and methods in music conservatoires. The purpose of this study was to compare various teaching approaches and learning styles, and the reactions of Vietnamese students to three different sources of training of piano teachers: Russia, Vietnam and England. Different sources of training affected piano pedagogy, and different musical traditions affected expression in piano performance, especially where students are from a cultural background different from that of their teacher. Observations of actual piano lessons were undertaken, and data were also obtained from interviews and questionnaires and analysed statistically. Results are reported and discussed in relation to four prominent features of the Russian piano school: achieving a powerful and substantial sound; the requirement for "singing" quality on the piano; the solid technical training which requires an enormous amount of practice time; and the necessity to play from memory. These are four prominent features of the Russian piano schooling. In addition, Vietnamese students' problems regarding rhythmic accuracy highlight an inherent difference between the Vietnamese and Russian piano school. Major differences and similarities in teaching styles between Russian teachers and those from the UK and Vietnam were described and commented on under the following headings: use of mental practice; the role of listening; teacher demonstration; freedom for students in learning and making decisions (choice of repertoire; performance opportunities for students; students' emotional reactions); the more liberal approach of the UK teachers; and the piano teaching styles at the Hanoi Conservatory that have been strongly influenced by the Russian piano school through Russian graduates' teaching in Vietnam. These findings have important pedagogical implications. The more teachers control there was in lessons, the less a student would contribute to lessons actively. More liberal or less authoritarian approaches to teaching do not necessarily inculcate the discipline required for high achievement technically and expressively. There needs to be a balance between liberal approaches and encouraging the student to become autonomous in their efforts, and ensuring that they realize the importance of being disciplined in their practice habits.

Internet address (if published online):

[http://www.unswworks.unsw.edu.au/primo\\_library/libweb/action/dlDisplay.do?docId=unsworks\\_1546&vid=UNSWORKS](http://www.unswworks.unsw.edu.au/primo_library/libweb/action/dlDisplay.do?docId=unsworks_1546&vid=UNSWORKS)

Parental Attitudes and Perceptions to Music Education in the Core Curriculum

by Celia A. Nichols

MEd(Music) thesis, Faculty of Education, Edith Cowan University, Western Australia, 1996.

Page length: pp.

Supervisor(s): Assoc Prof John Williamson

Summary: The principal aim of this study was to identify parental attitudes and perceptions towards music education in the classroom, by conducting a survey of Pre-Primary and Year 3 parents through the use of a questionnaire.

Two metropolitan schools were chosen—one from a low socio-economic area and the other from a high socio-economic area. Neither school has an appointed music specialist, thus reducing possible bias towards the subject of music by a teacher or a personality.

It is important for music educators to know how parents feel about music in the education of their children. The home environment needs to complement that of the school in enhancing children's musical experiences. The problem is to discover whether parents feel music is an important part of a school's curriculum, and whether they know that music is an important part of a child's learning. It is hoped that the research findings will shed some light on these questions, and will enlighten music educators on exactly what parents think about music in the school curriculum.

Internet address (if published online):

Children's matching of melodies and their visual representations

by R. Steven Nisbet

PhD thesis, Faculty of Education, Griffith University, Queensland, 1998.

Page length: pp.

Supervisor(s): Prof J. Bain

Summary: The matching of melodies with their visual representations is predicated on the ability to relate changes of melodic pitch with changes of spatial position, usually in a vertical direction. Previous studies have investigated the matching process in terms of factors such as melodic tonality, contour complexity, presentation rate (in notes per second), modality (visual and auditory) and musical training. This investigation sought to answer a number of questions which arose from reflections on the results of such prior work—questions about musical training and the related notion of musical ability; questions about the role, if any, of mathematical ability, given the graphical nature of the visual materials; questions about the role of the type of visual materials; and questions about the strategies used in the matching process. The investigation was carried out with school children aged 10 and 11 years.

The first three experiments in this investigation considered the effects associated with the nature of the visual materials, along with the effects of ability factors (musical ability, mathematical ability, and simultaneous and successive cognitive processing ability). The last two experiments examined the strategies that children used in the auditory/visual matching process, and whether analytical or holistic processing took precedence during the matching process. Experiment 1 investigated cross-modal (visual-auditory, auditory-visual) and intramodal (visual-visual, auditory-auditory) matching of short melodies and line graphs, and showed that the matching process was influenced by visual/graphical factors as well as auditory/melodic factors in that matching with conventional format graphs (time on the horizontal axis) was superior to matching with non-conventional graphs (time on the vertical axis). The effect of visual factors on the matching process was further investigated in Experiment 2 with the use of music notation. The third experiment examined the matching of melodies and their visual representations with respect to abilities in simultaneous and successive cognitive processing. The features of the melodic and visual materials and their associated processing strategies were the major issues investigated in Experiments 4 and 5.

Internet address (if published online): <http://www4.gu.edu.au:8080/adt-root/public/adt-QGU20050920.091559>

### Metacognitive Styles of Keyboard Sight Readers at Different Levels of Competence

by Miela Noel

PhD thesis, Department of Music, University of Western Australia, Western Australia, 1992.

Page length: 390 pp.

Supervisor(s): Assoc Prof Helen Stowasser and Prof David Turnley

Summary: This thesis investigates a relationship between metacognitive development and competence in sight-reading, which is regarded here as a way of repertoire-learning in conventional keyboard instruction. The concept of metacognition is discussed and related to sight-reading in Chapter 1. Using examples from related research literature it is then argued that the interaction of linear and wholistic modes of processing is inherent in metacognitive operations. The integration of the two modes might be considerably inhibited when a dominant role is given to the linear mode. One outcome of this can manifest itself as difficulties in learning. Processing styles of competent and incompetent sight-readers are closely scrutinised in Chapter 2. A processing style of the incompetent reader - sequential conversion of individual symbols guided by a short-term goal (or no goal) is related to the influence of traditional learning in which an emphasis is placed on concepts such as linear logic, factual knowledge and techniques (means) - centering. Chapter 3 reports findings from the study carried out as a part of this project. They illustrate the kind of interaction (or the lack of it) between factual and strategic knowledge that takes place in good and poor sight-reading. The evidence also points to a relationship between sight-reading competence and the individual's attitude towards the skill. Together with the ideas from recent research on efficient thinking (discussed in Chapter 4) these findings formed a background for an experimental training program in sight-reading. The influence that the personal domain of metacognition may have on one's progress in training, was studied in terms of changes observed in learning experience. Descriptions of the case studies design, observations and interpretation of the results are presented in Chapters 5, 6 and 7 respectively. The conclusions presented in Chapter 8 suggest that the personal domain is likely to determine the nature of the student's progress. A closer examination of the individual learning character is needed, therefore, in those cases when a remedial instruction is offered, for the problems in sight-reading might be indicative of similar difficulties in general learning.

Internet address (if published online):

### Cognition in Music: Psychological Structures, Dimensions and Differences

by M.T. O'Brien-Hughes

MPsych(Ed) thesis, University of Newcastle, New South Wales, 1989.

Page length: 381 pp.

Supervisor(s):

Summary: A series of experiments was designed to identify the distinctive musical elements in the perception and cognition of piano music. The structure a subject mentally imposes on these elements was investigated using both INDSCAL multi-dimensional scaling and cluster analysis. The methodology adopted allowed inspection of individual differences, subgroup differences and experimental group differences across a replication of three experimental conditions. Differences in the experiential world of the musical and non-musical subjects were identified in terms of the nature of the dimensions, tendency to be uni- or multi-dimensional and sensitivity to fine temporal changes in music. Pitch was noted by both experimental groups who shared similar but not identical process strategies in feature extraction sequences. However, pitch was a salient psychological dimension only for the musical subjects.

Internet address (if published online):

Teaching practices which enhance rhythm development in junior primary students: Case Studies in the South West

Region of Western Australia

by Natalie M. Oddy

BEd(Hons) thesis, Edith Cown University, Western Australia, 2001.

Page length: pp.

Supervisor(s): Assoc Prof John Williamson

Summary: This thesis has arisen from a desire to enhance the benefits of musical development, in particular, rhythm, for children in junior primary classrooms. Music plays an important role in the overall development of the child as it "aids a child's development in other areas such as overall academic achievement, ability to concentrate, creative and artistic expression, social skills and emotional stability" (Parkinson, 1989, p. 3). Therefore music education plays an important part in the academic curriculum. The researcher selected rhythm as the element of music to focus on as it is "the most basic element of music" (Latham and Sadie, 1985, p. 17).

The case study methodology was used with the study of three primary school music specialists and one primary school classroom teacher who were each observed teaching two rhythm-based lessons to a Year One or Year Two class. On two separate occasions the teachers were observed on their teaching approaches and the activities in which the students were engaged. The two forms of data collection, interview and observation provided a thorough perspective on the strategies which the four teachers used to enhance rhythm development in their junior primary classrooms.

The results of the study of four cases identified trends in the teachers' strategies, although, their personal styles varied markedly. There were fifteen processes identified which highlighted the major teaching strategies used to teach rhythm to Year One and Year Two children. The processes are: the use of rhythmic songs; the use of rhythmic games; progression of using the body then musical instruments to perform rhythms; concrete to abstract application activities; activities which are developmentally appropriate; relevant activities; practical work; modelling; scaffolding; use of visual teaching aids; problem solving strategies; repetition; gaining the students prior knowledge; positive and specific feedback; and establishing the framework for success. These teaching practices are consistent with much of the established research on the topic of rhythm development in music.

The outcomes of this research have implications for both music educators and classroom teachers who are interested in teaching strategies which enhance rhythm development. In studying the teaching practices which enhance musical development in the area of rhythm, this research will contribute to our understanding of how classroom teachers and music specialists might improve their own practices and foster children's sense of rhythm and rhythm skills.

Internet address (if published online):

Development and Validation of a Music Improvisation Measuring Instrument

by Christine L. Oldham

MEd thesis, Faculty of Education, University of Melbourne, Victoria, 1998.

Page length: 131 pp.

Supervisor(s): Dr Ros Mcmillan

Summary: Many music students engage in learning activities apart from formal instruction and directed practice. In these activities, especially those related to improvising, students often demonstrate and develop competencies that their teachers do not realise that they have. If teachers knew more about these "hidden" competencies and harnessed them in their teaching strategies, the music learning of students could be enhanced.

This research sought to develop an assessment instrument to measure students' ability to improvise. The resulting Music Improvisation Measuring Instrument (MIMI) was devised to serve two purposes:

1. as a teaching tool to identify strengths and weaknesses of students; and
2. as a research tool to find out more about the processes involved in musical behaviours.

A set of computer-interactive tasks designed to investigate improvisation skills was developed and administered to 78 students aged between 10 and 18 years. A criterion-referenced rating scale comprised of three dimensions—

rhythm, tonal movement, and coherence—was devised for the purpose of evaluating the responses to these tasks. An assessment of the validity of the MIMI supported the content validity. Thus, although the rationale behind the construction of the MIMI and the implications of the method of measuring musical behaviour adopted were appropriate for the experimental nature of the study, the application of the MIMI as a valid instrument, remains in doubt.

Nevertheless, the study found the MIMI has practical application as a teaching and learning tool. Given the importance of improvisation in music education and the advantages of music technology, the MIMI has a contribution to make to the enrichment of music education programs by offering new opportunities for students to engage in improvisatory practice.

Internet address (if published online):

Teaching the Flute to Young Children Using an Approach Based on the Music Education Principles of Zoltan Kodály  
by Mark O'leary

MMus dissertation, Faculty of Music, University of Melbourne, Victoria, 1987.

Page length: 299 pp.

Supervisor(s): Mr Graham Bartle

Summary: Recent developments in flute design have made it possible for children to begin tuition on the flute at the age of six or seven, some three or four years earlier than was previously possible. An examination of the flute teaching methods currently being used in Australia reveals however that existing methods of teaching do not adequately fulfill the musical and psychological needs of such young children. This dissertation sets out to demonstrate that the music educational principles of Hungarian composer, scholar and teacher, Zoltan Kodály, provide an excellent starting point for the development of a method designed specifically to meet the needs of young children. The bulk of this study is an examination of areas of important to those teaching the flute to young children, and in the penultimate chapter, a Kodály-based flute method is outlined to demonstrate in practical terms how such a method may be structured. Notes: A flute method 'Flute for Young Children' based on this research is available from the researcher

Internet address (if published online):

A Review of Literature on Solmisation for teaching Music Literacy and A Case Study of the Use of the New Curwen Method in a NSW Primary School

by Robyn Olliffe

MEd research paper, Faculty of Education, Deakin University, Victoria, 1999.

Page length: pp.

Supervisor(s): Assoc Prof Robin Stevens

Summary: This research paper has two strands. First there is a review of literature related to solmisation, which is the use of solfa syllables and hand signs for teaching of music literacy, particularly pitch. This section outlines changes and modifications that have evolved over the years in the application of solmisation:

- the development of solmisation in the Middle Ages;
- the Curwen Method which was devised in England in the mid nineteenth century;
- the use of solmisation in early Australian education;
- the demise and revival of solmisation in England;
- Kodály's adaptation of solmisation for use in Hungarian schools;
- the development of the Kodály Method;
- Deanna Hoermann's adaptation of the Kodály Method for use in Australian schools;
- the problems inherent in teaching music literacy to older children;

- the development of the New Curwen Method; and
- comparison of the Kodály/Hoermann Method with the New Curwen Method.

Second, there is a study of an eight month trial of the application of New Curwen Method for teaching music literacy to pupils in Year 3 and Year 4 at an inner city school in Sydney, Australia. The New Curwen Method was devised in Great Britain and relies on the use of solmisation for teaching music literacy. Finally, this research assesses the effectiveness of this method for teaching children who are learning music literacy for the first time at this older age.

Internet address (if published online):

Music performance anxiety in young musicians: Conceptualisation, phenomenology, assessment  
by Margaret Sarah Osborne

PhD thesis, Sydney Conservatorium of Music, The University of Sydney, New South Wales, 2007.

Page length: 466 pp.

Supervisor(s): Assoc Prof Dianna Kenny

Summary: This thesis explored the conceptualisation, phenomenology, assessment and treatment of music performance anxiety (MPA) in young musicians through original text (exegesis) and five published papers. The Music Performance Anxiety Inventory for Adolescents (MPAI-A) was developed for use as a screening instrument for MPA and an outcome measure for MPA interventions. Initial results on a sample of 381 Australian elite music students aged 12-19 years showed the measure was reliable and valid (Osborne & Kenny, 2005). A subsequent study (Osborne et al., 2005) on a younger sample of 84 band musicians from the United States aged 11-13 years replicated the reliability and validation results of the first study, supporting the use of the MPAI-A in young musicians. Worst music performance descriptions from 232 music students provided an understanding of the development of MPA in young musicians (Osborne & Kenny, in press). Students who reported a negative performance experience early in their musical education subsequently reported significantly higher MPA than those who did not report such an experience. Negative cognitions, trait anxiety and gender predicted MPA. Perfectionism was a poor predictor of MPA (Kenny & Osborne, 2006). These results provided compelling reasons to address MPA early and highlighted negative cognitions and performance exposure as important elements to address in the treatment of MPA in young musicians. Twenty-three young musicians selected for high MPA participated in a cognitive-behavioural treatment program for MPA (Osborne et al., 2007). There was a significant postintervention reduction in self-reported MPA, but no effect on performance quality. This study represented an important first step in extending empirically supported intervention methods for children and adolescents with anxiety disorders to music students with distressing performance anxiety. Considering that performance is an inherent part of the music curriculum in performing arts high schools, the field should continue to investigate methods of assisting young musicians manage performance anxiety early in their musical education and performance careers.

Internet address (if published online):

An Investigation of the Benefits of Developing an Arts Curriculum using an Integrated Approach  
by S. Owen

MEd thesis, University of New England, New South Wales, 1990.

Page length: pp.

Supervisor(s):

Summary: Not available

Internet address (if published online):

Students' perceptions of the factors that influence their decisions to study elective music in Year 8 and Year 11 of secondary school

by Suzanne G. Oyston

MMus(MusEd) thesis, University of Sydney, New South Wales, 2004.

Page length: pp.

Supervisor(s): Dr Kathryn Marsh

Summary: This study explored the perceptions of Year 8 and Year 11 students in relation to the influence of various selected factors upon their decisions to study elective music in secondary school. These factors included students' achievement-related beliefs (for example, their expectancies for success, competence beliefs, and task values), their various musical experiences, their history of musical involvement, and the influence of other people. This study was conducted in a selective girls' high school in the Sydney metropolitan area. The participants were Year 8 students who were studying the Additional Study Course, Year 11 students who were studying the Music 2 course, and their classroom music teacher. In order to gain greater insights into students' perceptions this study employed a predominantly qualitative design for the collection and analysis of data. The collection of data involved a combination of methods including semi-structured interviews and a questionnaire. The results showed that the students in this study who chose to study elective music had a history of previous musical experience beyond the secondary school music classroom, perceived themselves as musically competent, and considered music to be an important component of their lives. In addition, most students had support from home for their involvement in elective music and appeared to come from families in which music was a valued activity. Apart from their families, students' decisions were also influenced by other people including their music teachers (classroom and private) and friends. Secondary classroom music teachers were shown to be a more significant influence upon students' decisions than has been found in previous research. Overall, the Year 11 students were extrinsically motivated to study elective music because they thought it was a subject in which they could achieve good marks for their Higher School Certificate. In contrast, the Year 8 students were intrinsically motivated to study elective music because they derived enjoyment and interest from the subject. However, it was evident that a complex network of possible factors have the potential to influence students' decisions to study elective music in secondary school.

Internet address (if published online):

Studio Piano Teaching: An Investigation into Verbal Interaction Between Teachers and Students

by R. Pallister

MMusEd thesis, Conservatorium of Music, University of Sydney, New South Wales, 1995.

Page length: pp.

Supervisor(s):

Summary: Verbal interaction is defined as teacher questioning, student questioning, student responding, teacher explanation, teacher feedback, and teacher task statements. This study attempts to investigate the nature of verbal interaction in piano lessons on a random sample of ten teachers and twenty students. In addition, it seeks to ascertain student and teacher perceptions regarding verbal interaction during piano lessons and to discover whether any correlation exists in relation to verbal interaction, between the teachers' and students' perceptions and the actual observed reality of piano lessons. The data gathering instruments were a teacher questionnaire, student questionnaire/interview schedule, and observation record. The piano lessons were recorded on audio tape, transcribed, and analysed according to the six variables. The results were statistically analysed using Pearson Product - Moment Correlations, to ascertain the perceptions of both teacher, student, and the observed reality of verbal interaction in the piano lesson.

Internet address (if published online):

An interdisciplinary approach: The potential of the Orff-Schulwerk approach as a pedagogical tool for the effective teaching of Italian to upper primary students in Western Australia  
by Annamaria Paolino  
PhD thesis, Edith Cowan University, Western Australia, 2012.  
Page length: 395 pp.  
Supervisor(s): Dr Geoffrey W. Lummis and Dr Geoffrey M. Lowe

Summary: Since the second half of the twentieth century, Italian has been the second language spoken in Western Australia. In the primary school sector, there are over two hundred Italian teachers engaged with primary students. This research examines the extent that music/song is used in primary Italian classes and how they are used. It also explores; the interconnectedness of music/song and languages; the benefit of music/song in second language acquisition and the benefit of music/song in neurological development. The second part of the research centres on the use of the Orff-Schulwerk approach as an integrated music approach to teaching Italian. The research examines the success of a trialled intervention with a group of upper primary Italian languages teachers, as well as exploring the support that is required to support Italian as a second language specific to upper primary contexts.

Internet address (if published online):

Salient Factors Involved in the Development of a Music Curriculum for Queensland Primary Schools  
by C.A. Parker  
MMus(Qualifying) thesis, School of Music, University of Queensland, Queensland, 1987.  
Page length: 80 pp.  
Supervisor(s): Dr Helen Stowasser

Summary: During their primary schooling children pass through developmental stages in which general growth characteristics may be identified and used as a guide in the development of the music program. This guide alone would be inadequate, as any curriculum in music must take account of all of the circumstances that would have a bearing on children in the learning/teaching process. It is essential to recognise that children differ with respect to their physical, emotional, intellectual, and social growth. Children have preferred modes of learning and experience different musical environments and a diversity of influences throughout their musical development. Music education is a reciprocal, interactive process, and the types of influences exerted by parents, teachers, and others, reflect to varying degrees their own levels of ability, interests and expectations in music. Differing cultural and ethnic backgrounds prevalent within Queensland society may also influence the child's growth in music. With such a complex spectrum of possible influences, it is difficult for any music curriculum to selectively complement and develop the positive experiences and compensate for the negative or neutral ones. The aim of this study is to isolate and investigate some of these factors. This will provide an opportunity to focus on specific aspects of a child's musical growth and development which in reality are often inseparable and interdependent, and frequently overlooked. The information gained from the study could be used to establish appropriate strategies for the development of a curriculum in music relevant for Queensland Primary Schools.

Internet address (if published online):

The Influence of Primary School Music Programs on Student Choice of Music Studies in Lower Secondary Schools of Western Australia  
by Beverly Pascoe  
MMusEd thesis, Edith Cowan University, Western Australia, 1995.  
Page length: pp.  
Supervisor(s):

Summary: The omnipresence of music in today's adolescent society in Australia is evidenced by the fact that adolescents, almost without exception, listen to and enjoy music throughout most of their leisure time, and indeed, much of their study time. A large portion of their financial resources is spent on music and its associated promotional material. It could be said that music plays a major part in their subculture and their lives. The obvious fulfilment and satisfaction enjoyed by our adolescents through music is not, however, reflected in the comparatively small number of students who choose or qualify to undertake music studies at high school. A study by the US Department of Education (1988) indicates that, while from Kindergarten to Year 6 80 percent of students participate in music, in Years 7 and 8 this falls to 48 percent and by Years 11 and 12 only 9 percent of students participate in music classes. There are no figures available to identify the number of primary school children in Western Australia who are currently participating in music instruction at school. However, according to Education Department philosophy and the Western Australian Student Outcome Statements (1994), all children should have the opportunity to experience a variety of arts subjects in primary school so they can make informed choices regarding areas of speciality in secondary school and later in life. The Education Department of Western Australia census figures (1994) identified only 7.6 percent of Western Australian students participating in music programs in Year 10, the final year of compulsory schooling in Western Australia. While it is acknowledged that there are many factors influencing the pursuit of secondary school music studies including parent attitude, socio-economic status and home music background, personality and physical attributes, the questions arises whether, despite the presence of other influences, a child may elect to undertake high school music studies, primarily because she or he has been exposed to music in primary school and had the opportunity to display an aptitude for music. The purpose of this study is to establish whether the study of music in the primary school classroom and the enjoyment or nonenjoyment of music lessons are significant factors influencing students' choice of music studies in high school.

Internet address (if published online):

The Measurement of Classroom Music Learning Using an Outcomes Framework in Western Australian Schools

by Beverly Pascoe

PhD thesis, Edith Cowan University, Western Australia, 1999.

Page length: 344 pp.

Supervisor(s): Assoc Prof John Williamson Dr Russell Waugh, And Dr Dawn Butterworth

Summary: This study addresses the problem of a lack of reliable and systematic methodology for evaluating progress in classroom music, using an outcomes framework, in primary and secondary schools in Western Australia. An innovative range of assessment tasks was developed for use at system, school or classroom level in order to develop a Music Achievement Scale, so that meaningful reporting of student outcomes in music, in relation to The Arts Student Outcome Statements, can occur. Music tasks were tested with a representative sample of 2191 government school students from Years 3, 7, and 10. The Music Achievement Scale is composed of two parts: an Analysis test and a Process test. The tests consist of a combination of multiple choice and extended answer questions types and where possible, tasks are open-ended in order to provide the opportunity for students to perform to the maximum of their abilities. Results indicate that the mean level for each year group shows a clear pattern of student development in music appreciation and music expression. Around 80 percent of year 3 students demonstrated skills associated with level 2 outcomes in classroom music, in excess of 55 percent of year 7 students demonstrated skills associated with level 3 outcomes, and over 80 percent of year 10 students demonstrated skills associated with level 4 outcomes. To increase the awareness of teachers and Principals in the differential performances in music of sub-groups, a collection of data was undertaken on the performances of boys and girls, Aboriginal Torres Strait Islander (ATSI) students and non-Aboriginal students, and English speaking background and non-English speaking background (NESB) students. There were significant differences in the performances of some of these sub-groups that raise issues to be addressed in the future. The study is of importance to WA teachers and schools because, teachers will have access to reliable, authentic assessment materials that reflect exemplary classroom practice, as well as an instrument that allows for the mapping of

student progress on a continuum of achievement related to the outcomes framework. Issues related to the differential performances of sub-groups, as well as issues of access and inclusivity, will be important at the system level for future curriculum developers, and future developers of music assessment materials.

Internet address (if published online):

Current Practices and Continuity of Programmes in Recorder Tuition in Selected North East (Perth) Metropolitan Schools

by B.J. Pascoe

BEd(Hons) thesis, Edith Cowan University - Perth, Western Australia, 1992.

Page length: 69 pp.

Supervisor(s): Assoc Prof John Williamson

Summary: The learning of music literacy through playing an instrument has been emphasised by music educators generally, as being vital in the overall musical development of the child. Despite easy access to wind recorders and recorder repertoire, many classroom teachers in years four to seven in Western Australian schools are either not teaching this subject, or where it is being pursued, there is often a lack of continuity. The reasons for this could be numerous, including: (i) lack of an interest or musical background, or both, by teachers and administrators; (ii) failure by teachers and administrators to realise the importance of musical literacy; and (iii) lack of sufficient musical background at both secondary and tertiary levels, and subsequently, a lack of confidence by teachers.

Internet address (if published online):

Teacher Attitudes towards the Design and Implementation of New Music Curricula: A Cross-National Study

by Denise Paterson

PhD thesis, Faculty of Education, University of Newcastle, New South Wales, 2000.

Page length: 350 pp.

Supervisor(s): Prof S. Bourke and Dr Neryl Jeaneret

Summary: Education systems in much of the industrialised world have undergone radical changes in the past decade. In part these changes have been driven by the rapid introduction of technology into the workplace and the need to provide a school curriculum that meets the needs of these changes. There has, however, been a growing feeling that education systems and those involved in their organisations, particularly teachers, are being made to bear the censure for societal issues beyond the responsibility of an education system. Many of the changes to curriculum that have been occurring throughout the education systems have marked similarities, including the move towards an outcome-based model and the attempt to implement standardised assessment procedures, as part of an accountability process. There has been criticism, not only of the educational value of the changes, but also of the speed at which the changes have been introduced and methods used in implementing such widespread changes. This study examines the curriculum change process in England, Australia and British Columbia (Canada), focusing in particular on changes to the music curriculum in each of these settings. Although the main focus of the study is on the attitudes of practicing teachers towards the changes, background information and opinions were sought from other educators not currently involved in classroom teaching, who had been involved in the design and/or implementation process at a different level. Semi-structured interviews were used to gain this perspective, while a questionnaire was used as the collection instrument for data from teachers.

The findings show that there were common areas of agreement and concern

in each of the contexts. In all three contexts, the majority of respondents indicated that they believed there was a need for the change. In England, where the new National Curriculum was replacing a traditionally school-based curriculum, almost all the respondents indicated that they believed there was a need for the change, while only approximately two-thirds of the respondents from the other two settings perceived a need for the change. More

than three quarters of the respondents from the Australian sample disagreed with the move in that country to develop common outcome statements for the subjects grouped in the Arts Key Learning area. A similar concern was conveyed by some of the Canadian sample, who feared that grouping Fine Arts subjects together would decrease the amount of time and resources allowed for music.

The design and implementation processes used were not perceived positively, and respondents from all settings believed that teachers had not been involved enough in the design process nor had they been given enough information about the change or their role in the change. Respondents indicated that insufficient professional development had been provided about the change, and the level of involvement in the design of the change and the amount of professional development undertaken stood out as major contributing factors towards poor attitudes to the new curriculum and its design and implementation processes.

The area of assessment was problematic, with respondents indicating that they were not confident of the assessment requirements, or with the appropriateness of some of the assessment proposals to meet the needs of music education.

Internet address (if published online):

Implementing the K-6 Music Curriculum: Teacher Attitudes towards the Curriculum and Classroom Teaching in the Hunter Region (NSW)

by Denise R. Paterson

MEdSt minor thesis, University of Newcastle, New South Wales, 1992.

Page length: pp.

Supervisor(s):

Summary: Not available

Internet address (if published online):

An Investigation into the Development of Creative Awareness through Improvisation

by Antony A.D. Paye

MEd thesis, RMIT University, Victoria, 2003.

Page length: 160 pp.

Supervisor(s): Assoc Prof David Forrest

Summary: This study focused on the techniques and performance practices of musical improvisation and examined whether these techniques and performance practices could be utilized to enhance musical perception, creativity, musical aesthetics and the development of instrumental technique in musicians. The aim of the study was to develop an Improvisation Model to assist instrumental music students (with little or no experience in improvisation) to participate creatively in music-making.

Many professional musicians, music students and teachers seek to broaden the creative boundaries of their own music-making but cut short their musical studies due to frustration with traditional pedagogical methods in instrumental music studies. Through the study of improvisation, musicians can learn to acquire a more highly developed instrumental technique and aesthetic appreciation of music-making and learning, which is free from stylistic boundaries.

Historically, one of the most important and popular ways of music-making has been through the use of improvisational practices. The review of the literature revealed that improvisation has not been embraced in instrumental music pedagogy in anything except the most meagre of ways. Many current improvisation methods and improvisation teaching manuals deliver to the instrumental music student exactly the same kind of stylistic and aesthetic dead-ends that they were originally trying to escape from. In designing an Improvisation Model for the teaching and learning of improvisation, a number of fields were explored. These included, creativity and problem-solving, musicology, psychology and an historical overview of the practices of improvisation, both as a

performance medium, and as an educational instrument. Two research questions emerged from the review of the literature: 1. How can improvisation assist the creative development of musicians? and 2. Can improvisation techniques be taught through the development of teaching models to non-improvising or inexperienced musicians?

An Improvisation Model was developed from the review of the literature, for the implementation and teaching of improvisation based on the two improvisatory performance platforms solo improvisation and group improvisation. The Model was trialed by a sample group comprising of tertiary music students through a series of workshops. Profiles of the sample group participants were compiled through two data collection instruments: 1. a preliminary questionnaire, exploring the participants previous experiences with improvisation and their history of music education and performance and; 2. the discussion and performance data recorded from the workshops to ascertain the effectiveness of the Improvisation Model implementation over the series of workshops. This small study has provided an initial examination of the possibilities for the application of improvisation in instrumental music teaching to enhance the creativity of musicians. It is clear from the data that improvisation had not been a part of the participants' musical experience, either in their education, or their performance practice, and that the concepts presented to them during the workshops from the Improvisation Model were new and presented many possibilities for further individual development. The study has found that improvisation can be taught through the implementation of the developed improvisation model. This study supports the view that further research into the performance practices of improvisation, and the teaching and learning of improvisation will contribute to the further understanding and utilisation of the practices of improvisation for the creative development of musicians.

Internet address (if published online):

Percy Grainger as 'Educator-at-Large': The Formation, Expression and Propagation of his Manliness  
by D.A. Pear

PhD thesis, University of Queensland, Queensland, 1998.

Page length: pp.

Supervisor(s):

Summary: In this thesis a new interpretation of the persona of the Australian-American musician Percy Grainger is presented. That interpretation pivots upon the literary foundations of his character. The thesis does not introduce the pedagogical ideas of Grainger as if he were the representative of a dominating school of educational thought, or as the guiding light of a particular institution. Rather, in Part One: Formation, it considers how he was educated through his reading, in particular of Kipling, Macfadden and Whitman; in Part Two: Expression and Propagation, it considers how he, in turn, sought to educate others in the values—particularly of manliness—gleaned from his reading and his accumulating life experience. Especial attention is paid to his espousal of racial, sexual and broadly educational values, leading to a conclusion which emphasises his aspiration to 'all-rounded' character, both in himself and in others. Given these aspirations to 'all-roundedness', the thesis is necessarily interdisciplinary. Grainger wished to be a total exemplar of an attitude to life, rather than to influence others through a more formal pedagogic role. He sought to educate, in the broadest sense, through the practice of his art, through his interactions with others, and finally, through the very living of his life. This thesis describes and evaluates the various strands of his many-sidedness and integrates those strands into a total picture of Grainger as 'educator-at-large'.

Internet address (if published online):

Development and Maintenance of School Orchestras

by Jean A. Penna

BMus(Hons) thesis, University of Adelaide, South Australia, 1970.

Page length: pp.

Supervisor(s):  
Summary: Not available

Internet address (if published online):

Development and evaluation of an instrumental music teaching resource  
by S. Penny  
BMus(Hons) thesis, Elder School of Music, University of Adelaide, South Australia, 2003.  
Page length: 54 pp.  
Supervisor(s): Jenny Rosevear

Summary: This thesis aims to evaluate the effectiveness of an instrumental music teaching resource, and make some suggested further developments on the existing prototype. Enjoyment is an essential characteristic of effective learning, and this study attempts to bring a structured recreational activity into the instrumental learning environment. Play is extremely important in the development of a child, providing opportunities to practice learnt concepts in both structured and unstructured ways. This study aims to provide opportunities for students to practice and reinforce learnt concepts, and to gain enjoyment from learning a musical instrument. In carrying out the study, three instrumental music teachers used the teaching resource in some of their instrumental lessons, working with small groups of students. In order for the resource to work effectively, students had to be of a particular standard and all to play like instruments. Teachers supervised these sessions, and made notes where necessary. These notes were collated in an evaluation survey, which asked both general and specific feedback questions in order to gain as much information as possible. The results show a positive response towards the resource, though it is necessary to make numerous improvements to the prototype for it to become a more effective teaching resource.

Internet address (if published online):

Parental involvement in musical training of violin students  
by C. Pentland  
MEd thesis, Faculty of Education, Monash University, Victoria, 2006.  
Page length: pp.  
Supervisor(s): Clayton

Summary: This research investigated parental involvement in musical training of violin students and the parents' role change over the learning process. Two approaches were compared, the Suzuki Method and the 'traditional'. Students learning 'traditionally' are typically taught note reading from the beginning of instruction, and sit music examinations. Parental involvement in the Suzuki Method is clearly defined. This is not the case in 'traditional' approaches. Four adults participated in the study: one university music student who learnt through the Suzuki Method, and their parent; and another university music student who learnt 'traditionally', and their parent. Four one-hour semi-structured interviews were carried out, with transcripts subjected to the qualitative methodology of Interpretative Phenomenological Analysis. This research found that despite parental involvement in 'traditional' approaches not being clearly defined, the parents interviewed undertook a very similar role regardless of approach. In this study, a parental role continued throughout the learning process, but did diminish over time. Results appear to indicate that across all approaches, students and their parents may benefit from proactive parental involvement in musical training. These results have been summarised in a checklist for parents. The study is significant because there exists a gap in research that critically examines parental involvement in the Suzuki Method compared with 'traditional' approaches.

Internet address (if published online):

The Sonic Environment as a Macro-Measure of Relevance in General Music Education in Singapore

by Joseph E.E. Peters

PhD thesis, School of Music, University of Western Australia, Western Australia, 1999.

Page length: pp.

Supervisor(s): Assoc Prof Helen Stowasser and Assoc Prof J. Howard

Summary: Not available

Internet address (if published online):

A comparative study of primary/ elementary school music curricula in Australia (NSW), in the UK (England), in the Russian Federation and in the United States of America

by Irina Petrova

MMusEd(Research) thesis, University of New South Wales, New South Wales, 2005.

Page length: pp.

Supervisor(s):

Summary: In different countries, the music curricula for primary/ elementary school children has been influenced by many diverse factors including a number of progressive educational practices and a variety of psychological theories. This research gives a detailed analysis of a number of primary/ elementary school programs for general music in Australia (New South Wales, i.e. NSW), in the UK (England), in the Russian Federation and in the United States of America. The research aims to find out to what extent music education in different countries is based on or follows psychological theories of child development and progressive educational practices. Firstly, to acquire an adequate understanding of child education this research examines the philosophical roots of primary/ elementary education and a set of psychological ideas of Piaget and Vigotsky about the nature of children and the nature of knowledge. This provides insight of how children learn (the nature of learning) and the role of the teacher in learning music. Secondly, the research examines the musical content of the syllabae (the nature of subject). It critically compares the following components of curricula and syllabae: philosophy, objectives and contents including musical concepts, activities and music repertoire. This is then subjected to further analysis examining these contents in relation to theories of child development (Piaget and Vigotsky) and traditional and progressive educational practices (where it is applicable). Finally, a questionnaire is aimed at primary school teachers in NSW. These teachers are generalist teachers, there are no specialist music teachers employed as such in public primary schools in NSW. Music is taught in the NSW primary schools by class teachers. The problem is that NSW university faculties of education do not train music teachers as specialists at primary level. They only train generalist teachers. In other countries the situation is different. There are music specialists in the USA, UK and Russia teaching in primary schools. There are also such teachers in primary schools in Queensland, SA, Victoria, and WA and there are some in NSW. The questionnaire was, therefore, designed to enquire into the specific situation in NSW. Finally, issues of further investigation and research of curricula and syllabae in the primary/ elementary school are outlined.

Internet address (if published online): <http://www.library.unsw.edu.au/~thesis/adt-NUN/public/adt-NUN20060327.123933/>

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

by Irina E. Petrova

PhD thesis, Faculty of English, Media and Performing Arts, University of New South Wales, New South Wales, 2012.

Page length: pp.

Supervisor(s): Media and Performing Arts Faculty of English

Summary: 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.

Internet address (if published online):

Secondary School String Players: Self Perception, Individual Achievement and the Influences of Family, Society and Teachers

by Gillian Pettengell

MMus(MusicEd) thesis, Conservatorium of Music, University of Sydney, New South Wales, 1998.

Page length: pp.

Supervisor(s):

Summary: The learning of any musical instrument is a complex process and, in the area of string instrumental tuition, students and teachers are influenced by a number of factors. Teachers are faced with the dilemma of encouraging students to develop their performance skills on string instruments where instant success is not possible. Contemporary society does not provide students with a disciplined framework in which to develop, thereby creating a difficult environment to sustain learning.

Music educators need to examine areas which may encourage students to persist in their learning of a string instrument, enabling them to achieve realistic goals and perceive themselves as successful performers. The purpose of this study was to investigate self perception and individual achievement through the commitment of string playing. A questionnaire was designed in order to ascertain the types of string ensembles that were operating in the schools of students in the sample, the level of involvement of family, society and teachers in each student's string playing and how these three factors influence achievements. The questionnaire was specifically designed for the sample of string players who were members of the New South Wales Public Schools Orchestras. Students in the sample (N = 36) attended local, specialist, or selective public secondary schools from Sydney and surrounding areas. The analysis procedure was primarily descriptive, however further statistical analysis was undertaken to measure the extent to which family, society and teachers influence student self perception and achievement. Results indicate that all students in the sample had the opportunity to participate in a school music ensemble. Various types of string ensembles existed in 36 percent of the schools. The majority of the sample believed that personal control was the dominant factor influencing their string playing and levels of achievement. String teachers and families were also identified as influential. In summary, the results of this study suggest that a

student's personal decisions regarding their string playing are shaped by outside factors of family, teachers, society, and the extent to which they attribute their achievements to effort and ability.

Internet address (if published online):

Discovering the techniques and usefulness of the twenty-four violin caprices of Pierre Rode  
by Tamaris Pfeiffer

MMus thesis, Department of Music, University of Southern Queensland, Queensland, 1998.

Page length: 176 pp.

Supervisor(s): Assoc Prof Laurence Lepherd

Summary: The Twenty-Four Violin Caprices of Pierre Rode have been used as study material since the middle of the Nineteenth Century. However, not a great deal of information exists about the technical aspects of the Caprices. This research has explored the techniques of each of the works. Five of the Caprices have been analysed and an Appendix of technical exercises has also been included. The techniques mostly developed have been found to be those relating to bowing styles (excluding pyrotechnics) and intonation, where the keys consisting of up to six flats have been used. The value of the Caprices in developing violin technique has been researched through a series of questions sent to twenty- three teachers of high repute. This was done to gain a general overview of their perceptions of the Caprices as teaching material. Phone surveys revealed that a large proportion of the teachers do use the Rode Caprices, but in varying degrees. These works are also considered to be very useful for developing the musical qualities of violin playing. Action Research has also been used to determine the usefulness of the Rode Violin Caprices. After assessing five students, each was given a Caprice aimed at developing a specific technical weakness. The students worked on the Caprice for four weeks and were monitored at weekly intervals during this period. The final assessment showed that the majority of students had made an improvement on their technical weaknesses. The results of the research show that the Rode Violin Caprices are good for developing left hand and bowing techniques and at the same time, provide one of the few works of this nature that also develop the musical qualities of playing. Therefore, the Caprices not only develop the student's technique, but also allow the student to even enjoy the works!

Internet address (if published online):

The Development and Evaluation of an Assessment Schedule for Musical Instrument Selection for Children  
by Tanya Phillips

PhD thesis, Faculty of Education, University of Wollongong, New South Wales, 1998.

Page length: pp.

Supervisor(s): Dr Nita Temmerman and Dr Michael Wilson

Summary: Not available

Internet address (if published online):

Categorization, Choices and Performance of Music Students: An Examination of the Research Area of Gender and Musical Instruments

by Samantha Pickering

PhD thesis, Faculty of Education, University of Sydney, New South Wales, 1999.

Page length: pp.

Supervisor(s): Prof Laurel Bornholt and Adj Prof Gordon Stanley

Summary: Not available

Internet address (if published online):

Choral Conducting Technique: A Review of the Literature

by Helen M. Pietsch

MA thesis, Department of Music, Monash University, Victoria, 1993.

Page length: pp.

Supervisor(s): Dr Carol Williams and Ms Faye Dumont

Summary: The literature pertaining to choral conducting technique, specifically the choral conductor's nonverbal communication, was the subject for review. The study was divided into two parts. The first part of the thesis provided an historical overview of this literature. Chapter one looked at how the texts successively viewed the significance of conducting technique. Chapter two looked at the process by which choral conducting technique became a separate focus of study in the literature as distinct from an instrumentally-conceived technique. Part two examined the context of the literature by isolating those nonverbal techniques that received frequent mention in the texts. Attitudes to general aspects of nonverbal conducting behaviour were considered as well as those gestures associated with specific musical functions. One focus of the study was to collate, compare and evaluate the attitudes of the writers so that similarities and differences of opinion could be clarified. The other focus was to identify ways in which individual writers took into account the needs of singers when describing specific conducting techniques. The latter focus enabled the identification of techniques which could be designated more specifically as 'choral' conducting techniques. A select annotated bibliography was appended.

Internet address (if published online):

Curriculum Development in the Secondary General Music Class: An Overview

by Victor H. Pigott

MEd long essay, University of Sydney, New South Wales, 1981.

Page length: pp.

Supervisor(s):

Summary: It would appear, given the evidence, and from numerous personal reports, that 'General Music' as traditionally conceived, just does not seem to work. It is therefore time that music educators think out the goals and objectives of the general music class in order to meet the requirements of a changing society, to develop an understanding and discriminating attitude, through the non-judgemental exploration of pupil tastes. In Australia, given the current trend toward school-based curriculum, or of integrated studies, as suggested in the NSW Vaughan Report, the continuation of music in its present form may come into question. After a brief examination of the problem, which will take into account historical, sociological and psychological antecedents, the bulk of the study will be devoted to an examination of various curriculum strategies and methodologies which have been devised in various parts of the world, in an effort to achieve more worthwhile, effective and realistic music curriculum for the over-all education of the secondary student. While by no means definitive in its approach or content, the essay attempts a synthesis of these approaches in terms of their value to contemporary music curriculum in Australian secondary schools, with a specific emphasis on New South Wales. The study concludes with an endeavour to formalise an eclectic approach to the development of music curriculum, through the recognition of a socio-cultural model of curriculum theory.

Internet address (if published online):

Achieving Success in Instrumental Pedagogy: A Review of Flute Methods and Philosophies

by Linda C. Pirie

MMus(Performance) research paper, Elder Conservatorium of Music, University of Adelaide, South Australia, 1997.

Page length: 22 pp.

Supervisor(s): Ms Jennifer Rosevear

Summary: Not available

Internet address (if published online):

ABC School Broadcasts in Western Australia, 1938-1946: An Investigation into Radio Programmes for Early Childhood featuring Music and Movement

by Joan L. Pope

MEd thesis, Edith Cowan University, Western Australia, 1994.

Page length: 184 pp.

Supervisor(s): Dr D. Butterworth

Summary: The Australian Broadcasting Commission (ABC) commenced regular weekly broadcasts to Western Australian schools in June 1935. An advisory committee, representing the major educational institutions in the State, was active in policy and practical matters. Its advice was implemented regarding the introduction of active participation rather than passive listening-in. The British Broadcasting Corporation's programmes and presentation style provided a model for Australian radio. Programmes produced in Western Australia which followed a format successfully established by the BBC were Music through Movement and All Join In. Similar programmes were devised in Perth from 1938 and 1945 respectively for children in the Infants and Primary Schools. Two programmes originating from Perth, Kindergarten of the Air in 1942, and Folk Dance for Schools from 1943, became models for programmes elsewhere in Australia and overseas. A number of women with training in kindergarten and primary school teaching, and expertise gained overseas in modern approaches to physical education, music education including Dalcroze Eurhythmics, natural dance techniques, mime and drama, were involved as broadcasters. Their pioneering initiatives brought a fresh and creative approach to the presentation of integrated classroom activities. Teachers were offered a new type of classroom support of method and material; children were regarded as special audiences, and parents could obtain insights into educational practice. The collaboration between the ABC and the Education Department, although experiencing some administrative tensions, provided opportunities for significant local contribution in an innovative educational venture and put Western Australia at the forefront of developments in the field.

Internet address (if published online):

Aesthetics and General Music Education at Primary Levels

by D. Poulton

MEd thesis, University of Melbourne, Victoria, 1996.

Page length: pp.

Supervisor(s):

Summary:

Internet address (if published online):

An Investigation of Student Selection Procedures used in the Instrumental Music Programs of Queensland State Schools

by K. Pretty

BMus(Hons) thesis, University of Queensland, Queensland, 1987.

Page length: 89 pp.

Supervisor(s): Dr Philip Bracanin and Dr Roy Thompson

Summary: This dissertation investigates the utilization of student selection procedure and administrative recommendations in Queensland State School Instrumental Music Programs. In particular the study addresses the issue of identifying promising students and excluding unpromising students. The factors recommended for consideration in selecting students for an instrumental program and for allocating instruments to these students are discussed in the light of the available literature that has assessed the effectiveness of these and other such factors. An indication as to how the administrative recommendations are interpreted and how selection processes are implemented in the field is gained, with some attitudinal data, from an analysis of interviews conducted with relevant personnel. Interview schedules were designed to detect the extent to which administratively recommended or other factors are used in schools and to gain perceptions of these. A comparison of the findings from the literature review outlining the most reliable selection methods available for use, with the findings from the interviews revealing the selection methods in use, allows for substantiation and recommendations for review of the current selection procedures in Queensland State School Instrumental Music Programs.

Internet address (if published online):

Music Preferences of Preschool Children: An Examination of the Effects of the Learning Environment on the Extension of Listening Parameters

by M. Priest-Smith

MMusEd thesis, Sydney Conservatorium of Music, University of Sydney, New South Wales, 1993.

Page length: pp.

Supervisor(s): Dr Peter Dunbar-Hall

Summary: Not available

Internet address (if published online):

Australian Choirs and their Access to Performance Materials

by K. Purvis

MA(Lib) thesis, Monash University, Victoria, 1989.

Page length: pp.

Supervisor(s):

Summary: This thesis is concerned with the provision, availability and organisation of performance sets of choral scores in Australia, with some reference to orchestral scores. At present, comparatively little has been done to coordinate the buying, storing and accessibility of such scores; the reasons for this are looked at and recommendations are made for possible future action in this area. The thesis begins with a general analysis of choral and orchestral activity in the United Kingdom, the United States and New Zealand; each of these countries has dealt in a different manner with problems that also must be faced in Australia. This analysis is followed by a detailed examination of the Australian situation, which bears out the conclusions drawn from the preceding section: that a centralised library holding a large collection of scores was both impractical and unacceptable to the groups asked to contribute to it. Not only would it result in a duplication of existing resources, but groups preferred to remain responsible for their own holdings. There follows an annotated list of the major libraries in Australia holding performance materials, and further listings of published catalogues and established lending schemes in Australia. The thesis then examines the specific case of the AICSA Music Catalogue, analysing how it works, who uses it, and how its principles could be used to build a more general catalogue. Finally, the thesis presents the results of a national survey of the availability and sources of music for choirs, which confirm the trend given by the general analyses: that groups linked by a specific area of interest or geographical location tended to

borrow from each other, with a large number of choirs preferring to borrow before buying, and buy before hiring, but having little knowledge of overall resources. The thesis ends with various recommendations and the view that a decentralised but national system is the best alternative.

Internet address (if published online):

Mara! 1982-1992: An Investigation of an Urban Cross-Cultural Music Phenomenon

by J Puskas

MMusEd thesis, University of Sydney, New South Wales, 1992.

Page length: pp.

Supervisor(s):

Summary: Not available

Internet address (if published online):

Classroom Methods of Teaching Sight Singing

by V. Puzey

BEEd(Hons) thesis, Department of Music, University of Western Australia, Western Australia, 1958.

Page length: pp.

Supervisor(s):

Summary: Not available

Internet address (if published online):

The Effects of an Outcomes and Profiles Approach on Music Educators in New South Wales

by N. Rae

MMusEd thesis, University of Sydney, New South Wales, 1995.

Page length: pp.

Supervisor(s):

Summary: Not available

Internet address (if published online):

Choral Music in Community Settings for Children with Unchanged Voices: A Melbourne Case Study

by Coral A. Rafferty

MMusSts research project, Faculty of Music, University of Melbourne, Victoria, 2008.

Page length: 102 pp.

Supervisor(s): Assoc Prof Robin Stevens

Summary: Community choirs for children in Melbourne began in 1939 with the Australian Boys Choir. The first girls' community choir - The Australian Girls' Choir - was founded forty-five years later in 1984 and the first community choir for boys and girls - The Australian Children's Choir - was started in 1976. There are now at least eleven community children's choirs in Melbourne. This report focuses on two main questions relating to children's choirs in the Melbourne community: 'why do children with unchanged voices join community choirs?' and 'what opportunities exist in Melbourne for children with unchanged voices to participate in community choirs?'. The findings support those from previous research studies that one of the overriding reasons that parents seek community choirs is to give their children a higher standard of choral and/or music education than the children

may be receiving in their schooling. Although the opportunities for children to join community choirs in Melbourne have been found to be somewhat inequitable (in terms of their rehearsal localities, their larger number of boys' choirs to girls' choirs and their different auditioning processes), the musical, educational, cultural, personal and social benefits of participating in one of these community choirs are undisputed.

Internet address (if published online):

An Investigation into the Function of Special Schools for the Musically-Talented Adolescent in Australia  
by Katherine Randall

PhD thesis, Department of Music, University of Western Australia, Western Australia, 1992.

Page length: 451 pp.

Supervisor(s): Assoc Prof Helen Stowasser

Summary: This study examines the background leading to the development of special programs for the musically-gifted secondary school student in Australia; it describes past and present conditions and procedures in seven Australian special music schools, determines the aims of each program and to what extent these are being fulfilled, and analyzes and evaluates the programs in the light of their aims. A survey of current developments and conditions in the seven special music schools compares, discusses and analyzes their (a) rationale and aims, (b) selection and assessment procedures, (c) curricula, (d) integration of music with other academic courses, (e) use of student time, (f) preparation of students for further education and life in present-day society, and (g) effectiveness and accountability. The areas of special teacher training, finance and resources, and alternative models of special music provision within and outside Australia are also briefly discussed. A background study involving the examination of school documents, historical literature and correspondence with music educators revealed a recurring dichotomy between (a) music education as a part of a universal liberal education and (b) the need for specialized music training for future professional musicians. This dichotomy and related conflicts were found to have had a negative influence upon the development of both general and special music education programs in Australia. Although five of the seven special music programs were based upon the Western Australian model of 1968, results from student questionnaires and teacher interviews conducted during the school surveys - along with a study of related literature and correspondence revealed marked differences in aims among the seven programs. Although six of the seven programs were apparently not originally intended to foster elitism and competitiveness among students, remarks on the student questionnaires and in teacher interviews revealed that some programs had shifted from their original aims in this regard. The most recent trend in student selection for special music programs appeared to be based mainly upon performance and aural ability; problems associated with this trend were reliance upon the subjective judgement of the examiners rather than upon objective testing, and the relatively late identification of potentially talented students. Assessment procedures in the Australian special music programs appeared to be rather varied and unspecific, and assessment criteria were sometimes unclear or unavailable. However, senior student assessments were ultimately the responsibility of the state secondary education authorities. Two major problems found in the curricula of the programs were (a) finding a balance among music subjects studied, and (b) providing a broad view of music while not neglecting traditional Western music. Teacher training in non-traditional music was scant until very recent years; as a result, many teachers were not equipped to teach in these areas. Because of past and present conflicting societal opinions on the constitution of the 'quality of life', the integration of music with other academic courses, effective use of student time, and preparation of students for life in present-day society have become some of the issues still to be addressed in the special music programs. Since the prevailing philosophy of education in Australia tends towards the development of skills in technology and science, such issues may be of vital significance to the survival of these programs. After a review of the findings of this study, some directions are suggested for future development and research in provision for the musically gifted.

Internet address (if published online):

A Holistic Approach to Music Education in the Primary School: An Historical and Theoretical Perspective  
by Jean C. Read

MEd research paper, Faculty of Education, Deakin University, Victoria, 1992.

Page length: 107 pp.

Supervisor(s): Assoc Prof Robin Stevens

Summary: The literature of researchers and practitioners, as well as official documents from the Ministry of Education was reviewed in this study, in order to demonstrate that the state of music education in Victorian government schools has not always been successful. This was shown to be due to the oscillations in official policy for the provision of music teaching between a system of itinerant specialists on the one hand and a system of music education based on generalist class teachers on the other. The problem has never really been resolved. The study also reviewed the historical and contemporary literature in order to argue the case for the support of a holistic approach to teaching music at the primary school level. This approach, I believe, is a way of resolving the problem regarding the provision of music. The review of this literature showed that a holistic approach to music teaching is related to the theories of the progressive educators of the eighteenth and nineteenth centuries, and that these theories were not new, but in fact originated in the writings of the scholars of the Classical schools of Greece and Rome. Finally, in order to further support my argument that a holistic approach to music teaching and learning is the optimal approach, this study outlines the views of educators of the present who advocate a holistic approach to music education in classrooms today.

Internet address (if published online):

Flute Forum: A Discussion of Ideas related to Teaching the Flute

by Dianne M. Reardon

MEd integrated study (major thesis), University of Melbourne, Victoria, 1994.

Page length: 191 pp.

Supervisor(s): Ms Rosalind Mcmillan and Dr Charles Poole

Summary: This study presents a variety of ideas related to the teaching of the flute. Sixteen flute teachers at the primary, secondary and tertiary levels of education were interviewed on a range of subjects. The seven chapters cover the following topics:- the history of the Australian flute world;- approaches and philosophies to teaching;- organisation of the teaching environment;- the mechanics of flute teaching including breathing, tone, vibrato, high notes, embouchure and technique;- some student viewpoints;- stage fright and stress in music;- orchestral and tertiary repertoire, auditions, career options and advice; and-flute playing in the year 2000. Each chapter is interspersed with interviewees' comments, prefaced by an introduction, and supplied with additional information by the author.

Internet address (if published online):

It isn't always about playing the right notes: Meeting the needs of gifted secondary school students with jazz improvisation

by S. Reid

MEd thesis, Faculty of Education, University of Melbourne, Victoria, 2007.

Page length: 153 pp.

Supervisor(s):

Summary: Not available

Internet address (if published online):

A Longitudinal Study of Young Children's Instrumental Music Practising Behaviour

by J.M. Renwick

GradDipArts(Research) thesis, School of Music and Music Education, University of New South Wales, New South Wales, 2000.

Page length: pp.

Supervisor(s): Assoc Prof Gary Mcpherson

Summary: Children's instrumental practising has been studied in terms of the effects of such factors as supervision, mental practice, and motivation, often in laboratory settings. The normative behaviour of children practising in their typical environment-the home-has received far less attention. In addition, self regulatory processes of primary-school children have been investigated in several academic areas, but not in the learning of music performance skills.

This study investigates common trends and individual differences in children's practising behaviour over a three-year period. The participants were seven children aged between 7 and 9 years at the start of the study, drawn from a sample of 156 children involved in a wider longitudinal study involving eight primary school instrumental programmes. The seven children agreed to regularly videotape their practice sessions and five continued taping until the end of the study.

Tapes were coded using a sophisticated software package according to the content of practice, the nature of off-task behaviours, the interaction of family members, and the nature of errors and their correction. The observational data obtained from examining the children's practice videos were supplemented with information taken from interviews with parents, the children, and their classroom and instrumental teachers across the three years.

Low levels of self-regulatory behaviour, as evidenced in the children's ability to monitor and control their own learning, were found during practice. Learning strategies were confined almost exclusively to playing through pieces once or twice. With several children, learning appeared to be more effective under the guidance of a parent. Most errors were either ignored or corrected by repeating one or two notes. Findings suggest that self-regulatory strategies and processes take many years to develop. In addition to generalised findings, a detailed case study is presented that demonstrates the effect of intrinsic interest in particular repertoire on cognitive engagement and persistence in practising. Implications for music education and future research are discussed.

Internet address (if published online):

Because I love playing my instrument: Young musicians' internalised motivation and self-regulated practising behaviour

by James M. Renwick

PhD thesis, University of New South Wales, New South Wales, 2008.

Page length: 378 pp.

Supervisor(s): Prof Gary Mcpherson

Summary: Self-regulated learning theory explains how it is not only the amount of time musicians spend practising that affects achievement, but also the nature of the strategies employed. Because practice is self-directed, motivational effects on its efficiency are especially salient. One construct that has received little attention in relation to practising is self-determination theory, which interprets motivation as lying along a continuum of perceived autonomy.

This mixed-methods study investigated links between motivational beliefs and self-regulated practising behaviour through a two-phase design. In Phase One, 677 music examination candidates aged 8-19 completed a questionnaire consisting of items addressing practising behaviour and perceived musical competence; in addition, the Self-Regulation Questionnaire (SRQ; Ryan & Connell, 1989) was adapted to explore intrinsic-extrinsic motives

for learning an instrument. Factor analysis of the SRQ revealed five dimensions with partial correspondence to earlier research: internal, external, social, shame-related, and exam-related motives. Three practice behaviour factors consistent with self-regulated learning theory emerged: effort management, monitoring, and strategy use. Results of structural equation modelling showed that internal motivation accounted best for variance in these three types of practising behaviour, with a small added effect from competence beliefs and exam-related motivation.

Phase Two consisted of observational case studies of four of the questionnaire participants preparing for their subsequent annual examination. Adolescent, intermediate-level musicians were recorded while practising at home; immediately afterwards, they watched the videotape and verbalised any recollected thoughts. The procedure concluded with a semi-structured interview and debriefing. The videotapes were analysed with The Observer Video-Pro and combined with verbal data; emerging themes were then compared with issues arising from the interviews.

The observational aspect of the case studies largely confirmed the importance of three cyclical self-regulatory processes emerging from Phase One: (a) effort management and motivational self-regulation, (b) the role of self-monitoring of accuracy, and (c) the use of corrective strategies, such as structured repetition, task simplification, and vocalisation. The mixture of quantitative and qualitative methods used in the study has uncovered a rich body of information that begins to clarify the complex motivational and behavioural nature of young people practising a musical instrument.

Internet address (if published online):

Primary School Creativity and Composition in a Professional Level Music Software Environment  
by Nicholas Reynolds

MEd thesis, Department of Science and Mathematics Education, Faculty of Education, University of Melbourne, Victoria, 2001.

Page length: pp.

Supervisor(s):

Summary: This paper provides an investigation into the use of professional level music software as a learning tool for creativity and composition by primary school children. The researcher believed that music and sound editing was under-used in schools and that children could: Work successfully with that type of software; Work creatively with the software; Benefit from its use. A small case study was used to expose the participants (eight children from Grades 3 - 6) to two professional level music software applications: Cakewalk Pro Audio 9 and Cool Edit 2000. The children explored the software and completed set tasks over a ten-week period. Data, in the form of the students' work, taped copies of all sessions, interviews and researcher reflections, were analysed to present an understanding of the creative and compositional processes and products. In addition, all student pieces were recorded onto CD. The analysis of data suggests competent use of both software applications as well as satisfactory completion of set tasks. The data also indicate that the participants were able to operate at compositional levels beyond their age and musical skills and knowledge. Conclusions are drawn to suggest that, in this case, the use of this software has assisted the creative process and has allowed these children the opportunity to compose and construct pieces that could not have been constructed without the software. In conclusion, the researcher reminds the reader that any decisions regarding the implementation and development of computer based music making in schools, must be made with due consideration being given to cost, equipment and overall benefit. The researcher encourages teachers to explore this area, but to understand that any tool is only of value if it is used appropriately and for the correct reasons.

Internet address (if published online): <http://eprints.unimelb.edu.au/archive/00000403/>

Pedagogical Beliefs, Skills, Knowledge: Influences on Preservice Music Teachers' Lesson Planning

by Carol A. Richards

PhD thesis, Faculty of Education, University of Newcastle, New South Wales, 1996.

Page length: pp.

Supervisor(s): Dr R. Killen

Summary: The major purpose of the research reported in this thesis was to add to the available knowledge on learning to teach by investigating the pedagogical knowledge and beliefs that preservice music teachers use to think about and plan their lessons. Pedagogical knowledge and beliefs were chosen to study because of their prominence in the literature and because studies in the literature have left some important questions unanswered. One such question concerned the extent to which teacher education might have an impact on the acquisition of preservice teachers' pedagogical knowledge. Another question concerned the identification of factors that influence the formation of new pedagogical beliefs.

The investigation of preservice music teachers' pedagogical beliefs and knowledge was conducted over a time span of one semester. Two groups of preservice music teachers (14 second year Bachelor of Education students and 3 Diploma in Education students) participated. Each student planned six lessons over the three phases of the study. Phase One consisted of two lessons that were planned before students taught a lesson at a local school.

Phase Two consisted of three lessons planned during the teaching experience. Lesson Six (Phase Three) was planned during the students' practicum. For each of these lessons, students gave written or oral responses detailing why they had made their planning decisions and identifying the source of each decision. Individual and group responses at each phase of the study were compared to determine whether or not the sources of preservice music teachers' pedagogical knowledge and beliefs and the nature of their pedagogical knowledge and beliefs changed.

The investigation produced a number of major results. One finding suggested that preservice music teachers bring to teacher education well-established beliefs about the teaching of music formed from their experiences as high school pupils, as private music tutors, and as university students. For some students, these beliefs formed orientations that guided the way they thought about and planned for instruction. Another finding was that the sources of planning decisions changed during the study. For Bachelor of Education students, the major source of planning decisions in Phase One was their High School experiences, but in Phase Two, the major sources of planning decisions became their teaching experiences in the program and the university lectures associated with that program. A third finding of note was that the major influences on the adoption of a teaching strategy advocated by university coursework were whether that strategy had been used successfully by the preservice teacher, or had been observed being successfully used by a peer. Other important influences on the adoption of coursework strategies or principles were whether they matched the pedagogical beliefs of the preservice teachers, whether the strategy was perceived to be relevant to the situation and whether the strategy was thought to be within the preservice teacher's ability to perform.

In summary, this research produced findings which are of significance to teacher educators who are seeking means to improve the impact of coursework on preservice teachers' development of pedagogical knowledge and beliefs.

Internet address (if published online):

Creating Non-Representational Art by Students who are Severely Intellectually Disabled through a Pictorial and Musical Program

by J. Riddoch

MEd thesis, Edith Cowan University, Western Australia, 2001.

Page length: pp.

Supervisor(s):

Summary: The main purpose of this research study was to investigate the worth of a recently developed Pictorial and Musical art program for severely intellectually disabled students, and to compare the non-representational art work produced by lower primary students in a special education school to similar art work being produced by

lower primary students in a regular school when taught in the same program. A subsidiary purpose of the study was to investigate teacher reactions in the art classroom of each participating school and to observe the extent of the Pictorial and Musical program interventions on the students' attitudes and production of their art work. Twelve participants were chosen from each school to take part in the experimental art program. This involved the use of pictorial and musical interventions to test the outcomes, and by utilising a quantitative methodology to determine the relationship between variables. Each group of students in the study was subjected to three different art experiences within the Pictorial and Musical program; that is, Pictorial only, Pictorial with Rock music and Pictorial with Classical music. All the participants supplied the researcher with an original non-representational painting from each segment of the program. The non-representational paintings were then marked by three independent teacher markers, and the marks of the 72 paintings produced by the students were analysed in a 2 way ANOVA, to ascertain if there was any comparable difference in the non-representational artwork of children with special needs and regular primary students. The descriptive statistics showed that the regular students scored higher marks for art quality than the special students, when the Pictorial only method was used, and there was more variation in the regular students marks than in the special students marks. There was no significant difference between the scores of the regular and the special students when the Pictorial and Rock music method was used, but the regular students scored higher than the special students for the Pictorial and Classical program, although variation was about the same for both. The observed attitudes to the musical additions were similar for both the regular and the special students. There were marked changes in the students' attitudes during the Pictorial and Rock music method. Both groups became agitated and overexcited during this segment and initially refused to keep on task, preferring to sing and keep time with the music than to go on with their painting. The Pictorial and Classical music program had the opposite effect on the students, helping to create a calming atmosphere in which they were willing to return to their task, and appeared more stimulated and creative, completing better quality non-representational paintings than before. It is anticipated that the outcome of this study may provide significant evidence of the importance of pictorial and musical interventions in art programs, and may lead to further study on this subject. The introduction of the Pictorial and Classical music program to students with severe intellectual difficulties may become an additional aid in the production of their artwork.

Internet address (if published online):

The effect of classical music on painting quality, attitude and behaviour for students with severe intellectual disabilities

by J. Riddoch

PhD thesis, Faculty of Community Services, Education and Social Sciences, Edith Cowan University, Western Australia, 2006.

Page length: pp.

Supervisor(s):

Summary: The main purpose of this study was to investigate the effectiveness of a new Pictorial and Musical Visual Arts Program for students with severe intellectual disabilities in particular, to learn whether the addition of classical music as background helped students improve the quality of their abstract paintings, attitudes and behaviour in class.

Two measures of painting quality were created: (1) a linear measure based on Rasch measurement (seven items involving creativity, composition, colour application and colour use) and (2) a Guttman scale based on four items creativity (easiest), composition, colour application and colour use (hardest). One Guttman scale to measure attitude and behaviour was created based on four observation aspects: non-disruption to peers (easiest), not out-of-seat, not vocalising and on task, and inattention to task (hardest).

Twenty-four primary aged students with severe intellectual disabilities were taught a weekly art lesson for six consecutive weeks using the new Pictorial and Musical method, with and without a classical music background.

Twenty-four regular year one and two students were separately taught art under the same conditions. Their abstract paintings were scored independently using a uniform marking system, anonymously, and the scores were used to create linear Rasch measures and non-linear Guttman scales of painting. Scores in attitude and behaviour

were collected over the six weeks of the experiment for the students with severe intellectual disabilities and used to create a Guttman scale of attitude and behaviour. The weekly measures for the six weeks were compared using a mixed between-within subjects ANOVA (General Linear Model, repeated measures). The main results for students with severe intellectual disabilities are listed.

1. Painting quality improved significantly from the Pictorial only method to the Pictorial plus Music method, due to the addition of the background classical music.
2. Painting quality improved significantly from week 1 to week 6 for both teaching methods, due to a practice effect.
3. Attitude and behaviour improved significantly from the Pictorial only to the Pictorial plus Music teaching method, due to the addition of background classical music.
4. Attitude and behaviour did not improve from week 1 to week 6 for either the Pictorial only or the Pictorial plus Music teaching method, due to a practice effect.

The main results for regular students were in agreement with findings 1 and 2 above.

Internet address (if published online):

The perceptions of adolescent boys regarding music participation and social behaviour  
by Alexis Robertson

BMus(MusEd)(Hons) thesis, Conservatorium of Music, University of Sydney, New South Wales, 2007.

Page length: 81 pp.

Supervisor(s):

Summary: This study is an exploration of adolescent boys' perceptions of the relationship between music participation and social behaviour. Adolescent boys have been identified by the literature as a social group in particular need of support and programs that encourage prosocial behaviour and protect against or discourage antisocial behaviour. The data were collected from seven boys from an all boys' state comprehensive school in Sydney. The boys ranged from Year 7 to Year 10. Data collection involved two focus group discussions and employed semi-structured questioning. Grounded theory was developed through open and axial coding of the transcribed data. It was found that adolescents perceive this relationship as a complex one, with many factors influencing both music participation and social behaviour. Results indicated that participants felt that the culture of the music ensemble, the genre of music and the degree of autonomous learning were all factors influencing this relationship. These results generate numerous avenues for further research, and add to the growing body of knowledge on music participation and social behaviour in adolescent boys.

Internet address (if published online):

Examining and defining the term 'musical culture' stemming from secondary curricula

by Phillipa Robinson

MEd thesis, Graduate School of Education, University of Melbourne, Victoria, 2009.

Page length: 124 pp.

Supervisor(s): Dr Neryl Jeanneret

Summary: Cultural exchange is implicit in human interaction, and across the world a multitude of musics can be found, each with its own distinctive features.

In music curricula, the need to situate all musics into categories has evolved, mainly for the purposes of assessment. The International Baccalaureate (IB) Diploma Program (DP) music study guide refers to musics as belonging to distinct 'musical cultures'. However, difficulties can arise for teacher and student alike when making decisions regarding appropriately situating different musics within particular 'musical cultures', and this has implications for student outcomes.

Internet address (if published online):

The factors and issues that affect the sight-reading ability of high school aged Grade 4 AMEB piano students  
by Susanne Rogers

BMus(Hons) thesis, University of Adelaide, South Australia, 2007.

Page length: 70 pp.

Supervisor(s):

Summary: Reading music is an essential skill and a necessary component for developing proficiency on the piano. Sight-reading enables the musician to successfully decipher notes and annotations on the staff in order to perform them with minimal errors. It demands an extensive range of skills to be properly and successfully mastered. Little is known of the attitudes of high school aged piano students towards sight-reading therefore a study into the factors and abilities of piano students will be undertaken. Ten Grade 4 AMEB (Australian Music Examination Board) piano students between the ages of 13 and 16 performed two short sight-reading exercises of a Grade 4 standard, whilst being recorded. The same ten students were then interviewed and recorded shortly after on questions pertaining to sight-reading. Each student was given a mark out of ten for their attempts at the sight-reading exercises by the researcher and by an experienced AMEB examiner.

Generally, students who practised the piano the most achieved higher marks for sight-reading, but more exposure to music at school did not seem to impact upon the results. Students who practised the piano the least had high error counts in areas such as dynamics, key signatures, rhythm and tended towards a significant number of pauses and stoppages. Furthermore, a majority of students disliked sight-reading but generally students were familiar with the definition of sight-reading and the reasons behind its inclusion in their piano lessons. Additionally, while the theory grades of the students were in all but one case lower than that of their practical abilities there appears to be no direct correlation between the grade studied and the mark achieved in the sight-reading performances. Overall, the main factors and issues that caused poor sight-reading in the ten adolescents tested was lack of practice and lack of attention to details on the score.

Internet address (if published online):

The Role of Improvisation and Playing By Ear in Music Education in South Australian Secondary Schools  
by Jennifer Rosevear

MMusEd thesis, Department of Music, University of Western Australia, Western Australia, 1996.

Page length: xiii, 194 pp.

Supervisor(s): Assoc Prof Helen Stowasser

Summary: The purpose of this study was to explore the role of playing by ear and improvisation in music learning processes through examination of the relevant literature and through field work in a number of South Australian secondary schools. Playing by ear and improvisation have traditionally been neglected in classroom and instrumental music teaching practices, although there is extensive support, particularly for improvisation, in the music education literature. The study aimed to explore any relationship between demonstrated musicianship abilities and experiences involving playing by ear and improvisation.

A researcher-designed musicianship survey sought to ascertain a range of musicianship abilities, including aural, theoretical and practical abilities. The aural component required students to respond in writing to musical questions heard on an audiotape, where it was seen that rhythmic dictation was the most difficult question. The theoretical component contained standard questions related to time signatures, key signatures, scales, intervals and triads. The aural and practical components were administered in a classroom environment. The practical component involved an individual 5-minute session which was audiotaped and subsequently marked by two independent markers. This comprised echo playing, playing familiar tunes by ear, improvising melodic lines given accompaniment pattern, and sight-reading.

The field study involved the administration of the musicianship survey to 85 students in the first year of elective

music (mostly Year 9) in six secondary schools in metropolitan Adelaide. After a ten week period, during which teachers were asked to introduce some suggested teaching strategies including playing by ear and improvisation, a second musicianship survey of comparable difficulty was administered in an attempt to ascertain if there were any major differences. Whilst this was not the case, a range of data was collected which related to students' abilities in aural, theoretical and practical areas, along with background information as to playing habits, attitudes and prior experiences with playing by ear and improvisation.

Although playing by ear and improvisation did not feature prominently in the music programmes at the schools, even during the ten week trial period, a large proportion of the students indicated prior experiences with these two aspects. Descriptive and qualitative analysis of the data revealed that students with prior experiences involving playing by ear and improvisation consistently achieved higher scores in the various aspects of musicianship measured by the surveys. It was also shown that the girls' results, particularly in the theory component, were higher than the boys.

Along with a range of other learning experiences, the Australian national curriculum documents in the Arts promote playing by ear and improvisation within the creating, making and presenting area of the Music strand. Results of the study suggest that, despite willingness by the teachers to incorporate more playing by ear and improvisation aspects into their music programmes, the compartmentalisation of classroom music into separate areas such as theory, practical work, aural work and history, is not conducive to the aural and creative aspects as suggested in the Arts national curriculum documents.

Internet address (if published online):

Engaging adolescents in high school music

by Jennifer Rosevear

PhD thesis, Elder Conservatorium of Music, University of Adelaide, South Australia, 2008.

Page length: xiii, 226 pp.

Supervisor(s): Professor C Bodman Rae and Dr Neryl Jeannot

**Summary:** This investigation aims to explore the attitudes of adolescents towards learning music and to gauge the extent of their involvement in the activities of playing, singing, creating and listening to music. It also seeks to determine the views of adolescents on attributions for success in various activities, including music. Beliefs about self-concept, or self-identity, and their relationships to academic achievement and musical involvement are explored.

The review of literature spans various facets of self-perception, including self-concept, self-esteem, self-efficacy, self-regulation, and self-concept development, and considers the role of music in self-concept development. The impact of self-perceptions on motivation, which is central to learning, achievement and engagement, is also considered. The basic principles of learning, and their application to learning in music, provide the foundation for specific aspects of music learning, namely, music literacy, learning to play a musical instrument, singing, music technology and informal learning. The relationship between music learning and academic achievement is reviewed. The particular importance of music in adolescence, and adolescent attitudes to school music, provide a backdrop to the analysis of the wide-ranging factors involved in self-concept development, motivation and learning principles, thus leading to an overview of the various approaches which can facilitate the engagement of adolescents in learning in general, and in high school music in particular.

A researcher-designed Survey of Musical Experiences and Self-concept was administered to Year 9 and 10 students in three high schools in metropolitan Adelaide, South Australia. Data from the survey, along with academic results, were collected from the 282 participants in the study. The data provide background information about each participant, along with their perceptions about perceived areas of strength and reasons for success in these areas. Information about involvement in musical activities was collated for all students, with approximately half of the students not studying music at school. Measures for self-esteem (Rosenberg, 1965) and perceived competence (Chan, 1993) were included in the survey. Using a mixture of qualitative and quantitative methods, the data were analysed in relation to the extent of involvement in music, attitudes to learning music, students' attributions for

success, and strengths of the relationships between musical involvement, self-concept and academic achievement.

Conclusions can be drawn based on the survey data and the literature review, and these emphasise the importance of the social nature of learning and of providing opportunities for creative work in classroom activities. The most outstanding finding to be highlighted from the study was the aspect of enjoyment as a reason for achievement which appears to feature prominently in students' responses, yet it is less widely recognised in the literature.

Internet address (if published online):

Investigating Teacher Assumptions of the Associated Board of the Royal Schools of Music (ABRSM) Theory of Music (Higher Grades) Curriculum

by Valerie Ross

MEd thesis, Faculty of Education, Deakin University, Victoria, 1997.

Page length: pp.

Supervisor(s): Dr Jennifer Angwin and Prof Rob Walker

Summary: This paper aimed to unravel the manifold assumptions of music tutors involved in the teaching of the Associated Board of the Royal Schools of Music (ABRSM), Grades 6, 7 and 8, Theory of Music Curriculum. It then attempted to provide a critical perspective as to such assumptions in an effort to address the many issues that have manifested themselves in the music teaching profession since the inception of the new theory of music syllabus (higher grades) in 1992.

Following an introduction to the history of the ABRSM in Malaysia, several dilemmas pertaining to the new theory syllabus were identified, those being,

- (i) teachers were unsure as to the depth and scope of the unwieldy syllabus,
- (ii) the recommended workbooks proved unequal to the task of providing adequate preparations for the examinations,
- (iii) compositional creativity as a course objective had engendered a climate of ambiguity leaving teachers in a state of pedagogical uncertainty,
- (iv) wide misgivings had emerged amongst teachers trained in the old syllabus (dating back to 1953), now faced with all encompassing structure of the new syllabus. Many problems remained unresolved whilst new ones emerged.

Through a review of the literature including a computer literacy search via Netscape- Alta Vista on the 5th and 6th April 1997, it was revealed that the topic in question had hardly been broached by music researchers, suggesting room for further debate.

In a study of the research methodologies in education, five major modes of investigation namely, historical, causal-comparative, correlational, experimental and descriptive with an aim to acquire an emancipatory perspective of the discourse at hand. The research was carried out over a period of nine months (August 1996 to May 1997) through a collaborative network of six core participants together with several other music teachers, administrators, parents and students. Compelling data accrued from several 'critical incidences', interview sessions, informal meetings and group discussions in the course of fieldwork study.

Upon a critical analysis of triangulated data, four main findings emerged,

- (i) Teachers believed that they had not been adequately prepared or trained in the new style format of theoretical questioning and were therefore less confident in teaching the new syllabus.
- (ii) Teachers assumed that a student having gone through the recommended workbooks ought to be equipped to handle the test papers but when this hypothesis proved otherwise, they believed that by attending workshops conducted by ABRSM examiners, they become better informed as to the methods of approach in addressing examination requirements.
- (iii) Teachers were unclear as to what the Associated Board means when the Grade 8 theory syllabus (1995\6 p4) states that in completing a given outline for a keyboard passage, 'some knowledge of the styles practised by

composers from the time of Haydn will be assumed.' This assumption implied that candidates were expected to be conversant with over two hundred years of compositional practise.

(iv) Teachers believed that as long as the Malaysian Ministry of Education continued to act as the official representative of the Associated Board, bureaucratic shortcomings would persist. These inadequacies include the lack of positive responses to valid complaints regarding the unsatisfactory environmental examination conditions of the theory test held yearly at public schools.

In treating both the nature of the analytic and the existence of significance as problematic and uncertain, this case study emphasized the relativity of cultural determinism within multiple interpretations. It recognised that there exists, differences between forms of knowledge that shape mental structures as influenced by the socio-political, cultural and historical environment in which the study was situated, taking a pluralistic view of musical knowledge as an epistemological product of social activity. Nevertheless, despite the many issues that prevailed, the research revealed that it appeared in this instance, a consensus of opinion that the ABRSM New Theory of Music (Higher Grades) syllabus is essentially a worthwhile program aimed at a comprehensive study of the musical realm. The syllabus provides an opportunity for students to equip themselves with a firm foundation of instrumental and orchestral knowledge through an application of musical literacy and creativity. In other words, the objectives of the syllabus are far-sighted and commendable. However its practice is as yet not entirely successful.

Finally, the investigation concluded with a simulation exercise whereby the research participants role-play, in what Hamilton (1976) termed as a 'passive-active' continuum of social behaviour with an aim towards achieving the main objectives of the examination board, through an application of praxis education.

Internet address (if published online):

Piano Tuition and the External Public Music Examinations System in Malaysia: An Investigation of the Social and Symbolic Significance of this Approach to Music Education

by Valerie Ross

PhD dissertation, Faculty of Education, Deakin University, Victoria, 2002.

Page length: pp.

Supervisor(s): Assoc Prof Robin Stevens and Dr Jenny Angwin

Summary:

Internet address (if published online):

<http://library.deakin.edu.au/search/aross%2C+V/aross+v/1,8,9,B/1856~b2020500&FF=aross+valerie&1,1,,1,0/indexsort=-> / <http://tux.lib.deakin.edu.au./adt-VDU/public/adt-VDU20031028.140256> / <http://tux.lib.deakin.edu.au./adt-VDU/public/adt-VDU20050808.135747>

Itinerant music teachers' work in Queensland

by Katherine Roulston

PhD thesis, University of Queensland, Queensland, 2000.

Page length: pp.

Supervisor(s):

Summary: When this study was initiated, most classroom music specialists in Queensland primary schools worked in more than one school. Although researchers have investigated the itinerant service delivery model in the areas of distance and special education, no studies have focused on the work of itinerant music teachers. This thesis documents and analyses accounts of itinerant primary music teachers working in state school settings. Questions were designed to elicit data of the following types: (a) demographic data (professional qualifications and teaching experience); (b) teachers' views regarding itinerancy as a condition of work; and (c) features of work practices (for example, duties, workloads, extracurricular commitments). The application of conversation analytic tools to the analyses of data reveals the 'scenic practices' utilised by teachers to produce descriptive accounts. These include

'complaints', 'troubles talk', 'lists' and 'atrocious tales'. Analyses produced reveal the categories and practical reasoning attached to school worlds in which these music teachers work. The author argues that accounts assembled by speakers may be viewed as 'possible worlds' in which speakers produce different versions of 'what could be' and how the social order 'might be arranged.' The conversation analytic approach taken in this study provides new ways of theorising teachers' accounts of work. This approach demonstrates a new vocabulary for talking about teachers' work. Although this thesis concerns one specific group within the teaching community, this approach might also be applied to the study of any teacher's work. Second, this thesis contributes to an understanding of the researcher's role in the co-production and generation of research data. This finding is significant for any researcher using the interview as a way of generating data - irrespective of the method of data analysis employed. This thesis also contributes to the literature of teachers' work, providing some insight into teachers' emotions and teachers' work practices during a period of change. By illuminating the complexities of the role and place of one group of specialist teachers in primary school settings, findings from this research are of significance to policy-makers. This thesis provides accounts concerning how specialist services were delivered by one group of teachers in the mid-1990s.

Internet address (if published online):

Adolescent Girls' Interest in Pop Music: A Mass Media Study

by L.M. Routley

MEd thesis, Monash University, Victoria, 1978.

Page length: pp.

Supervisor(s):

Summary: This study is concerned with satisfactions teenage girls feel they gain from pop music and with the relation between certain social variables and interest in pop. Subjects were 175 fourteen and fifteen year old girls in form 9 at two metropolitan girls' secondary schools. Subjects answered a questionnaire about their peer group membership, their aspirations for the future, socioeconomic status and interest in pop as it was revealed in behaviour. For these girls pop music is associated with courtship and is part of socialisation towards participation in the family of procreation. Girls with high academic aspirations were less involved with pop suggests a conflict between the two interests, which may reflect a conflict between two destinations for girls, an academic career or marriage.

Internet address (if published online):

Ballad of the 'never picked': A qualitative study of self-perceived non-musicians' perceptions of their musicality  
by Eve Ruddock

MMusEd thesis, University of Western Australia, Western Australia, 2008.

Page length: 191 pp.

Supervisor(s): Dr Suzanne Wijsman and Dr David Lines

Summary: Humans are a musical species and every culture has its music. However, twenty individuals out of a cohort of twenty-nine participants in this study judged themselves to be 'not musical'. Through their words, silences and responses, the story of music in the lives of these self-perceived non-musicians uncovered a musical world where concepts of performance, judgment and talent dominate. My investigation into individuals' perceptions of their musicality revealed a pervasive societal belief that individuals were either born 'musical' or they were not; their everyday reality was one where music was perceived as a performance, an object, something that only talented people can 'do'. I planned conversations with participants that aimed to reveal clues that could help to unravel a paradox that lies within music in our Western culture: every young human is intrinsically musical but only some are born with a gift to be musical.

Participant convictions that they were not musical deterred some individuals from active engagement in music

making. They felt as if they had been left out of the 'musical ballpark'. Details from conversations illustrated a constricting cultural imposition on individuals; this was perpetuated in many schools and also in private music teaching. Data revealed that current educational practice contributed to a denial of a natural birthright and alienated some individuals from being part of a musical community. As their stories revealed failed attempts to engage in music making, iterative contacts created a daunting quantity of data. But there was poetry in participant data. These self-perceived non-musicians simultaneously demonstrated their musicality in the rhythms of their narrative as they denied that they were musical; this emerged as a means to report the research whereby participants' words combined to tell a non-musician's tale.

Compelling narrative revealed a society where educational practice does little to address individual musical development. While each story alone was specific and complex, once the stories became woven together as a complex and contradictory whole, the ballad of the never picked captured the essence of a distanced musicality in our Western society. Narrative drove towards meaning. Through interpretation and detailed qualitative analysis, understandings began to emerge from depths of experience and from friction existing within contradictions. Deep within narrative which evolved over a period of five years were perceptions that led to understandings of our cultural reality. Active involvement in this research became part of an emancipatory process for several participants where mutually reflective acts exposed unnecessary impositions from societal expectations. Participant voices uncover a bifurcated reality wherein the musical development of many individuals is undermined through an ignorance of holistic human potential; this musical-unmusical divide is perpetuated in educational practice.

Internet address (if published online):

Television in Music Education

by P.V. Rumbold

BEd thesis, University of Western Australia, Western Australia, 1961.

Page length: pp.

Supervisor(s): Department Of Music

Summary: The purpose of this study is to see if there is any relevance in using television in music education. A teacher, in order that a student might excel in performing and listening, should make use of any aids which can enrich and enliven music for the students, as well as any aids which will make his/her teaching simpler and more effective. To that end, this study was undertaken to show that television combines several ideas to the advantage of the music educator - the convenience of mass communications with the vital personnel contact of all effective teaching. It will also be shown that television cannot take the place of other audiovisual media, but that it still has a place in today's curriculum.

Internet address (if published online):

The Contribution of Radio and Television to the Teaching of Music in New South Wales State Primary Schools

by J.M. Rushton

MEd thesis, University of Sydney, New South Wales, 1965.

Page length: pp.

Supervisor(s):

Summary: Not available

Internet address (if published online):

Keyboard Laboratories: Their Adoption and Use in ACT Educational Institutions

by K. Russell

MEd thesis, Canberra College of Advanced Education, Australian Capital Territory, 1983.

Page length: pp.

Supervisor(s):

Summary: Since 1977 ten innovatory keyboard laboratories, which enable teachers to utilise group teaching methods in musical instrument instruction, have been set up in ACT educational institutions. Reactions to this innovation have been varied, and its usefulness queried. However, there has been a lack of information and little evidence of systematic research in Australia on this topic, perhaps because there are very few areas outside the ACT where keyboard laboratories are used in schools. The investigation reported here attempted to determine why the innovation spread so rapidly in the ACT, the uses to which it was being put, and the kinds of support mechanisms that were necessary to ensure its optimum use. An interview known as the Levels of Use (LoU) Interview was selected as the main method of collecting data from teachers using keyboard laboratories, and by analysing these interviews in the context of the ACT educational milieu it was possible to predict a future pattern of usage, and recommend appropriate action to be taken by administrators responsible for the organization of ACT education. The findings of the study supported theories that innovations are adopted by members of society networks and that the size of the system and degree of administrative and financial support may positively affect the spread of an innovation. All teachers using keyboard laboratories were convinced of their value, although this perception varied according to factors such as promotional status and recency of teacher training. In addition, the LoU Interview was found to be a highly appropriate tool for a practising classroom teacher to use in an investigation of this kind.

Internet address (if published online): <http://erl.canberra.edu.au./public/adt-AUC20061107.161158>

Process Consultation and Staff Development in Music Education at a Local School

by Deirdre E. Russell-Bowie

MEd(Hons) thesis, University of Wollongong, New South Wales, 1987.

Page length: 210 pp.

Supervisor(s): Dr Tony Fielding

Summary: Toward the end of 1986, the Principal of a local school committed his teachers to a staff development project which aimed at developing each teacher's personal and professional skills in the area of music education. A needs survey was conducted, and this ascertained the lack of confidence and competence teachers felt about programming and teaching music according to the NSW K-6 Music syllabus. A music education lecturer from a local Institute of Higher Education, offered her services to assist in this staff development project, so, in liaison with the Principal, a Process Consultation model was adopted and the following objectives were considered: The Process Consultation project would aim to assist the staff members: (a) by developing their personal confidence in music education; (b) by developing their understanding of the concepts, terminology and presentation of the music syllabus; (c) by providing them with a variety of musical learning experiences related to the music syllabus; (d) by allowing them to experience a variety of programming methods, music materials and resources; (e) by suggesting programming ideas and giving assistance in presenting lessons to their individual classes. In order to attempt to achieve these objectives, the following course of action was undertaken: (a) A series of three 2 hour workshop sessions were planned to provide staff with a variety of learning experiences, and to assist them in programming and presenting music lessons in relation to the NSW K-6 Music syllabus; (b) Throughout Term 1, weekly follow-up contact would be done by the Process Consultant (P/ C) with individual teachers, to demonstrate and discuss solutions to felt needs. Both sections of the project achieved the objectives, as, by the end of the term, all teachers who participated in the project, had shown they had: (i) developed their personal confidence in music education; (ii) begun to understand the concepts, terminology and presentation of the music syllabus; (iii) participated in a variety of musical experiences related to the music syllabus; (iv) experienced a wide variety of programming methods, music materials and resources; and (v) developed in their confidence and competence in programming

and presenting music lessons. This paper seeks to discuss the above points in more detail, and present a retrospective account of the case study of staff development in the area of music education in liaison with a P/C.

Internet address (if published online):

Living with Music: Implementing the NSW (K-6) Music Syllabus in a Primary School - A Case Study  
by Deirdre E. Russell-Bowie  
MEd(Hons) minor thesis, University of Wollongong, New South Wales, 1988.  
Page length: 108 pp.  
Supervisor(s): Dr Tony Fielding

Summary: At the beginning of 1988, a local Primary School asked the Consultant to assist the staff in the implementation of the (K-6) Music Syllabus in their school. There had been little research done in the areas of music curriculum implementation, so it was felt to be a valid project in terms of the wider field of music education research, as well as the specific situation in the school. After researching different methodologies it was felt that Walker's naturalistic case-study methodology would be the best approach to base this project and report on it. This paper is a case study on the implementation of the (K-6) Music Syllabus in a local Catholic Primary School, by a Consultant. In 1987 the school undertook a preliminary project to assess the school community's perceived needs in order to identify specific needs of students in order to develop certain projects to satisfy these needs. The result of this project indicated specific students' need areas, firstly in Language and secondly in Music. It was from these results that the idea of the Living With Music project arose. The project was organised as follows: Term One: Surveys distributed to parents, pupils, staff and executive to map the current situation; Musical instruments and relevant resources were purchased; Workshops were held regularly by the Consultant to in-service teachers in the (K-6) Music Syllabus. Term Two: Workshops continued; Individual teachers worked with the Consultant in developing and teaching music lessons; Term Three: The Consultant worked with individual teachers assisting them with programming and teaching a unit of music lessons; this included demonstrations and team teaching. Term Four: The Consultant continued work with individual staff on programming and teaching music lessons; A draft music policy was drawn up. A continuous evaluation model was adopted, and all participants involved perceived it to have been a very worthwhile project which achieved its aims and objectives to a pleasing degree of success.

Internet address (if published online):

Policy and Practice in Music Education in New South Wales State Primary Schools  
by Deirdre E. Russell-Bowie  
PhD thesis, Wollongong University, New South Wales, 1993.  
Page length: 385 pp.  
Supervisor(s): Dr John Patterson and Deanna Hoermann Prof Russell Linke

Summary: This project focuses primarily on the development and implementation of the New South Wales (K-6) Music Syllabus, and the effectiveness of the curriculum development model which was intended to overcome repeatedly identified deficiencies and policy implications arising from these findings. An examination of the events leading to the development of the syllabus revealed a series of reports on the arts in education which all identified key deficiencies in primary music education recommended: -that specialists teachers be used in primary schools- that improved resources and facilities be provided for all schools- that all children have the opportunity to learn an instrument- that teacher training institutions and professional development programs provide teachers with better music education skills and with appropriate knowledge and attitudes, and- that a new music syllabus be developed, based on children's developmental stages. Using a model which initially aimed to involve as many interest groups as possible but was finalised by a small group of music experts, the music syllabus was developed over seven years.

This research project sought to evaluate the development of the syllabus and its implementation seven years after its launch in relation to how effectively it addressed these identified deficiencies, to identify key factors influencing primary music education and to develop some policy suggestions in response to the problems arising from these results.

Internet address (if published online):

Music Teaching and Student Teacher Confidence in the K-6 Classroom

by Marilyn J. Ryan

MEd thesis, University of New England, New South Wales, 1991.

Page length: 190 pp.

Supervisor(s): Dr Merv Batchler

Summary: Music in New South Wales primary schools for many years has been recognised as a problem area. In this study, ways to increase the music teaching confidence of student teachers were explored, as most commentaries on the matter have indicated preservice education as the source of the problem. This study was developed with regard to the available literature and from previous experiences gained from operating two school-based programs in 1988. In 1989 a school-based music program was devised for all third year teacher education students enrolled in the compulsory Curriculum Studies Music II course at the University of New England, Northern Rivers. A pilot study was conducted in 1989, and established that students became more confident in each of the seventeen activities after the compulsory Curriculum Studies Music II course which contained the school-based component. It also revealed that there was almost unanimous support by participants for the inclusion of a school-based component in subsequent compulsory Curriculum Studies Music II courses. In 1990, in the main study, one hundred and eight third year teacher education students enrolled in the compulsory Curriculum Studies Music II course which contained a school-based component. Data from pretest and posttest questionnaires established that students became more confident by the end of the course in specified music teaching activities. A third questionnaire and interviews were also conducted. A set of propositions relating to the music teaching confidence of teacher education students was formulated.

Internet address (if published online):

The Digital Audio Sampler

by R. Sazdov

MMusEd thesis, University of Sydney, New South Wales, 1993.

Page length: pp.

Supervisor(s):

Summary: Not available

Internet address (if published online):

Measurement and Time series Analysis of Emotion in Music

by Emery Schubert

PhD thesis, School of Music, University of New South Wales, New South Wales, 1999.

Page length: pp.

Supervisor(s): Assoc Prof Gary Mcpherson

Summary: This thesis examines the relations among emotions and musical features and their changes with time, based on the assertion that there exist underlying, culturally specific, quantifiable rules which govern these

relations. I designed, programmed and tested a computer controlled Two-Dimensional Emotion Space (2DES) which administered and controlled all aspects of the experimental work. The 2DES instrument consisted of two bipolar emotional response (ER) dimensions: valence (happiness-sadness) and arousal (activeness-sleepiness). The instrument had a test-retest reliability exceeding 0.83 ( $p < 0.01$ ,  $N = 28$ ) when words and pictures of facial expressions were used as the test stimuli. Construct validity was quantified ( $r > 0.84$ ,  $p < 0.01$ ).

The 2DES was developed to collect continuous responses to recordings of four movements of music ( $N = 67$ ) chosen to elicit responses in all quadrants of the 2DES: "Morning" from Peer Gynt, Adagio from Rodrigo's Concierto de Aranjuez (Aranjuez), Dvorak's Slavonic Dance Op 42, No. 1 and Pizzicato Polka by Strauss. Test-retest reliability was 0.74 ( $p < 0.001$ ,  $N = 14$ ). Five salient and objectively quantifiable features of the musical signal (MFs) were scaled and used for time series analysis of the stimuli: melodic pitch, tempo, loudness, frequency spectrum centroid (timbral sharpness) and texture (number of different instruments playing). A quantitative analysis consisted of: (1) first order differencing to remove trends, (2) determination of suitable, lagged MFs to keep as regressors via stepwise regression, and (3) regression of each ER onto selected MFs with first order autoregressive adjustment for serial correlation.

Regression coefficients indicated that first order differenced (\*) loudness and \*tempo had the largest correlations with \*arousal across all pieces, and \*melodic pitch correlated with \*valence for Aranjuez ( $p < 0.01$  for all coefficients). The models were able to explain up to 73% of mean response variance. Additional variation was explained qualitatively as being due to interruptions, interactions and collinearity: The minor key and dissonances in a tonal context moved valence toward the negative direction; Short duration and perfect cadences moved valence in the positive direction. The 2DES measure and serial correlation adjusted regression models were, together, shown to be powerful tools for understanding relations among musical features and emotional response.

Internet address (if published online):

Primary school musical: the impact of the Curriculum Framework, collaboration and interdisciplinary teaching  
by C.L. Sewell

BMusEd(Hons) thesis, School of Music, University of Western Australia, Western Australia, 2004.

Page length: 90 pp.

Supervisor(s):

Summary: This study examined some of the attitudes about school musical held by primary music specialists, as well as considering some of the pragmatic issues associated with the implementation of musicals in the primary school setting, in particular, collaboration between teachers and other members of the community. The Curriculum Framework, introduced as a framework for the development of individual school curricula in the state of Western Australia in 1998, was an area of focus for this study, with teachers' beliefs about the relationship between educational outcomes and the production of music being investigated. The idea that the production of a musical in the primary school could support the implementation of integrated or interdisciplinary teaching has been considered in the literature review and in relation to the study's findings. The findings of this study support previous research into the use of musical in the school context, in particular the research of Feay-Shaw (2001) and McCarthy (1996), although more research is needed in this area.

Internet address (if published online):

The Purpose of Music in Education: An Investigation based on the Philosophy of Aristotle

by J. Sheehan

MMus thesis, Faculty of Music, University of Melbourne, Victoria, 1964.

Page length: pp.

Supervisor(s):

Summary: Not available

Internet address (if published online):

Instrumental teaching in Victorian schools: A case study of clarinet teacher beliefs and practices

by L. Sheppard

BMus(Hons) thesis, Faculty of Education, Monash University, Victoria, 2006.

Page length: pp.

Supervisor(s):

Summary: Instrumental music teaching has been a neglected area of research until recently. Previous research has focused on the overall experience of students and the interactions between the student and teacher within lessons. Little research has been conducted concerning the overall perceptions and ideologies of teachers. This study aims to highlight the perceptions, beliefs and current practice of instrumental teaching within Victorian Schools. Further, it will attempt to divulge significant research into the role of instrumental music teachers and suggest possible future developments to enhance the quality and overall effectiveness of instrumental teaching within Victorian Schools.

Internet address (if published online):

The Effectiveness of Mental Rehearsal in the Accurate Reproduction of a Musical Phrase: A Pilot Study Comparing Computer Measurements with the Subjective Evaluation of Experienced Teachers

by Rupert B. Sherwood

MMusEd thesis, University of Western Australia, Western Australia, 1991.

Page length: pp.

Supervisor(s):

Summary: This study examined the process of mental rehearsal as it relates to musical performance. An initial discussion explored the relationship between mental rehearsal and the acquisition of physical skills in sport. This process was then examined in relation to music. The pilot study was based on a between-group design: the forty-two subjects were divided into four groups, 1) mental rehearsal only, 2) combined mental/physical, 3) physical only and 4) non-practise groups. Computer software was used to measure the improvement in accuracy of playing between the first and second test performance. Two experienced judges scored the subject's performance and these results were compared with those obtained from the computer's data. Results indicated that there was no significant difference between the groups. The correlation between the computer's results and the marks awarded by the judges was significant. The results may have been distorted by the presence of unwanted variables and improvements in the experimental design may yield more significant data. The computer appeared to be both an accurate and valid method of measuring musical subskills for example - in this study - rhythmic accuracy.

Internet address (if published online):

The Role of the Arm in Piano in Piano Playing: A Review of Teaching Practices

by Estelle Shields

MMus(MusicEd) thesis, Conservatorium of Music, University of Sydney, New South Wales, 1996.

Page length: pp.

Supervisor(s):

Summary:

Internet address (if published online):

Absolute Pitch Judgement: The Ability of Yamaha, Suzuki and Traditional Music Students

by Lois A. Singer  
MEd thesis, University of Melbourne, Victoria, 1992.  
Page length: 165 pp.  
Supervisor(s): Dr Charles Poole

Summary: The purpose of the study was to investigate the ability of Yamaha, Suzuki and Traditional music students to make absolute pitch judgements, and to compare their ability in relation to their age at the commencement of training, the method of instruction and the duration of training. Students (n=60) were randomly selected, and tested using the instrument devised for the purposes of the present study. They were required to identify thirty complex digital piano tones which were randomly presented within a one octave, three octave and five octave range (3 series of 10 tones). The results showed that the students with experience in perceptually-based music instruction (Yamaha and Suzuki) demonstrated a higher degree of ability than those who had received sight-centred instruction in keyboard performance technique (Traditional). Furthermore, students who had experienced intensive aural training in association with keyboard performance (Yamaha) demonstrated a higher degree of ability than those whose training had emphasised the development of keyboard performance technique through aural experiences (Suzuki). The results showed a significant difference ( $p < .05$ ) between the groups in relation to the method of instruction and the duration of training, however, the difference in relation to the commencement age (4 years and 7+ years) was not significant. It was concluded that absolute pitch, a form of pitch memory, may be developed in varying degrees, and that it is likely to be more highly developed among students with experience in perceptually-based music instruction, in particular those who have experienced the fixed do system of aural training in association with the fixed pitch of a keyboard instrument. These findings provide evidence to support the theory that absolute pitch can be learned, given appropriate training, however, contrary to the findings of earlier studies, there was no indication of a critical period for the development of the ability.

Internet address (if published online):

Music for Young People: Its Major Activities 1977 to 1983  
by K. Siwers  
MMus(Qualifying) thesis, Department of Music, University of Queensland, Queensland, 1983.  
Page length: 129 pp.  
Supervisor(s): Dr Fred Rees

Summary: Music for Young People is an organisation for young musicians formed by six Brisbane music teachers in 1977. It aims to offer the opportunity of group playing to young instrumentalists through the initiation and development of musical activities. A unique aspect of the organisation is that its activities do not require a 'year-round' commitment from participating students, allowing them to be actively involved with ensembles which rehearse on a regular basis. Since its formation Music for Young People has conducted a variety of musical activities of which the two major ones were the Music (vacation) Schools and the Music Tours to remote areas of Queensland. The Music Schools were established to offer beginning instrumentalists the opportunity of implementing the playing skills they had acquired during lessons, and have developed to include students of both elementary and advanced performance standard. The Music Tours aimed to bring music performed by young musicians to remote areas of Queensland. Concerts performed on these tours included works from a wide variety of styles as well as demonstrations of orchestral instruments to primary and secondary school pupils. The establishment and development of the two major activities have provided the committee of Music for Young People with valuable experience to extend these and develop musical activities.

Internet address (if published online):

Investigating the Community Choir

by Elizabeth Slottje

BMus(Hons) research project, University of Western Sydney, New South Wales, 2004.

Page length: 51 pp.

Supervisor(s): Diana Blom

Summary: This paper discusses a research project which investigates why people choose to join community choirs and why they sing. It looks at how individual psycho-physiological experience is placed within a social group structured as a learning environment. Through a comprehensive questionnaire administered to community choir members and directors, the project found that the personal aspect shows that belonging to a community choir can be an empowering practice with non-specific spiritual analogies of release. It found that socially, interpersonal dynamics affect learning and educational benefits are intimately bound with the personal and social features of this burgeoning cultural activity. This paper also finds that community choirs operating over long periods of time can become highly skilled, and although individual musical ability is challenged to ensure continued development, newer inexperienced aspirants also require opportunity to access this cultural activity.

Internet address (if published online):

Music: A Programme of Creative Music to cultivate Concepts and Social Competence in Children with Developmental and Learning Disabilities

by N. Slowo

MEd thesis, Monash University, Victoria, 1981.

Page length: pp.

Supervisor(s):

Summary: This study takes root in questions regarding the therapeutic use of music and movement to stimulate the acquisition of concepts and social competence in children with special needs. It takes as its concern the conditions under which specially tailored programmes of music can engage the child in active thinking, imitation and social interaction. The study postulates that music and movement can contribute to the personal development and social adjustment of children with sensory dysfunctions and intellectual impairments and explores the specific therapeutic and educational outcomes for particular clinical conditions with the hypothesis that music can be tailored to meet the needs of individuals, yet be undertaken within group teaching to foster adaptive behaviour, intellectual growth and social competence. The study also seeks to answer questions as to whether, with minor modifications to a musical programme, gains can be observed in markedly different groups of children, namely, those with conditions of moderate to severe mental retardation, autism, hearing impairment, cerebral palsy and learning disabilities. Crucial to learning are the child's actions and reactions, his repetition and imitation of behavioural repertoires in the processes of assimilation and accommodation. The results of this experiment suggest that music could be a 'universal' compensatory method of special education.

Internet address (if published online):

Memory for Musical Rhythms: The Effect of Skill

by J.E. Smith

PhD thesis, Macquarie University, New South Wales, 1984.

Page length: 191 pp.

Supervisor(s):

Summary: This thesis explores three proposals: that although musical rhythms can be processed in many different ways it is possible to distinguish two general modes of processing - one that is based on grouping defined by music notation (metric grouping), and one that is more perceptually-based and reflects temporal proximity and phrasing (figural grouping); that musicians and non-musicians probably use different processing strategies; and that metric grouping is likely to be restricted to musicians and figural grouping to the processing strategies of non-musicians.

Two perceptual judgment tasks were designed. Adult musicians and non-musicians inserted several levels of brackets into a line of equally spaced dots, each one standing for a sound, to indicate grouping. Subjects also used a seven point scale to rate the closeness of the relationship between every possible pair of sounds in a rhythm. The experiments provide converging validity for the initial proposals. The interactions with features of task, response and stimulus raise the possibility that musicians and non-musicians might not parse by different methods of analysis, but rather process rhythmic features at different levels.

Internet address (if published online):

Indigenous Australina Music and Dance in West-Centrally Oriented Primary Classrooms: Evaluating the Application and Appropriateness of a Sequence of Customised Teaching and Learning Strategies designed to Communicate Musical and Related Understandings Interculturally

by Robert G. Smith

DTeach dissertation, Faculty of Education, Northern Territory University, Northern Territory, 1998.

Page length: 199 pp.

Supervisor(s): Assoc Prof Darol Carolane

Summary: This research focused on trialing the intercultural communication of Indigenous Australian music and dance, through a specified series of teaching and learning strategies, to urban west-centric primary school settings. What seems evident is that teachers feel apprehensive about using processes of intercultural communication in music education and, in implementing these, how to meaningfully program appropriate teaching and learning. Understandably, rather than risk misinterpreting the music of other cultures or the protocols involved, teachers may avoid teaching other than the music of their own cultures.

The research addressed three primary research questions relating to the application of a series of music-specific teaching learning strategies to the communication, in this instance, of Indigenous Australian worldviews of music and its adjuncts to students west-centric educational settings.

Philosophies of qualitative ethnography and of action research were embraced in the research design. These underpinned educational theories incorporated in a series of teaching and learning strategies. The series evolved in part out of my own experience and through observation of effective teaching practices both here in Australia and overseas.

The research methodology involved participant observation, viewing the research as a case study. Quota sampling was employed in recruiting the four classes of students and their female teachers from urban schools in Darwin and Palmerston in the Top End of the Northern Territory of Australia.

Data was collected through video analysis and subsequent group interview and transcribed to a database.

Performing arts material and concepts were drawn entirely from existing resources, such as Alice Moyle's video, audio and text resource package "Music and Dance in Traditional Indigenous Australian Culture" and recent Australian Broadcasting Corporation primary school song-books. Their use in west-centric settings was agreed on in consultation with informed Indigenous people.

Internet address (if published online):

Post-1970 Piano Music by Australian Composers for Children - A Critical Analysis

by C. Snars

BMus(Hons) thesis, University of Queensland, Queensland, 1984.

Page length: 82 pp.

Supervisor(s): Dr Gordon Spearritt

Summary: A concern for the quality of Australian piano music written for children's performance was the motivation for this study which aims to critically examine the available published material, evaluating the extent to

which the music meets the purposes for which it was designed. The main criteria for evaluating the various works have been appeal to students and pedagogical or educational value. It is hoped the thesis will provide a useful reference for teachers and students. Another aim is to provide recommendations for remedying some of the deficiencies exposed by this research. The thesis concentrates on solo piano music written for children by composers who were resident in Australia for at least five years between 1970 and 1984. Only works that were first published in or after 1970 are included. As a result some pieces listed in the Australian Music Examinations Board grade books have been omitted. Furthermore the study has been limited to the range of music written for the first to sixth years of study which corresponds to preliminary to fifth grade Examinations Board standard. The study highlights a disproportionate amount of conventional music to contemporary music (that written in a style comparable with compositional trends in the twentieth century). Few works have been published which incorporate elements of the Australian culture and environment, or educate the child towards understanding and appreciating other cultures.

Internet address (if published online):

Music Education in Tasmanian State Primary Schools, 1905-1975: An Enquiry into Trends, Developments and Attitudes

by B.J.Z. Somssich

BA(Hons) thesis, University of Tasmania, Tasmania, 1975.

Page length: 84 pp.

Supervisor(s): Dr M. Roe

Summary: In its simplest form, what this work intends to show runs as follows: there have been two major stages in the development of primary school music in Tasmania over the last seventy years. The period 1905-1930 encompasses a time when singing in the classroom was transformed from something rarely and desultorily taught, to a subject of study that was to prove itself an effective and productive, albeit small, part of the primary curriculum. The years 1930-1975 were to produce changes of a different order altogether. A steady widening of the scope of school music was to emerge, adding to the staple of primary school music, singing, the elements of music literacy, appreciation and ultimately, as a flow off from developments at the secondary level, instrumental music. The mechanics of these steady processes of expansion will, naturally, be discussed in the text. The conclusion will also offer a summary of these. Because history is not only concerned with change and progress, it will be sought to relate to the developments in school music, and to give context to these, attitudes commonly held in the immediate educational environment. It will be argued that music was widely seen as a subject of having mainly secondary, as opposed to, intrinsic merit. This explains why, in the first quarter of the century, music education proved to be a surprisingly successful exercise. Results outstripped expectations. From 1930 onwards, the growth in demands made on the subject precluded any like revelation. In the second major period, music's expanding role and educational potential created an increased need to justify its place in the educational sphere. It was seen that music had come into competition with, and kept from further accommodation in the school system, by the strong priority given in education to more temporal and materialistic fields of endeavour.

Internet address (if published online):

Eye movement, memory and tempo in the sight reading of keyboard music

by Tony Souter

PhD thesis, Sydney Conservatorium of Music, University of Sydney, New South Wales, 2001.

Page length: pp.

Supervisor(s):

Summary: This two-stage experimental study investigated the sight reading process from a scientific perspective and developed a new method for the training of sight reading skills. The study explored two aspects of the music

reading process, the memory system and the movement of the eyes over the score, as potential targets for active intervention during training. The literature on these two aspects was selectively reviewed and a computer system called SightReader was developed for stretching, the minimum size of the eye-hand span, the distance on the score that the eyes read ahead of the hands, while strictly controlling performance tempo. Another effect of this span-stretching, mechanism was the prevention of leftward refixation, the looking back at material on the score that has already been inspected.

In the first experiment (Stage I) an eye-movement tracking device was used to gather background information for the second experiment (Stage II), a set of teaching trials using SightReader. In Stage I the eye-hand span and leftward refixation were observed in highly skilled keyboardists under conditions in which tempo was controlled but the eye-hand span was not. The data showed enough flexibility in the way subjects adapted their eye-hand span to a doubling of tempo to allay fears that there would be significant interference between SightReader's tempo and span settings in Stage II. Leftward refixation was observed at small or negligible rates in most subjects, indicating

that such behaviour was unlikely to represent a contaminating factor in Stage II.

In the second experiment (Stage II) all subjects were moderately skilled keyboardists. Experimental subjects were exposed to SightReader's unique span stretching function over a series of training sessions, with minimal changes in tempo. Control subjects were exposed to a more traditional training regimen with successive increases in tempo but no control over their span size. All subjects underwent this more traditional method in a pretest and posttest so that any improvement in performance that had occurred during their contrasting training experiences could be compared. This was done by measuring mean levels of action slips. It was predicted that experimental subjects would improve significantly more than control subjects in the sight reading of all stimulus types. The results showed that the more difficult the stimulus type, the greater the experimental group's margin of improvement over the control group, with a very marked trend for two-part readings and a significant disparity for the most difficult readings, the four-part. This suggested that computer-aided stretching of the eye-hand span is a powerful tool for the training of sight reading. It was also predicted that experimental subjects, ability to play the stimuli from memory would improve through their exposure to span stretching significantly more than for control subjects, but this was not confirmed by the data.

Internet address (if published online):

The Lineage of Current Ideas: Early Thought and Figures in the Creativity Movement in Music Education

by Jane Elizabeth Southcott

MA(MusEd) dissertation, Institute of Education, University of London, Overseas - UK, 1983.

Page length: 148 pp.

Supervisor(s): Dr Charles Plummeridge

Summary: The research considers the ways in which general educators and musicians involved in education in the nineteenth and first half of the twentieth centuries approached the inclusion of activities that might be termed 'creative' in the music curricula that they proposed. Considered are general educational reformers: Rousseau, Pestalozzi, Froebel and Montessori. Then musicians involved in education and the design of educational materials: Somervell, White, Bavin, Macpherson, Walford, Davis and Yorke Trotter. Several methodological developments are considered:- the Percussion Band and the Pipe Making and Play Movement. Finally the work of Satis Coleman is discussed.

Internet address (if published online):

Music in State-Supported Schooling in South Australia to 1920

by Jane Elizabeth Southcott

PhD thesis, Faculty of Education, Deakin University, Victoria, 1997.

Page length: 300 pp.

Supervisor(s): Assoc Prof Robin Stevens

Summary: This thesis is a study of the establishment of the music curriculum in state-supported schools in South Australia from the beginnings of such schooling until 1920. There will be a discussion of issues to be explored and the method by which this investigation will proceed. A literature survey of relevant research will be included, after which there will be a sketch of the development of state-supported schooling in South Australia. Several broad themes have been chosen as the means of organising the historical material: the rationales offered for the inclusion of music in schooling, the methodologies, syllabi and materials of such music instruction, the provisions for teacher training in music, both preservice and as professional development for established teachers, and the place and function of music in schooling. Each of these themes will form the framework for a chronological narrative. Comparisons will be made with three neighbouring colonies/States concerning each of these themes and conclusions will be drawn. Finally, overall conclusions will be made concerning the initial contentions raised in this chapter in the light of the data presented.

Although this study is principally concerned with the establishment of music in state-supported schooling, there will be a brief consideration of the colony of South Australia from its proclamation in 1836. The music pedagogical context that prevailed at that time will be discussed and this will, of necessity, include developments that occurred before 1836. The period under consideration will close in 1920, by which time the music curriculum for South Australia was established, and the second of the influential figures in music education was at his zenith. At this time there was a new school curriculum in place which remained essentially unchanged for several decades.

As well as the broad themes identified, this thesis will investigate several contentions as it attempts to chronicle and interpret the establishment and development of music in state-supported schooling in South Australia up to 1920. The first contention of this thesis is that music in state-supported schooling, once established, did not change significantly from its inception throughout the period under consideration. In seeking a discussion of the existence and importance of the notion of an absence of change or stasis, the theory of punctuated equilibria, which identifies stasis as the norm in the evolutionary growth of species, will be employed as an insightful analogy. It should be recognised that stasis exists, should be expected and may well be the prevailing norm.

The second contention of this thesis is that advocates were and continue to be crucial to the establishment and continued existence of music in state-supported schooling. For change to occur there must be pressure through such agencies as motivated individuals holding positions of authority, and thus able to influence the educational system and its provisions. The pedagogical method introduced into an educational system is often that espoused by the acknowledged advocate. During the period under consideration there were two significant advocates for music in state-supported schools.

The third contention of this thesis is that music was used in South Australia, as in the other colonies/States, as an agent of social reform, through the selection of repertoire and the way in which music was employed in state-supported schooling. Music was considered inherently uplifting. During the nineteenth and early twentieth centuries, the music selected for school singing carried texts with messages deemed significant by those who controlled the education system. The repertoire was not that of the receiving class but came from a middle class tradition of fully notated art music in which correct performance and notational reading were emphasised. A sweet, pure vocal tone was desired, as strident, harsh, speaking tones were perceived as a symptom of incipient larrikinism which was not desired in schooling. Music was seen as a contributor to good order and discipline in schooling.

Internet address (if published online): <http://tux.lib.deakin.edu.au/adt-VDU/public/adt-VDU20050915.104134>

The Role of the Instrumental Teacher in the Learning Process

by Jennifer M. St George

MMus dissertation, University of Southern Queensland, Queensland, 2002.

Page length: 158 pp.

Supervisor(s): Mr Phillip Gearing

Summary: This dissertation investigates the means by which an instrumental teacher, in this case a flute teacher, using a superior curriculum and teaching strategies based on the learning processes, will effectively assist learners in attaining proficiency and self-expression in the abstract yet beloved language of music.

This dissertation of learning and teaching gathers together the resources that an instrumental teacher will need in developing an effective, superior teaching model for all levels and facets of flute playing. As Hallam (1995) notes, professionals need to respond to change, not rest on assumptions that worked in the past. The knowledge base derived from neurological, psychological and musical research has expanded the material that teachers can draw upon to teach effectively.

This dissertation therefore presents the context and the content a flute teacher requires in becoming an effective music teacher.

The context is represented by study of the brain and the organic processes used in becoming a person. The role of the brain in learning is addressed, the role of emotions and values of a learner is described and teaching strategies that have evolved from research and practice are outlined. Finally, three plans of teaching are laid out. These are constructed to represent, in literature, the theory in practice.

Chapter 6 applies cognitive research to practice methods and Chapter 7 addresses the unique processes underlying a foundational content of Flute Pedagogy. It contains hierarchical objectives for the three pillars of musical instrument learning - sound production, technique and rhythm.

This dissertation could provide the basis for a manual for student-teachers. It is distinguished from other Flute Technique monographs by the importance placed on the learning process, and by the exposition of the distinctive processes that underlie fine flute performance.

Internet address (if published online):

Music Education for Hearing-Impaired Children: An Investigation of Work Programmes being undertaken in Brisbane and Melbourne

by B.J. Stacey

BMus(Hons) thesis, School of Music, University of Queensland, Queensland, 1976.

Page length: 77 pp.

Supervisor(s):

Summary: A research topic dealing with music education for the deaf reveals an interesting aspect of human nature. Reactions range from disbelief to anger at the thought that aurally deprived children should be mocked in this way. Assumptions that may be made from these reactions are two-fold: a) that most people are unaware of the nature of deafness, and of the incidence of residual hearing, and b) that these same people are unaware of the vibrational and tactile components of music. These two approaches to the use of music in the education of the hearing impaired form the basis of the present investigation. Two schools were chosen for specific observation whose basic philosophies have produced contrasting methods of musical instruction. Lessons were observed in each institution and short-term results recorded. In order to fully comprehend the implications of a programme of music instruction upon hearing impaired children, it is necessary for the reader to understand the nature of deafness and its measurement. For this purpose, an introductory chapter sets out some clinical definitions and explains some evaluative processes. This information is directly related to the methods and procedures of the music lessons which follow. There are many questions still unanswered about the results of these programmes of work and ways in which communication and training programmes can be improved. Some suggestions are made for possible future development in these areas.

Internet address (if published online):

Music Education and the Hearing-Impaired Child: An Experimental Program  
by B.J. Stacey  
MMus thesis, School of Music, University of Queensland, Queensland, 1983.  
Page length: 215 pp.  
Supervisor(s): Ms Winifred C. Apelt

Summary: This thesis explored the effects of a program of music instruction on a group of hearing-impaired children. A musical test battery was designed to test the students' responses in the following areas: sound perception, coordinated motor responses, pitch discrimination and invention, and rhythmic perception and rhythmic invention. Using information gained from this battery, a program of music instruction was constructed and administered over a period of twenty weeks to accommodate both strengths and weaknesses. A comprehensive literature review was undertaken to provide information concerning the current status of the use of music with exceptional persons in general and the hearing impaired in particular and to place contemporary efforts in this field in their historical perspective. The results of this study indicate that hearing-impaired children do respond to musical stimuli in a positive manner. Despite the short duration of the program the children showed sufficient behavioural changes to permit the post-test to demonstrate improvement in many areas. The area in which most significant development took place was that of motor rhythmic coordination.

Internet address (if published online):

Pulling Music Out of Thin Air: An Introduction to the Theremin (Documentation of the Development of a Multimedia CAI Program)  
by M.B. Stanley  
MMusEd thesis, University of Sydney, New South Wales, 1993.  
Page length: pp.  
Supervisor(s): Conservatorium Of Music

Summary: Pulling Music Out Of Thin Air is a computer-based resource which provides an interactive, multimedia investigation of the events surrounding the development of the early electronic musical instrument known as the Theremin. This document, which details the development of Pulling Music Out Of Thin Air, is the second of two parts of the requirements for Presentation III. It traces the evolution of the project from the identification of suitable subject matter, a rationale and aims, through the design stage, with the support of a review of related literature, to the authoring phase, where reference is made to the scope of the program and the limitations encountered. Finally, a perspective is provided with a discussion of some of the ramifications of the educational use of rapidly evolving multimedia computer technology.

Internet address (if published online):

Participant music listening behaviours in interactive multimedia music instruction  
by Michael Brooke Stanley  
PhD thesis, University of Sydney, New South Wales, 1999.  
Page length: 345 pp.  
Supervisor(s):

Summary: While emerging technologies such as interactive multimedia are increasingly being employed in computerised music instruction, understanding of participant music listening behaviours in interactive multimedia music instruction is currently very limited. With the aim of elucidating music listening behaviour, the central concern of this work is to identify and explain participant interactions with the audio components of interactive multimedia music instruction. The investigation employs a novel documentation procedure, which extends the application of digital audio recording technology, to provide a finely calibrated analysis of the audio activity of a

sample of 20 undergraduate music education majors during individual sessions with two commercially-available interactive multimedia music instruction programs. Graphically-based Sound Activity Profiles, which the researcher developed specifically for the current investigation, characterise and summarise participant interactions with audio components, while an analysis of questionnaire responses and follow-up interview transcripts provides supplementary information that further explains participants' music listening behaviours. The results of the investigation show that music listening behaviours during the study sessions were highly variable. While extensive participant interaction with music examples occasionally reflected attentive music listening behaviours, many study sessions were characterised by brief, fragmentary music excerpts and lengthy periods of silence. Participants spent as little as five percent of their session time listening to music and as much as 88 percent of the session time in silence. A substantial number of the study cohort frequently interrupted the music examples they had activated. Participants' perceptions of the extent of their interaction with music examples were frequently inaccurate, as subjects often substantially overestimated the amount of session time they had spent listening to music. The study findings suggest that many interactive multimedia music instruction participants would benefit from interventions that elicit more extensive and prolonged interaction with music examples. Accordingly, recommendations include a call for research to develop and test software designs that incorporate automated monitoring of session audio activity so that dynamic on-screen information about music listening behaviour can be provided to interactive multimedia music instruction participants. Such information may encourage participants to modify inappropriate music listening

Internet address (if published online): <http://adt.library.usyd.edu.au/~thesis/adt-NU/public/adt-NU20010919.221246>

Contemporary Knowledge of What Music 'Is' and 'Does' and the Implications for Music Education  
by Mandy Stefanakis

MEd thesis, Faculty of Education, University of Melbourne, Victoria, 2003.

Page length: 296 pp.

Supervisor(s): Dr. Ros Mcmillan and Dr. Kate Donelan

Summary: This study investigates whether current music components of arts education rationale statements adequately reflect contemporary understandings of what music 'is' and 'does'. This in order that this knowledge informs the structure and content of music curriculum. An analysis is conducted of rationale statements in the series of Victorian and national Australian arts curriculum frameworks developed since 1988. The analysis compares the statements of the defining features of music and the arts and determines whether these features are reflected in the learning models and the frameworks developed from them.

A review of contemporary literature is then undertaken to investigate whether there are commonalities in the theories of the purposes of the distinctive features of music put forward from a range of disciplines including philosophy, psychology, neuroscience, anthropology and music. What might be considered unique aspects of the perceptive process in the arts and music are also reviewed.

The study finds that there is an interrelationship between the purposes and defining features of music and common features in the perceptive process of the arts, and music as an art form. The conclusion is also drawn that the definitions in three of the four arts curriculum frameworks emphasis the expressive, communicative purposes of music. The review of literature determines that music is an holistic experience fulfilling a range of purposes. The study determines that there is, therefore, a need to revise music rationale statements within an arts context if they are to reflect contemporary knowledge of what music 'is' and 'does'.

The study also finds that a greater logical progression in the development of arts frameworks is required for the statements of definition and purpose to be reflected in the development of a statement of learning, arts education goals and the learning model. Therefore, a remodelling of an arts curriculum statement is proposed.

Internet address (if published online): <http://repository.unimelb.edu.au/10187/1182>

Education for an Australian choral tradition [manuscript] : Evaluating the philosophies of Stephen Leek  
by Annette Stephens

MMus thesis, School of Music, Faculty of Arts and Sciences, Australian Catholic University, Victoria, 2005.

Page length: pp.

Supervisor(s):

Summary: The thesis aimed to assess the philosophies of Stephen Leek, in regard to the education for an Australian choral tradition. In order to address Stephen Leek's philosophies, a study of Australia's existing choral tradition and its history was conducted. This was followed by a general overview of music education in Australia post 1960. In light of these findings, Leek's educational philosophies were discussed, with specific influences, including biographical information. Leek's educational work *Voiceworks* was found to encapsulate his ideas. The program is creative-based, and aims to facilitate the discovery of new artistic concepts, and foster acceptance and interest in contemporary Australian choral music. Using the voice as the sole instrument, students can perform the pieces from *Voiceworks*, or use the ideas for further creativity in their own compositions. The program is based on experimentation, discovery, structuring, formulating, rehearsal, performance and discussion. Leek advocates that these stages are the quickest and most effective way of facilitating the learning of contemporary music techniques. In the evaluation of Leek's philosophies, case studies using a lesson from *Voiceworks*, were conducted with two Year 7 music classes in two different government coeducational schools. The findings revealed that *Voiceworks* can be a successful resource in the education for an Australian choral tradition. However, it was also found that excitement, enthusiasm and enjoyment are the key to its success, and hence excellent teaching is required in its presentation.

Internet address (if published online): <http://dlibrary.acu.edu.au/digitaltheses/public/adt-acuvp90.09042006>

Interactional Processes in Group Piano Teaching

by Kay Maree Stevens

MA(MusEd) dissertation, Faculty of Education, University of Reading, Overseas - UK, 1987.

Page length: 87 pp.

Supervisor(s): Dr A.E. Kemp

Summary: One of the most significant differences between group piano teaching and individual piano teaching is the almost catalytic effect which interaction has upon the pupils who are taught in a group situation. It is with aspects such as interaction, as well as with other less tangible aspects of learning in a group environment, that this dissertation is primarily concerned. Discussion of these frequently neglected areas of piano pedagogy is undertaken with particular reference to the ideas of notable social-psychologists, educationalists and music educators. Ensuing chapters of this dissertation attempt to separate the rhetoric from the reality by documenting the specific interaction which occurred in the classes of four representative teachers of group piano instruction in the United Kingdom. The recorded observations of these classes took the form of interactional analysis data in which the type of activity occurring was coded according to devised categories in order to reflect the verbal and musical interaction of both teacher and pupils. This rather objective view of classroom interaction would not have allowed for the intentions and contexts underlying such 'purely observable' behaviour. Accordingly additional data of an ethnographic nature, which resulted from interviews with the teachers concerned, helped to provide a more comprehensive perspective of group piano teaching. The subsequent interpretations of this research data led to conclusions which centred around a socio-psychological comparison of group piano teaching with individual piano teaching. These conclusions reflected the basic concepts of the aforesaid rationale in that, from learning piano in a group, a greater degree of interaction generally existed than when learning individually. Group piano tuition was also seen to provide an opportunity for teachers to incorporate a more diverse range of teaching styles. Finally,

certain factors of a socio-psychological nature such as peer group learning, competitiveness and companionship were identified as being distinctly group orientated.

Internet address (if published online):

Music in State-Supported Education in New South Wales and Victoria, 1848-1920

by Robin Sydney Stevens

PhD thesis, Faculty of Music, University of Melbourne, Victoria, 1978.

Page length: 535 pp.

Supervisor(s): Mr Graham Bartle

Summary: This investigation considers the development of class music teaching in New South Wales and Victoria during the first seventy-two years of state-supported primary education. Looking firstly at the English background to this study, the principal music teaching methods (which resulted from the English choral singing movement of the mid-nineteenth century) as well as the subsequent development of music teaching in English elementary schools are discussed. The promotion of school music is then considered on a broadly chronological basis in each state and a number of themes are seen to emerge in relation to developments in school music policy and practice during the period. The major themes include such issues as whether music should be part of the ordinary school curriculum or an extra-curricular subject, whether musical instruction should be given by generalist or specialist teachers, and which method should be employed for teaching children to read music. Other major themes include the controversy between protagonists of the respective staff and tonic sol-fa notations, the issue of musical training for ordinary class teachers, and the relationship of curriculum content to the aims and objectives of school music. In addition comparisons are made, and parallels drawn, between developments in both states and also between the respective states and school music in England. The final chapter demonstrates the relevance of many of the historical themes for music education today. There is a drawing together of the main themes which enables certain trends in school music policy and practice as well as certain problems and deficiencies which emerged during the period 1848-1920 to be clearly identified. These are then considered in relation to the contemporary school music scene. The findings are that certain aspects at present represent a continuation of former policies and practices while other aspects represent a departure from the traditions of the past. For example, the recent introduction of the 'new' Kodály method represents a continuation of the movable doh solmisation system which has in fact been a traditional feature of school music teaching in New South Wales since the nineteenth century. On the other hand, the phasing-out of prescribed music curricula in both states in favour of school-based curriculum planning represents an obvious departure from tradition. In addition there are certain problems and deficiencies in primary music education at present which have either persisted since 1920 or have re-emerged from the past. For example, the low priority afforded to music in the primary curriculum and the lack of musical competence among generalist teachers have become almost traditional features of primary education in both states. There is also a re-emergence of the problem of inadequate musical training for primary teachers in many pre-service teacher training courses at present. The thesis concludes by citing a recurring problem from the past, namely the lack of co-ordination between various aspects of school music policy, as the most serious problem to be overcome if primary school children are to receive effective and worthwhile music education in the future.

Internet address (if published online):

A Consideration of Music Curricula for Year 7: A Discussion of the Objectives of Compulsory Music Courses for Year Seven Students with respect to the Musically-Ungifted Majority and the Average or Below Average School:

Accordingly Some Proposal for the Design of such Courses

by Susuan M. Stevens

MMus thesis, Faculty of Music, University of Melbourne, Victoria, 1985.

Page length: 180 pp.

Supervisor(s):

Summary: A discussion of the objectives of compulsory music courses for year seven students with respect to the musically ungifted majority, and the average or below average school; accordingly some proposals for the design of such courses'. It is proposed to derive a curriculum for year seven general music classes by examination of established philosophies of music education and learning theories. Attention is centred on the production of a general music course for average or below-average schools, and for the majority of students who have had little or no previous music training. This proposal is broken down into three stages: (i) An historical view of the development of music in education together with an investigation of the learning processes of children, leads to the formulation of suitable teaching methods and possible course content. (ii) A survey is made of various major theories of music education ranging from more general and abstract philosophical considerations to the specific and practical detailed methods. These are examined critically in the light of their suitability of application to year seven general music classes. (iii) In searching for a useful model of an average school with all its attendant physical limitations, use is made of a previously published survey of the musical situation in state secondary schools in the western metropolitan region of Melbourne. Given such limitations, specific proposals regarding the content of year seven music curriculum at these schools are then made; in so doing, conclusions from the previous two sections have been drawn upon.

Internet address (if published online):

Towards a Pragmatist Theory of Music Education

by Susuan M. Stevens

PhD thesis, Faculty of Education, University of Melbourne, Victoria, 1997.

Page length: 338 pp.

Supervisor(s):

Summary: This thesis argues for a pragmatist theory of music education and develops a new theoretical basis for the development of music programs conceived as aesthetic in emphasis. The pragmatist theory proposed combines the experiential and methodological approach of Dewey's philosophy of education with the development of aesthetic sensitivity as defended in Bennett Reimer's philosophy of music education. An analysis of Dewey's pragmatism embodies a discussion of the main elements of his philosophy of education with regard to the nature of the arts, the concept of experience, the function of knowledge, and his approach to values and aesthetics. It is argued that Dewey's substantive educative philosophy can provide useful guidelines for the design and development of a new theory of music education. An examination of Reimer's aesthetically based philosophy of music education recognises the close relationship of some branches of aesthetic theory with the arts as a whole, and to music in particular but challenges the centrality of his notion of aesthetic experience. The proposed pragmatist theory of music education is distinguished from existing philosophies of music education by making central the Deweyan concept of experience, defined as an interaction between the individual and the musical work, and more particularly by the claim that music education does not always have to result in aesthetic education. It issues in a practical framework for use by music educators involved in the development of programs which are conceived as aesthetic in emphasis. In its pragmatist articulation of theory and practice, the proposed theory is able to defend a practical framework for the development of music education programs.

Internet address (if published online):

The Effect of Music in the Teaching of Autistic Children

by R.A. Stock

BMus(Hons) thesis, Elder Conservatorium of Music, University of Adelaide, South Australia, 1970.

Page length: pp.

Supervisor(s):

Summary: Not available

Internet address (if published online):

Specialist Teachers and Curriculum Reform in a Western Australian Primary School in 2002: A Comparative Study of Specialist Music, Health and Physical Education, and Languages-Other-Than-English Teaching Professionals  
by Helen Stone

MEd(Research) thesis, Murdoch University, Western Australia, 2006.

Page length: pp.

Supervisor(s):

Summary: This thesis details research on the first phase of curriculum reform (1999-2004) in a government primary school in Western Australia. The purpose of the study was to examine what progress had been made with the implementation of the Curriculum Framework (1998). The research focussed on Music, Health and Physical Education, and Languages Other than English as specialist teachers working with the Curriculum Framework (1998). Teachers and school administrators, as frontline practitioners, considered their experiences and perceptions of daily practice and provided their perspectives on curriculum reform.

The hypothesis formulated for the study was that with the introduction of the Curriculum Framework (1998) the delivery of these three subjects could be further improved. This study argues that successful curriculum performance of these three subjects traditionally considered 'specialist programs' may be more fully supported by becoming aware of the forces influencing Australian curriculum discourse and delivery. Subject knowledge endorsement in this study refers to the transfer of valued knowledge in Western Australian educational systems. It is proposed that if teaching professionals articulated the substance of their educational beliefs and experiences with regard to subject knowledge meaning, place and value, curriculum delivery in primary schools may progress more effectively. Positive learning experiences for all students can be provided through the encouragement of communication and collegiality together with relevant and accessible professional development. These measures can also be supported by mounting whole-school primary programs that engage with beliefs about Music, Health and Physical Education, and Languages Other Than English through collaborative networks and learning communities.

Accordingly, curriculum delivery can come within reach of the seamless curriculum anticipated by reform (Curriculum Framework, 1998:6-7). In this qualitative interview study, the frontline participants included generalist teachers, specialist teachers and school administrators. These educational practitioners were asked to participate in an in-depth, semi-structured discussion that explored their perceptions of specialist teaching and knowledge while employed at Deep Sea Primary School in 2002. They teachers also commented on how these perceptions may be linked to their experiences of socially constructed and established notions of valued knowledge. The findings of this study indicated that the progressive implementation of these three subjects or specialist's areas were characterised by subtle historical, economic, political and social forces. This thesis suggests that, these largely obscured external forces together with individual yet, taken for granted perceptions of what is perceived as valuable knowledge work together to position curriculum rhetoric and curriculum enactment that reflect established perceptions of the knowledge hierarchy. Teachers and administrators at the school often operated within the structures and meanings of conventional teaching practice of subject knowledge as determined by dominant culture in Australia. The findings indicated that school culture in a time of reform re-traditionalised hierarchical patterns of subject knowledge organisation and evaluation. Accordingly, current subject knowledge endorsement in terms of specialist teaching often worked to the benefit of established power relationships typical of post-industrial market economy in Australia.

Internet address (if published online): <http://researchrepository.murdoch.edu.au/350/>

The Development of the Music Curriculum in Queensland Secondary Schools  
by Helen M. Stowasser

PhD thesis, School of Music, University of Queensland, Queensland, 1983.

Page length: 369 pp.

Supervisor(s): Dr Colin Brumby and Dr Norman Holland

Summary: This study traces the history of music education in Queensland. It examines the music curriculum at the primary and secondary levels and illustrates how present problems have their origins in the past. The development of Queensland society from the predominantly British settlers of the 1860s to the multi-cultural present-day community is discussed in relation to the development of the four elements of the curriculum—objectives, content, method and evaluation—as they occur in the administration of music education, the syllabus, in teacher-training and in the classroom. An overview of the history of the music curriculum in Queensland Primary Schools discusses the problems encountered by general class teachers in implementing music syllabuses derived from British models. The effects of these problems on the primary school music curriculum and on attitudes to music education in Queensland society are linked with problems more specific to the development of music education in Queensland secondary schools. Study of the first hundred years of secondary school music education in Queensland reveals the far-reaching effects of the music examination syllabuses imported from Britain in the 1870s. The dominance of evaluation over the other curriculum elements, and the elitist nature of secondary school music education during this period established strong traditions in the teaching of music which contrasted sharply with the radical changes proposed for the Queensland secondary school curriculum during the 1970s. A survey of the contemporary history of the secondary school music curriculum in Queensland discusses the multicultural nature of Queensland society, the cultural differences between secondary school students and their music teachers, the changes in the secondary school administration brought about by the Radford scheme, the training and re-training of teachers, and the effects of these factors on the four elements of the music curriculum. A brief overview of curriculum models to be found outside Queensland compares the contemporary situation in Queensland with that of other states in Australia, and the United Kingdom. The proposals of the ROSBA scheme are discussed in relation to secondary school music education, socio-economic developments and teacher-preparation. Finally, after a review of the findings of the study, some suggestions are put forward for the re-structuring of training programs for secondary school music teachers.

Internet address (if published online):

The Design and Development of an Interactive CAI Program: An Introduction to Sound

by M. Strykowski

MMusEd thesis, Conservatorium of Music, University of Sydney, New South Wales, 1995.

Page length: pp.

Supervisor(s):

Summary: Technology is advancing at great speed. The appropriate application of new technology as an instructional tool in education continues to be in demand. This is evident in music education, where the computer is becoming an important instructional tool through the use of traditional software design models (drill and practice, tutorials, simulation, and games). Corresponding with this growth in computer-assisted instruction (CAI) is a need to design better and more effective instructional tutorials. No longer can the design and presentation of CAI be based on intuition. Examination of the existing CAI research suggests that there are guidelines designers should take into consideration when developing instructional software programs. Informed programming decisions covering issues ranging from the use of graphics to the response time of the users can now be made based on this research. Consequently, efficient and effective CAI applications can be developed. An Introduction to Sound is a hypercard stack developed for the Apple Macintosh computer environment which has been designed with due consideration of these guidelines. The software presented is an introduction to the principles of sound and music suitable for use in conjunction with classroom teaching. The target audience is junior high school students, although the content and presentation may appeal to a much wider audience.

Internet address (if published online):

Resistance to establishing an opportunity class for gifted and talented students in rural NSW

by R. Sullivan

MEd thesis, Griffith University, Queensland, 1997.

Page length: pp.

Supervisor(s):

Summary: During 1995 a government directive was given to establish an Opportunity Class (OC) in a particular District in rural NSW by 1996. The author is a specialist music teacher at a NSW government primary school, which was chosen to host an OC. She would be teaching the OC students music if the OC eventuated. Being a member of the local school Gifted and Talented committee she was interested in following the process of establishing the class. Qualitative research, associated with the techniques of Action research and Ethnographic research focus on the structure and processes of what, why and how the OC failed. An investigation of policy versus practice, presents evidence of powerful historical forces of resistance to Gifted and Talented education. Through means of interactive data collection strategies, the ensuing case study reveals stakeholders perceptions, attitudes and interpersonal experiences.

Internet address (if published online):

An Investigation into the most Significant Influences on the Way Beginning Teachers incorporate Music into their Primary Classrooms

by S. Sutcliffe

MEd thesis, University of Canberra, Australian Capital Territory, 1992.

Page length: pp.

Supervisor(s):

Summary: The aim of this study was to identify the significant influences that effect the way beginning teachers in the Australian Capital Territory (ACT) incorporate music into their primary classrooms. Twenty eight teachers from 23 different schools were interviewed in this study. These teachers were chosen on the basis that they were beginning teachers (teachers who were in their first, second or third year of teaching) and had graduated from the University of Canberra from 1988 to 1990. The teachers were interviewed over a 7 week period in term 4 of 1990. The interview schedule incorporated aspects of a questionnaire and an interview employing both closed and open ended questions. The study found that although 71 per cent of the teachers taught some music in their classrooms, no teacher actually taught the whole music curriculum (as defined by the ACT Curriculum Guidelines, 1990). Singing, listening and moving were taught by most teachers but areas of the music curriculum such as playing, reading and writing, improvisation and composition were rarely included. These results were influenced by factors such as the musical background of the teachers, preservice courses, the school music curriculum, whether or not teacher's colleagues taught music and the school's utilisation of the music specialist. For example, teachers who taught music were more likely to come from a school that had music curriculum rather than from a school that did not. This study has implications for the development and implementation of primary school music curricula, the reassessment of future preservice and inservice programs, the utilisation of human resources within primary schools and the development of more positive attitudes towards music in schools and society in general.

Internet address (if published online): <http://erl.canberra.edu.au./public/adt-AUC20061109.113339>

Principles for designing an effective, post-compulsory Music curriculum suitable for Western Australia

by Andrew Thomas Sutherland

MEd thesis, School of Education, Faculty of Education and Arts, Edith Cowan University, Western Australia, 2012.

Page length: pp.

Supervisor(s):

Summary: A new post-compulsory Music course known as the Western Australian Certificate of Education (WACE) Music course was recently introduced into Year 11 and 12 in Western Australian (WA) schools. Following a convoluted process of creation, its implementation into classrooms has been problematic. Given criticism levelled at its process of creation and implementation, the researcher questions whether the WACE Music course embodies effective, recognised principles to support the effective teaching and learning of music. This study investigates the principles which should form the basis of an effective, post-compulsory music curriculum, suitable for WA. It involved a literature review which sought to produce a set of principles for teaching and learning frameworks based upon international best practice in music education, and applicable in the unique geographical, historical and multicultural WA context. In addition, the study employed a researcher-designed survey instrument to examine whether Western Australian music teachers perceived these principles to be evident in their practical experiences of the new WACE music course. With the subsequent publishing of a draft Australian National Arts Curriculum, it is an appropriate time to review the principles which should underpin an effective Music curriculum for senior secondary students in the WA context because, without a clear set of guiding principles that are understood by curriculum writers, there is a possibility that following courses could be fundamentally flawed and not serve the best interests of students.

Internet address (if published online):

The Place of Popular Music in the General Music Classes of NSW Secondary Schools

by A. Suthers

BA(Hons) thesis, University of Sydney, New South Wales, 1971.

Page length: pp.

Supervisor(s):

Summary: Not available

Internet address (if published online):

Music Experiences for Toddlers in Daycare : An Australian Study

by Louie M. Suthers

PhD thesis, Macquarie University, New South Wales, 1997.

Page length: pp.

Supervisor(s):

Summary: This study investigated music experiences for toddlers in an Australian daycare centre. Music is an area of the early childhood curriculum that is often limited in scope or almost absent for the toddler playrooms in some settings as practitioners often feel ill-equipped to plan and implement appropriate experiences. The goal of this investigation was to determine the kinds of music experiences that were appropriate for toddlers, practicable within demands of a busy playroom, and potentially feasible for staff in daycare centres, without specialised musical training, to implement. A Toddler Music Program, based on research literature and current good practice in early childhood music education, was developed by the researcher. The Program was then implemented by the researcher and the staff team in a daycare playroom for ten months. Qualitative data related to the implementation process were collected as the toddlers participated in a variety of music experiences: music as part of care giving routines, play involving music, and sociable music experiences. Field notes collected during the project were used in compiling a series of vignettes to illustrate how the toddlers and also the staff members in the playroom responded to these types music experiences. Additionally an evaluation of the program and its implementation was undertaken using qualitative methods. The evaluation examined the impact of the program on the children, staff and parents in the centre. The evaluation highlighted many benefits of this new approach to music for toddlers in daycare playrooms. There were positive outcomes for the children and staff involved. The importance of a planned musical environment and the role of

parents in supporting toddlers' musical growth are also examined. Some implications for practice in Australian daycare centres and directions for future research were also considered.

Internet address (if published online):

Aspects of Instrumental Music Lessons: Parents' Role and Attitudes

by H. Tait

MMus thesis, University of Southern Queensland, Queensland, 1998.

Page length: 65 pp.

Supervisor(s):

Summary: This research investigates the role and attitudes of parents when initiating instrumental music lessons for their children. Questions examined include source of initial suggestion (child or a parent); age of the student at commencement of lessons; and whether the child's instrument was chosen by a parent or the child. The final area examined was parents' attitudes towards the everyday aspect of the child's musical activities, principally the practice schedule, to discover whether parents are supportive of their child's musical endeavours after lessons have been initiated. Data were collected via questionnaire to selected parents whose children were learning a musical instrument. Questionnaire results showed that the majority of students actually asked their parents if they could have instrumental music lessons. In most cases the child became interested in music through his/her own means, and was also aware of the instrument he/she wished to learn. The questionnaire showed that the concentration of students learning an instrument was between the ages of nine and twelve. However, the majority of students started learning a musical instrument sometime between the ages of four and nine. Although most students initially suggested lessons most parents were supportive of their child's request because they believed an education in music helps develop the child's ability to express him/herself, and appreciation of art in general. Most parents also stated that they would enforce the practice schedule but would not terminate lessons if the child showed a lack of interest. Parents also stated that the student's progress was a result of the both the teacher's influence and the student's aptitude. It was also shown that the majority of parents believe their role in the weekly practice schedule was to encourage, assist and support the child. The research has shown that the majority of parents surveyed understand the importance of instrumental music education for their children; also that information regarding the correct choice of instrument and the correct age for the commencement of lessons should be accessible through schools and music teachers. The study suggests that attempts need to be made to examine why many students cease learning their musical instruments at about the age of twelve.

Internet address (if published online):

Music education in the knowledge-based economy of Singapore : designing a music curriculum framework for neighbourhood secondary schools

by Penny Peng Leng Tan

PhD thesis, Graduate School of Education, University of Western Australia, Western Australia, 2007.

Page length: 342 pp.

Supervisor(s):

Summary: Education in Singapore is seen as a key instrument to equip the next generation with resources to meet the needs of a Knowledge-Based Economy in a globalize world. The goal of this study is to develop a Music Education Curriculum Framework consistent with a Knowledge-Based Economy (KMCF) for Singapore neighborhood secondary schools. It provides the general context of music education in Singapore and conducts research to reveal the perspectives of key cross-sector stakeholders in music education, namely: The Ministry of Education (MOE) music and curriculum planning and development officers, National Institute of Education music academics, principals, general classroom music teachers and over 600 students. The curriculum framework will focus on the desirable qualities of Knowledge-Based Economy (KBE), particularly creativity, innovation, risk-taking, entrepreneurship and lifelong learning which have been strongly emphasized by the Singaporean government. In

the light of their vision of thinking Schools, Learning Nation, the Ministry of Education is repositioning and reorienting the education system by implementing numerous initiatives and policies. The intention is to foster flexibility and diversity in a broad-based and holistic education, but the main focus to date has been on information technology, problem-solving and core subjects rather than on the creative aspects of the arts. By surveying students, this research aims to find out to what extent students find their music lessons satisfactory and whether their perspectives is compatible with those of other stakeholders. Students generally do not take music seriously, and the public perception is that a music career is limited to performing and teaching. The model curriculum framework will indicate further related careers, and the personal growth that comes through a genuine engagement with music. The Ministry of Education controls the school curriculum, structure of education, examinations, teacher qualifications and conditions of service. In 2005 it initiated a Teach Less, Learn More initiative which promoted student engagement. However, despite the rhetoric of classroom-based, teacher-owned and school-driven learning, it did not consult teachers or students and therefore failed as a vital learning organization which involved all participants in deciding future directions. For Senge (1994, p.13), a learning organization is a place where people are continually discovering how they create their reality. The curriculum design is an example of an open system which this thesis addresses the issue of providing a structured programme flexible enough to adapt to contextual needs while providing the standards and outcomes needed in a competitive knowledge-based economy. This thesis makes its original contribution to knowledge by applying an open system model from organisational theory to a conventional music curriculum.

Internet address (if published online): [http://repository.uwa.edu.au/R/?func=dbin-jump-full&object\\_id=10656&local\\_base=GEN01-INS01](http://repository.uwa.edu.au/R/?func=dbin-jump-full&object_id=10656&local_base=GEN01-INS01)

Teaching Music Composition with Computer-based Technology in Hong Kong Primary Schools: Critiques of Present Pedagogical Practices and Recommendations for Future Development  
by Pan-Hang Benny Tang  
PhD thesis, Faculty of Education, Deakin University, Victoria, 2009.  
Page length: pp.  
Supervisor(s): Assoc Prof Robin Stevens

Summary: The music curriculum for Hong Kong primary schools has focused to date almost exclusively on singing, instrumental playing and music listening. Musical creativity on the other hand has been considered as an 'optional' activity. However, creativity has been identified as an important generic skill in Hong Kong's current educational reforms (Curriculum Development Council 1999). As most primary school music teachers do not receive formal training in the promotion of musical creativity, there have been difficulties in implementing creative music making activities in the general music classroom environment.

Computers are widely accepted as useful tools for teaching and practising musical composition. Information Technology might therefore able to assist Hong Kong primary school teachers to implement creative music making activities. However, of the eight hundred Hong Kong primary schools, only fourteen receive financial support from the Quality Education Fund (QEF) to set up with computer-based music rooms. Of these fourteen schools, twelve have focused on the application of technology on musical creativity.

This study will develop a pedagogical framework in order to propose a 'blue print' for future development of musical creativity in primary schools. The study will be divided into two phases. During the first phase, different strategies of utilizing Information Technology in implementing creative music making activities used by the music teachers in various Hong Kong primary schools will be compared. During the second phase, a pedagogical framework will be formulated with reference to principles derived from research reported in the international literature as well as from the investigation in the first phase.

This research aims to provide new information for application to the area of music education in Hong Kong, especially for the primary school sector. The research will also demonstrate ways of improving teachers' professional knowledge and skills in implementing music creative activities as well as in employing information

technology to assist in music teaching and learning.

Internet address (if published online):

Music Education for Talented Children

by J.B. Taverner

MEd long essay, University of Sydney, New South Wales, 1981.

Page length: pp.

Supervisor(s):

Summary: Although we have reports such as the CHIP study and The Education of the Talented Child study (Department of Education, New South Wales), nothing much has been done in making provisions within the state educational systems for the special needs of gifted and talented children, and especially, nothing much has been done in music education. There is not in this country as yet organised and institutionalised action at the national level, such as is being done in Israel, for this special group of children. There is, therefore, a wastage of talent in Australia generally, and in New South Wales in particular. On the basis of objective data from an investigation carried out, the writer can propose certain procedures in music education for gifted and talented children, and several conclusions have been reached following this investigation: (a) that music talent can be identified; (b) that a programme for developing music talent in children has been tested; (c) that the children's understanding of the language and concepts of music can be improved.

Internet address (if published online):

The New South Wales Music (K-6) Syllabus and Support Statements (1984): Implications for Tertiary Institutions  
by Dowie G. Taylor

MMusEd thesis, Department of Music, University of Western Australia, Western Australia, 1987.

Page length: 128 pp.

Supervisor(s): Dr Helen Stowasser and Mr Gary Mcpherson

Summary: This study examines the implications of the NSW Music (K-6) Syllabus and Support Statements (1984) for pre-service primary teacher education courses in NSW tertiary institutions. A consideration of curriculum development activities in NSW reveals how school-based curriculum development and NSW Department of Education staffing policies both influenced the Planning/Design phase of the new music syllabus. The effect that these influences have had on the content and structure of the new music syllabus is consequently disclosed by an examination of the document. In order to discover what modifications, if any, music educators would need to make to existing music programs to accommodate the new music syllabus data were gathered concerning: music educators and their conditions of employment; details of music units in existing courses; projected modifications to music units; and perceived future directions for teacher training courses.

Internet address (if published online):

The Use of Computers in Music and Individualised Learning

by Sissie M.C. Tedim

MEd research paper, Faculty of Education, Deakin University, Victoria, 1996.

Page length: pp.

Supervisor(s): Mr Gavin Franklin

Summary: to be added

Internet address (if published online):

Commonwealth Policy and Support for Music in Australia: The Case of the Australia Council's Music / Performing Arts Board, 1973-1991

by Nita Temmerman

PhD thesis, University of Wollongong, New South Wales, 1993.

Page length: 455 pp.

Supervisor(s): Prof Russell Link and Prof Barry Conyngham

Summary: State support for the Arts is not a new phenomenon but a tradition that can be traced back to ancient times. Then as now a tension has existed between supporting a few excellent projects found in or associated with certain established art forms, rather than the bulk of art forms that exist in the community at large, that is elitism versus egalitarianism in the arts. The question that has arisen in recent times, especially since the decades after World War II when governments started to provide direct support for the arts, is one of relative emphasis between elitism and egalitarianism. This study addresses the question from the origins of Commonwealth Government support for the arts in Australia, and support for music specifically, through to the present time. It analyses the nature of the changes that have taken place in the artistic life of Australia and how well the Australian Council, as the Commonwealth Government's main agency charged with support and promotion of the arts, has responded to these over time. It also identifies what emphasis the Australian Council has given elitism versus egalitarianism, and what the music community's perceptions are in relation to this emphasis. In the initial years of government support in Australia, music policy was fundamentally elitist in its emphasis and related essentially to the maintenance and development of an established hierarchy of certain music forms and activities. A marked shift in emphasis occurred in the 1970s when arts policy broadened to include government support for new populist music forms. Government policy since then has attempted to establish a more middle ground between elitism and egalitarianism. A national survey was conducted with musicians and music organisations to determine their views about the importance of and effectiveness with which the Australia Council's Performing Arts Board conducts its various functions. Two central themes to emerge were the need for improved communication to occur between the Performing Arts Board and the music community as a whole, and for the music community to work together as an integrated network to promote its collective interests more successfully not only to governments, but also potential private sources of support and to the public at large.

Internet address (if published online):

Music: A Factor Contributing to Group Therapy

by L. Ter

MEd thesis, Faculty of Education, Monash University, Victoria, 1984.

Page length: 244 pp.

Supervisor(s): Dr P. Greenway

Summary: This study attempts to define the various levels of experiencing music and to point out the areas in which the musical experiences may be utilised for the purpose of therapy, learning and personal growth. The main concern of the study is the combination of music with group therapy to help the persons admitted to psychiatric hospitals for treatment. Listening to music was incorporated into group therapy sessions conducted in a psychiatric hospital. The sessions were studies to find out the variety and types of feelings the group members experienced while listening to music, and to compare the frequency and type of feelings verbalised by the recently admitted patients with those of longer hospitalised patients and the nonpatients. The methodology and the results of the study are discussed in relation to the opportunities for the expression of feelings which the group music situation provides for the patients. Three individual case studies, including verbatim participation in the group sessions, are presented to capture each person's interaction with the music and the group.

Internet address (if published online):

An Examination of the Approaches to and Teaching of Contemporary Music to Undergraduates in Tertiary Music Institutions in California and Great Britain during the Years 1979-1980

by Adrian A. Thomas

MMus thesis, Faculty of Music, University of Melbourne, Victoria, 1987.

Page length: 214 pp.

Supervisor(s): Mr Graham Bartle

Summary: Not available

Internet address (if published online):

A Curriculum Model for Instrumental Music Education in the Schools of Queensland, Australia

by H. Roy Thompson

DMA(MusEd) dissertation, University of Southern California, Overseas - USA, 1983.

Page length: 264 pp.

Supervisor(s):

Summary: Not available

Internet address (if published online):

World Music in the School Curriculum

by Katherine H. Thompson

BEEd(Sec)(Hons) dissertation, Griffith University, Queensland, 1998.

Page length: 144 pp.

Supervisor(s): Dr Alan Cunningham and Mr Mark Freakley Dr Edward Gifford

Summary: The purpose of this study is to develop a better understanding of the practice of World Music in the school curriculum and the factors which might have an impact on its implementation. There is a wide diversity of music available in the world, valuable art forms that deserve to be represented in the school curriculum. Such music has the significant potential to respond to the needs of an increasingly culturally diverse student population. The method used for this project is a self-completed postal survey. It was sent to a census population of secondary music teachers in Queensland government schools. The final sample consisted of 135 teachers representing a 61.4% response rate.

Results indicate that World Music is being taught by a large percentage of the sample in varying forms, but most commonly, as a unit on many styles of World Music in Year Nine. African Music is the most preferred style, and the average number of cultures taught in a curriculum is four. The study found that contact with other cultures significantly impacts the practice of World Music. The more cultures teachers contact, the more likely they are to teach more styles of World Music, and use music for a Multicultural Education. Within this contact, the knowledge gained about the culture's music is a significant factor, yet teachers report a serious lack of training in the area of World Music.

The survey revealed that practical concerns, such as the resources available, are taken into account when selecting styles of music for study, although teachers' priorities vary depending on the style of music being considered.

Using music for a Multicultural Education ranks as a low priority. Teachers' beliefs about World Music, gender, age and years of teaching experience, do not have a significant impact on the implementation of World Music, except that teachers who believe that all students should study World Music are more likely to use it for a Multicultural

Education.

Internet address (if published online):

Playing with understanding: Constructivist instrumental learning strategies

by Jan Thorp

MA(Hons) thesis, College of Arts, School of Communication Arts, University of Western Sydney, New South Wales, 2010.

Page length: pp.

Supervisor(s):

Summary: This study investigates a constructivist approach to studio instrumental teaching and learning for students identified as having a limited musical background. Such limitations may include a lack of early musical experiences such as singing in the family, not having parents that currently play instruments, a lack of consistent classroom music experience (Stevens, 2002), and a lack of exposure to live performances and CDs. Students who are good workers and performers but with limited musical backgrounds, may not fully understand basic musical concepts and this lack of understanding can be a major barrier to learning. The premise for the study came from my own experiences and observations teaching instrumental music for over 35 years both in public and private schools and my own music school which has over 100 pupils and 10 teachers. The study focuses on the case studies of four students aged 8-14 years, and their teachers, in a private instrumental music school. There are two wind players and two string players - all with limited musical backgrounds. The study uses an action research approach in which constructivist strategies were adopted to apply the learning and understanding of musical concepts to their playing. Data was collected through videoing lessons, interviewing teachers throughout the study, interviewing students throughout the study, accessing notes of students and teachers from practice books and study workbooks, and observing participants' preparation and performances unassisted to demonstrate their application of concepts learnt. As a finding relevant to teachers, the study noted that a less experienced teacher found this method with its use of video very difficult. The study found that the students were able to use the understanding gained from the constructivist strategies in their own solo playing and apply them to ensemble playing. They were able to gain understanding of the process of learning an instrument and creating music, apply it to their own performance and then use this new knowledge to lead a group of players to create a chamber recital. This is best demonstrated in one of the wind playing students, the flautist, who, after some months in the program, was able to train a woodwind ensemble to perform very creditably. These findings suggest that lack of background in music can be overcome by carefully designed teaching and learning strategies which enable students to create and manage their own learning and performing.

Internet address (if published online): <http://arrow.uws.edu.au:8080/vital/access/manager/Repository/uws:8781>

Watbalimba: Language of song, story and dance

by Wayne Thorpe

MEd thesis, Faculty of Education, Monash University, Victoria, 2011.

Page length: 162 pp.

Supervisor(s): Margaret Somerville and Rod Forbes

Summary: This thesis is about cultural awareness and Aboriginal education. Over the years I have noticed that Aboriginal people in Victoria recognise that our culture is in danger of becoming lost. From the cultural knowledge that has been handed down by the Elders, and by talking to people around the country, I realised the need for Watbalimba. Watbalimba is a holistic method of teaching and learning culture through the language of song, story and dance. Being influenced with language from my grandfather has set me off on a journey to look deeper into the language. I did try this by talking to a lot of Aboriginal people, looking at archives and analysing linguistic

material. Throughout this growing knowledge I began playing contemporary music with a band, and then at Centre for Aboriginal Studies in Music at Adelaide University, I realised that it would be better to be learning Aboriginal cultural music. This is when the Watbalimba Dance Group began. I soon realised this is a holistic Aboriginal teaching method, through the language of song, story and dance, which began with our Ancestors.

The thesis documents the developments of Watbalimba, and describes the elements; language, song, story and dance through written reflections and a DVD. With this explanation of the holistic education method, I hope to help others see the need and to create a new employment position within the education system, that would design the local model with the state wide Wannik Strategy. By focussing on the local we can develop a model for Aboriginal education across the state, where everyone's cultural background has language, songs, stories and a dance style unique to their local area. Watbalimba begins with local knowledge and respects the lore of the land.

Internet address (if published online):

Student Teacher Planning: A Case Study Approach

by P.M. Thursby

PhD thesis, Macquarie University, New South Wales, 1989.

Page length: pp.

Supervisor(s):

Summary: The study is a conceptual study of the planning behaviour of three final year student teachers from a four year music education program who were engaged in a ten week practice teaching period in secondary schools. A case study approach was used and the methods used in obtaining data from the three key informants included process tracing techniques, stimulated recall of thoughts, interviews, analysis of documents, and observations. Data gathering occurred in three phases, prior to the beginning of the practice teaching experience, during teaching, and after the practice had finished. Presentation of the data and findings indicate that the three student teachers did not choose to plan from objectives as specified by the college and complied with the prescribed planning model only to satisfy college requirements. The basic unit of planning was the activity that involved pupils with content and materials in particular ways. Initially each student teacher sought to resolve planning dilemmas by referring to exemplary lessons they had used on previous occasions, or observed in demonstration lessons with master teachers, and lesson advice and guidance from their co-operating teacher. As the practice progressed the student teachers developed planning strategies to organise and link activities to suit the development of content and outcomes.

Internet address (if published online):

An Investigation into the Extent of Congruency Between General and Music-Specific Learning Style Preferences

by R. Warren Tiller

PhD dissertation, Michigan State University (USA), Overseas - USA, 1990.

Page length: 120 pp.

Supervisor(s): Dr Albert Le Blanc and Dr Charles Mcdermid

Summary: This study focuses on the area of musical learning style and the extent to which it may differ from non-musical or general learning style. Learning style is considered to be those characteristic cognitive, affective and physiological behaviours that serve as relatively stable indicators of how learners perceive, interact with, and respond to the learning environment (Keef 1979). This assertion of relative stability lies at the heart of the current research. The investigation measures that degree of learning style stability when individuals move from general to music-specific studies. Sixty-one subjects participated in the study. They ranged in age from 17 to 42 years and all had current experience in both musical and general studies. Each subject was surveyed twice using the productivity Environmental Profile Survey (PEPS) by Dunn, Dunn and Price. On one occasion the subjects were asked to respond to the survey items from an exclusively musical perspective and on the other occasion they were

instructed to respond from a non-musical standpoint. Data from the two surveys was analyzed using the Hotellings T2 multivariate test for repeated measures. An F value of 7.9 was calculated which indicates a significant difference beyond the .01 level. The PEPS instrument also yields 20 subscores corresponding to each of the separate areas; using at confidence interval, the mean differences in these subscores were isolated and seven areas showed significant differences beyond the 95% level. Areas where the difference is significant in the direction of musical learning style are; Area 9-Learning Alone, Area 10-Peer/Authority Oriented, Area 12-Auditory Preferences and Area 17-Evening/ Morning. Areas of significant difference in non-musical learning style are; Area 13-Visual Preference, Area 16-Intake, and Area 20-Mobility. The majority of individuals (43) evidenced an instability in learning style across 5 to 7 areas. The research leads to the conclusions that individuals can differ significantly in learning style when moving from musical to non-musical studies and that the differences are largely the product of internal inconsistencies which are particular to the individual.

Internet address (if published online):

Students' Participation, Motivation and Commitment to Extra-curricular Music  
by W.G.F. Todd

MEd thesis, University of Melbourne, Victoria, 1994.

Page length: pp.

Supervisor(s):

Summary: Students involved in the major extracurricular activities of sport, music, drama and debating, the staff coordinators of these activities and the principal, vice principal or director of studies at three independent girls' schools of similar socio-economic standing, size and proximity in Victoria, were surveyed in 1992 to identify practices and influences on participation, motivation and commitment. Weiner's (1974) Attribution Theory was the initial basis on which the study was derived and Professor Edward P Asmus's studies on motivation in music in the curriculum in American schools provided a foundation on which to commence the research. Two hundred and seventy two female students encompassing Years 7 to 12 were selected from the groups which the coordinators of each extracurricular area ranked as having the highest, second highest, third highest and lowest status within each school. The data observes the overall responses of the three schools and also the school's individual responses, thus allowing a comparison between them. Intrinsic and external determinants were identified as the students' perception of her own ability, the effort the student makes in an activity, the enjoyment the student gets from the activity, recognition and awards, the duration of an activity, the performance opportunities available, the achievement and success of a group, the role of the staff leader, student leadership, the difficulty of a task, the workload at Years 11 and 12, the means of travelling to and from practices and when practices are held. The outcomes of the research indicate that the participation in an extracurricular music activity requires a much greater level of commitment than does commitment to other extracurricular areas and that extracurricular music introduces students to adult concepts. The findings also stress the importance of the role of the conductor not only in working directly with the ensemble but in the promotion of it. The enjoyment of an extracurricular activity was strongly cited by students as their reason for joining and staying in the particular activity. Implications of these results and recommendations for further research were then discussed.

Internet address (if published online):

Motivational Forces that Influence the Career Aspirations of Undergraduate Music Majors

by Eudora Tong

MMus (Musicology/Ethnomusicology) thesis, Melbourne Conservatorium of Music, University of Melbourne, Victoria, 2011.

Page length: pp.

Supervisor(s): Professor Gary Mcpherson

Summary: Every year, cohorts of music students enter music conservatories aspiring to progress their musical development to a level where they can succeed within the challenging profession of performing music. The reality is however, that only a handful actually succeed to being able to perform or compose professionally as their chosen career.

Rarely have studies examined the career aspirations of musicians and much less how social and psychological influences impact on the career aspirations of music students. The purpose of this study is to identify the range of motivational forces as defined in Self-Determination Theory that influence the career aspirations of undergraduate music majors, as well as to investigate relationships between students' aspirations and basic needs, on selected career development factors. Self-Determination Theory's framework of psychological needs and continuum of depth of intrinsic motivation consequently conveys an understanding of how a behaviour is developed, sustained, and satisfies needs.

This theory was deemed as a suitable theoretical framework from which to examine how intending professional musicians define and explain their career aspirations.

Findings suggest that the motivational aspirations of music undergraduates at the University of Melbourne ranged across the Self-Determination Theory dimensions from intrinsic motivation, integrated regulation, to identified regulation. These show that these students derived some enjoyment and pleasure from their musical involvement, with music satisfying their psychological needs, through a musical education that feeds their drive to become accomplished musicians. Parents, teachers, and peers were all reported by the students as influential in shaping their musical motivations. Discussion of these findings demonstrates how the students themselves personally reacted to the (external) influence of these significant others.

Self-Determination Theory was found to be a useful tool in understanding career aspirations in music albeit partially, as there are other aspects within an individual's behaviour that remain elusive and require further study. Findings from the study also suggest that the actual motives for one's musical pursuit were even more extensive to those of which Self-Determination Theory encompasses.

Internet address (if published online): [http://dtl.unimelb.edu.au/dtl\\_publish/research/37/283744.html](http://dtl.unimelb.edu.au/dtl_publish/research/37/283744.html)

Music for Children by Australian Composers, 1960-1975

by Alan True

MA thesis, Department of Music, University of Western Australia, Western Australia, 1977.

Page length: 310 pp.

Supervisor(s): Dr Rupert Thackray and Prof Sir Frank Callaway

Summary: The purpose of this study is to discover what children's music was published subsequent to the year 1960 and what forces were influential in shaping the repertoire which appeared on the market. The years 1960 to 1975 formed a convenient decade and a half in which any developments could be traced. This study is concerned with music for children, written by Australian composers and a problem was how to define an Australian composer. The composers chosen were resident in, and had music published in Australia during the period under study. The age limit chosen for the children was 15 years, and only this age was included. Chapter 1 explores the importance that is now being attached to music for children. Chapter 2 is devoted to a description of the Australian music that had been collected for this study. Chapter 3 discusses the roles played by various influential organisations in promoting Australian music for children. Chapter 4 outlines a selected range of overseas music for children and Chapter 5 is devoted to a summary and recommendations concerning Australian music for children.

Internet address (if published online):

An investigation into the training and professional development of primary school choral directors in the Perth metropolitan area, Western Australia

by T.K. Tsokos

BMusEd(Hons) thesis, School of Music, University of Western Australia, Western Australia, 2004.

Page length: 83 pp.

Supervisor(s):

Summary: The primary school choir is an economically sound way to teach a variety of music concepts and styles. A primary school choral director requires a range of specific skills combined with knowledge drawn from many areas. Only the basics of these skills can be taught at an undergraduate level. Professional development is crucial in enhancing these skills and developing adequate knowledge. This study examines the current professional development and training of primary school choral directors in the Perth metropolitan area, Western Australia. 118 primary school choral directors from randomly selected primary school in the Perth metropolitan area were asked to participate in this study. The participants were mailed questionnaires to complete and return in reply paid envelopes. 94 of the participants returned completed questionnaires, which produced a 79.7% response rate. The data was collated and the results analysed.

The majority of respondents stated that the professional development currently available for primary school choral directors was not sufficient. 93.6% of the respondents indicated that they would attend more professional development for primary school choral directors if it was available.

Internet address (if published online):

Piano Pedalling and Pedagogical Thought: An Investigation of the Elementary Piano Student

by C. Turnbull

MMus(MusEd) thesis, Conservatorium of Music, University of Sydney, New South Wales, 1994.

Page length: pp.

Supervisor(s):

Summary: The study was designed to examine various aspects of pedalling and whether elementary students were capable of using the damper pedal. Three students aged between eight and ten were involved in the study. The students had been learning the piano for between six and nine months. A lesson was designed to introduce the damper pedal to elementary students. This was administered to the three students and each lesson was videotaped, and subsequently viewed and assessed by two independent observers. One week after the lesson each student completed a questionnaire which provided information about the student and the student's response to the lesson. Through a review of related literature it was found that the subject of pedalling is often neglected by the teacher in the early stages of piano tuition. The main reason for this appears to be that it is too difficult for children to use the damper pedal in the early stages of piano study. However, the results of this study suggest that some children are capable of using the damper pedal from an early stage and that it may be beneficial to introduce the damper pedal within the first few lessons.

Internet address (if published online):

The Observation of the Nature of Mental Activity in Music Thinking and Making in 9-11 Year Olds

by Barbara Van Ernst

MEd thesis, La Trobe University, Victoria, 1984.

Page length: pp.

Supervisor(s):

Summary: The project aimed to describe the thinking in making 9 - 11 year olds in music. Much work has been done on the development of methods of teaching musical content and skills, but insufficient attention has been given to the making role, or to developing an understanding of the thought processes and the products associated with this role. A group of 12 children was observed and an analysis made of their thinking styles and responses in four lessons during the final school term. As the observations were carried out, it was found that existing theoretical structures were not sufficiently flexible to describe what was seen, nor were they able to differentiate

between the various styles existing within one style of musical thinking. As the project developed, it emerged quite clearly that the implications for making contained in the teacher proposition had direct links with the way the children thought. Another factor influencing thinking styles was the social context. The major finding of the study was that the children's mode of thinking was stylistic rather than developmental. The styles of thinking employed were not fixed into an apparent consequence of developmental age / stage theory. There was a greater diversity of thinking observed than was expected at the outset.

Internet address (if published online):

A Study of the Learning and Teaching Processes of Non-Naive Music Students Engaged in Composition  
by Barbara Van Ernst

PhD thesis, La Trobe University, Victoria, 1991.

Page length: pp.

Supervisor(s):

Summary: The inclusion of composition as an important aspect of the music curriculum can be supported on the grounds that it is a unique way of knowing music, and that through participation in the process of composing, students are required to use their musical knowledge in a creative way. It would appear that current theory on the teaching and learning of composition is insufficient in that it does not clarify the conditions most appropriate for student initiative or control in learning, nor the possible importance of prior knowledge. This study involved a search for a model for the teaching of composition to students with some prior musical experience, a model which places composition in the context of the total music curriculum, and which recognises the needs of the learner and describes the most appropriate role for the teacher in the provision of a learning environment. The study was concerned with both process and product. It describes in detail the way that students approached the task of composing music, and the compositions they produced. Emergent theory was the dominant process used, although an a priori evaluation of the literature indicated certain variables as potentially significant. The methodology comprised a combination of non-participant observation and thick description. Although there were focussed observations, there was also a free ranging observation of emerging patterns to account for the compositional process. The findings of this study have implications for both theory and practice. It seems that the teaching of composition may have particular requirements because the curriculum content is largely process. The conclusions emerging suggest that non-naive students should be given the autonomy to make their own musical statements, that curriculum arrangements should accommodate differences in working styles and musical background, and that the teacher's role is one of facilitator and guide.

Internet address (if published online):

Australian 'sound surround' and Kodály and Suzuki music education approaches: Piano tutors for young piano students

by S. Varley

MMusEd thesis, University of Western Australia, Western Australia, 2006.

Page length: 222 pp.

Supervisor(s):

Summary: Not available

Internet address (if published online):

Music in Distance Education in Australia

by Ruth Varney

MMusEd thesis, School of Music, University of Western Australia, Western Australia, 1996.

Page length: pp.

Supervisor(s): Assoc Prof Helen Stowasser

Summary: The purpose of this thesis is to examine the distance education and correspondence music courses throughout Australia in order to gain a better understanding and insight into the feasibility of teaching music via distance education. This study will examine all available courses and through this examination discuss the implications for music and distance education in Western Australia. All information has come from correspondence with the teachers of these courses in the different distance education departments and various documents including Student Outcome Statements, an Education Department of Western Australia publication (1994). The historical information contained in the chapter on Western Australian distance education has been taken mainly from a Master's thesis, 'The History of Correspondence Education in Western Australia' by M. A. White, written in 1962. There is very little other information written about distance education in Australia, and more precisely, Western Australia. The methodology takes an historical approach which involves research into each of the current music courses being taught throughout Australia via distance education. These courses are examined in relation to their rationale, objectives, method, content, assessment procedures and resources. General course organisation and communication systems are also considered. Since headway has been made in the development of a national curriculum, the music courses of each state are compared to the Student Outcome Statements and the Mayer Key Competencies as listed in the Working Edition of Student Outcome Statements (Education Department of Western Australia, 1994). A chapter has been devoted to the examination of the trends in national curriculum and discussion in the final chapter has taken these trends into consideration when recommending solutions for Western Australian music distance education. The findings of this study indicate that no existing curriculum currently in use in distance education interstate would fulfil all requirements for a Western Australian curriculum based on the Student Outcome Statements and Key Competencies. However, with some modifications, several of the courses currently in use could be used as a starting point for the development of a suitable course within the Western Australian guidelines for distance education.

Internet address (if published online):

The Voice Change and Choral Participation of Adolescent Boys

by Leigh Vaughan

MMus(MusicEd) thesis, Conservatorium of Music, University of Sydney, New South Wales, 1998.

Page length: pp.

Supervisor(s):

Summary:

Internet address (if published online):

An Evaluation of Terrapin Music Logo in the Australian Context

by Elizabeth Vincent

MEdSt minor thesis, Faculty of Education, Monash University, Victoria, 1991.

Page length: pp.

Supervisor(s): Dr Anne B. N. Mcdougall

Summary: Not available

Internet address (if published online):

Approaches by Music Educators to Kodály-based Music Education in the Australian Context

by David Wade

MEd research paper, Faculty of Education, Deakin University, Victoria, 1996.

Page length: pp.

Supervisor(s): Assoc Prof R. Stevens

Summary: In undertaking the following research study it was hoped that further information would be obtained, together with further insights into the reasons underlying particular courses of action adopted by practitioners of music education in the chosen (not random) sample. The participants were selected for their experience in regard to the Developmental Music Programme (Kodály based) of Deanna Hoermann. The study is placed in its historical context by a discussion of the origins of Kodály's philosophy of music education and the pre-reformation state of music education in Hungary. The research problem is then considered. The focus shifts to Australia, for one aspect of the research question is the need to discover the effect of a foreign culture's system of music education upon an English-speaking society, such as that of Australia. The desire to discover the extent and manner of modification, its underlying motives, and its resultant value in comparison with Kodály's Hungarian original, was a driving force of the inquiry. The research methodology, 'qualitative research' is considered and its suitability for the purpose of the inquiry discussed, including a review of the methodological literature. Case study is employed as the research vehicle, but with the difference that here the participant is not the 'case' to be studied, but rather the particular approach to Kodály-based developmental music education. One medium for the gathering of data was the questionnaire, another was the interview and the third the non-participant observation of class music lessons. The participants consisted of two Kodály experts and four Kodály practitioners. All were interviewed separately, one set of questions being directed to the experts and another to the practitioners. The experts' areas of agreement formed the basis of the questions later included in the practitioners' questionnaire. Non-participant observation of class music lessons was used still later to locate areas of teaching practice apparently at variance with answers supplied in the questionnaire. It was seen to be of importance that the study should have a foundation in music educational research already published. To this end the substantive literature was consulted and any area relating to the present inquiry noted. This literature considered Kodály's educational beliefs and the influences upon his professional development, and in addition tabled descriptions of experiments in music education in which the Kodály approach was examined, both in isolation and in comparison with other music systems. Two chapters are devoted to the description of the collection, presentation and discussion of data from the Kodály experts and the Kodály practitioners, one chapter for each group. Included are the formulation of questions, the format of interviews, the method of data analysis and the comparison of responses, among others. These two chapters carry the main body of detail in the research, the data being examined both by topic and by question. The final chapter seeks to draw conclusions from the data in order to establish a realistic and reliable impression of the current state of the Kodály approach to music education in one area of Victoria. On a personal level it seeks to document the beliefs of Kodály music educators, as set beside those of Kodály, so that insights may be gained into their activity in music education, not only regarding their thoughts and actions, but more significantly, the convictions which daily direct their professional lives. From the conclusions certain recommendations are made by the researcher. These fall into two categories: recommendations for changes in approach to the task of music education among Kodály music practitioners, their employers and the parent body in schools, and recommendations for further research into topics of interest brought to mind by the present inquiry, but lying outside its scope.

Internet address (if published online):

Instrumental Music Education in Queensland: Who benefits most?

by Geoff A. Walden

MEd thesis, Queensland University of Technology, Queensland, 1996.

Page length: pp.

Supervisor(s):

Summary: The instrumental music program (IMP) would appear to be one of the more successful innovations in Queensland education over the past twenty-five years. 37,000 students receive instruction on orchestral

instruments from more than 250 instrumental teachers. As successful as it may seem, the IMP is not without its problems. Its direction is towards the classical tradition, a tradition which is grounded in the classed, raced and gendered history of eighteenth and nineteenth century Europe, that is, the musical canon. Students who have an interest in contemporary popular music (the majority) are at a significant disadvantage if they wish to receive their fair share of the music education budget. Research in three Brisbane secondary schools indicates that the IMP is most successful at those schools where there is least social-economic disadvantage. It also shows there is significant difference between the musical interests of students and those of their teachers. Music is clearly important in the lives of most students, but their interest in popular music is not being catered for in schools. Teacher selection and training as well as curriculum design ensure that popular music, in spite of its wide acceptance by the general public, is relegated to the educationally unimportant.

Internet address (if published online):

Perception of Music Notation and new forms of action in the Twentieth Century

by Robert A. Walker

PhD thesis, Department of Music, Kings College, University of London, Overseas - UK, 1976.

Page length: 220 pp.

Supervisor(s): And Dr Desmond Sergeant Prof Ian Bent

Summary: A study of notational forms in music with reference to new musical structures in the 20th century, new forms of notation requiring new types of musical action, and empirical studies of the perception of new notational forms.

Internet address (if published online):

The map is not the territory: reconsidering music improvisation education

by Michael Edmund Wallace

MTeach(Sec) thesis, Melbourne Graduate School of Education, University of Melbourne 2012.

Page length: 75 pp.

Supervisor(s):

Summary: This paper examines contemporary theory on music improvisation learning and teaching. It highlights how music improvisation education is being reconsidered, and the implications of this reconsideration for academic practice. The aim of the research is to emancipate. In this sense the topic engages critical theory to evaluate literature so as to provide a way forward for music improvisation education. The inductive document analysis undertaken examines a variety of document forms to seek recurring themes and thematic relationships. This qualitative investigation is framed by ecological systems theory/methodology (Borgo, 2007; Clarke, 2005), which sees knowledge as embodied, situated and distributed. Music education centres on the performance of repertoire, often neglecting the creative processes of improvisation and composition. This study finds the dominant improvisation education methods which stem from jazz as limited in scope. Jazz improvisation education commonly centres on patterns and models and a harmonic imperative (chord-scale theory).

Such approaches do not holistically embrace the immediacy, preparation, embodiment and social interaction of the improvisation process, which ecological systems theory seeks to acknowledge. In a broader setting, the Dalcroze, Kodály and Orff early childhood methods centre on improvisation as play, perhaps reflecting Piaget's concrete operational stage. Subsequent levels of music education, perhaps viewing play as immature, neglect the embodied, situated and distributed elements of ecological improvisation. Paynter and Schafer, through their Cagean prioritisation of critical listening, exhibit some elements of ecological systems thinking. I conclude that the educational methods utilised by free improvisers, such as Stevens, Dove, Dresser and Bennink, engage the learner holistically through embodied, situated and distributed practice. It is recommended that such educational methods, which involve community practice, be introduced into music academies to reflect the ecological nature

of improvisation.

Internet address (if published online): <http://repository.unimelb.edu.au/10187/16136>

Independent music teachers conducting collaborative practitioner inquiry  
by Lorna Wanzel  
EdD thesis, University of South Australia, South Australia, 2010.  
Page length: pp.  
Supervisor(s): Dr Sue Nichols

Summary: The research findings presented in this portfolio share the situated experiences of five independent music teachers (IMTs) within a collaborative action research project contextualized within a critical analysis of the field of independent music teaching in Canada. IMTs work in isolation in their studios and except for occasional meetings organized by Registered Music Teachers Associations (RMTA), they rarely meet professionally. The Independent Music Teachers Research Group, (IMTRG) was formed from members of the Halifax Chapter of the Nova Scotia Registered Music Teachers Association with the purpose of developing collaborative research, breaking professional isolation and enhancing the usual ways in which IMTs gain knowledge. The research program reported in this portfolio was undertaken by a founding member of the IMTRG with the aim of investigating how IMTs engaged in research and the changes this made not only to their own professional practice but to the field more broadly.

Starting from an open stance, the springboard for this investigation was the deceptively simple question Why don't IMTs generally conduct practitioner research?; Considering this question engaged the researcher in a process of personal consciousness raising and formal research which exposed the problematic nature of the everyday lives of IMTs in the private music teaching studio, their relationships to institutional knowledge and the restraints on their forming collaborative teacher-researcher relationships. Three projects were undertaken within an overarching methodology of critical action research. Qualitative methods were employed throughout including textual analysis, interviewing and the keeping of a reflective journal.

The first project is an analysis of the field of independent music teaching field in Canada. Using a critical discourse analysis approach, it treats music teaching as a discursive field within which knowledge and power circulates. Mapping the players in the field and their relations sets the scene for understanding the position of IMTs and the nature of the challenge to the field that is represented by IMTs becoming knowledge producers through participation in teacher research.

The second project focuses closely on the past and current professional experiences of three IMTs who became members of the IMTRG. Interviews are analysed to explore IMTs relationships to knowledge, practice and identity. The rationale for this focus is that forming the IMTRG was intended to impact on these aspects of the teacher-researchers lives by changing the usual ways in which knowledge is produced for professional practice in the field of IMTs. This project uses a feminist strategy of inquiry D.E. Smith calls the everyday world as problematic. It is used here to constitute the everyday world of IMTs professional practice in the studio, a world in which professional and personal identities intersect. This establishes the context for understanding the histories which IMTs bring to their new role as researchers.

The third project describes and analyses the IMTs collaborative action research process. It gives a brief history of why and how the IMTRG was formed, considers how the IMTs identified a focus for their research, gives a description of the methods the group employed reports on the collaborative process and presents the IMTs own views of the outcomes. Based on observations, interviews and artefacts, identify significant aspects of the process including how IMTs worked collaboratively; improved their

knowledge and understandings; shifted individual perspectives; and attained commitment to outcomes for professional practice.

Finally, in the meta-analysis I review all three projects and discuss them in the light of broader philosophical questions about the value of learning, power and growth in the lives of music teachers. I give evidence of the contribution this research program has already made to changing professional practice and knowledge and make recommendations for future collaborations and research directions.

Internet address (if published online):

The Blues: An Interactive Hypermedia Database (Documentation of the Development of a Multimedia CAI Program)

by M. Watkin

MMusEd thesis, University of Sydney, New South Wales, 1995.

Page length: pp.

Supervisor(s):

Summary: Not available

Internet address (if published online):

The Relationship of General Curriculum Theory and Current Curriculum Documents to the Use of Piano Keyboard Laboratories in a Selected Number of Schools in Victoria 1992: An Exploratory Study

by Amanda R. Watson

MEd research paper, Deakin University, Victoria, 1992.

Page length: 84 pp.

Supervisor(s): Mr Gavin Franklin

Summary: This Study considered the use of Piano Keyboard Laboratories in selected Victorian Secondary School Music Curricula, and the influence of current Victorian curriculum documents on the use of Keyboard Laboratories. Six schools provide the data for this exploratory study: three government and three non-government. The curriculum documents presently influencing Victorian Education are the Curriculum Framework and the Victorian Certificate of Education. The Arts Framework, and the VCE 'Music' and 'Music Craft' Study Designs are appropriate to the Study. The introductory chapter discussed the purpose and significance of the study. Although keyboard laboratories have been installed in Victorian schools since the early 1980's, research in this area is limited and the need for assistance with curriculum uses and teaching strategies is evident. The limitations of the study are identified in this chapter, the contributing factors being the deliberate focus on the curriculum use of keyboard laboratories and the small number of schools chosen to contribute data. The first chapter identified the reasons for selecting a questionnaire to gather the data for the study, the development of the questions and the process by which the data was analysed. A questionnaire provides for the written presentation of both question and answer, should leave no doubt in the respondent's mind as to the meaning of the question, and should prevent the misinterpretation of the data. The questions were formulated to meet the differing intake provisions of both government and non-government schools and the possible flow-on effect of keyboard laboratory work in the primary levels. The data was analysed under two main headings: the music curriculum use of keyboard laboratories and the relationship of the current Victorian curriculum documents to the design of the laboratory program. Three headings from the Curriculum Framework are drawn out: student groupings, approaches to learning and teaching, and assessment. Two areas from the Arts Framework are focal points: the Arts Learning Model, and the Music Statement. The Victorian Certificate of Education was divided into the Study Designs of 'Music' and 'Music Craft'. An extensive literature review was conducted which explored the variety of curriculum uses of keyboard laboratories in the classroom and private studio. The available literature describing Australian classroom settings is very limited and only one research study and one report were found. The curriculum use of

keyboard laboratories in these two papers focused on two main elements: the laboratory as an extension of the private studio and assisting students to become functional pianists. The curriculum use of laboratories in private studios maintained a focus on the private lesson. Mixed-ability grouping used ensemble work for beginners and included the skills of accompanying, harmonising, arranging, creative work, improvisation, duets and trios in the curriculum. Homogeneous grouping means that the laboratory was used for an enlarged private lesson. The analysis of the data revealed the dominance of solo piano playing as the major curriculum use. Five of the schools participating in the study introduced the skills of arranging and composition in the middle school curriculum. Only one school in the study uses the laboratory for ensemble playing. Government schools made continual use of their laboratories throughout the years of compulsory classroom music. Non-government schools have many additional music activities and the evidence collected in this Study suggests that the use of keyboard laboratories as a teaching tool was not substantial. The development of a strong performance element was important to these latter schools. The section of the questionnaire relating to the understanding and use of the chosen parts of the Curriculum Framework (Student groupings, Learning and Teaching, Assessment) and the Arts Framework (Arts Learning Model, Music Statement rationale) in the keyboard laboratory showed two schools that were aware of the importance of these documents and the remaining four schools were unsure of their position. In general, the government schools place a stronger emphasis on implementing the details of both Framework documents. The non-government schools showed more interest in the aspects of the general Curriculum Framework rather than the Arts Framework. At the VCE level it was surprising to discover how little use was made of the keyboard laboratory in the teaching of the Music Study Designs. The laboratory offers a variety of teaching and learning styles to the VCE environment. It is a technology based medium which has been available to schools for sufficient time to allow them to determine the most appropriate use for their needs. One might have thought that schools would have made extensive use of the keyboard laboratory for aural training, composition, improvisation and creativity. The facility allows students to work privately, in small groups or as a class, with the option of playing audio material through the headphones, thereby giving the students another dimension to their learning. The Study concludes with a discussion of the analysed data and listed recommendations which flowed from the initial development of the questionnaire and from the data gathered from the participating schools.

Internet address (if published online):

An Investigation in the Arts Key Learning Area with a Specific Focus on Music in the the Victorian 'Curriculum and Standards Framework' in a National and International Context

by Amanda R. Watson

PhD thesis, RMIT University, Victoria, 1998.

Page length: pp.

Supervisor(s): Prof Martin Comte and Dr David Forrest

Summary: This study has investigated the issues and debate pertinent to the development of the Australian Arts Key Learning Area, with a specific focus on Music, in the Victorian Curriculum and Standards Framework. This has been undertaken with reference to international developments. The study focussed on two areas: (a) the characteristics of the Arts Key Learning Area (and specifically Music) in the Victorian Curriculum and Standards Framework and, (b) the characteristics and relationships of Music to other Arts disciplines in the design of "national curricula" in Australia and other countries.

The study combined four major sources of data. These were:

1. A review of literature about "national curricula" and Arts "national curricula" from Australia, Victoria and internationally
2. A review of Victorian Arts curricula and support documents since 1981, and Australian and Victorian Arts curricula reports since 1977
3. Responses to a questionnaire completed by representatives of Music professional associations in all member countries of the Organisation for Economic Co-operation and Development OECD and affiliated countries of the International Society for Music Education (ISME), and

4. Interviews with Arts and Music writers and other personnel who contributed to the development of the following documents: A Statement on the Arts for Australian Schools; The Arts - a Curriculum Profile for Australian Schools; Arts Curriculum and Standards Framework (Arts CSF); Arts Course Advice

The study was conducted during the development and implementation phase of the Curriculum and Standards Framework and Arts Course Advice (a Victorian support document) and during intensive Australia-wide Professional Development activities that took place between 1994 and 1996.

The decision to interview only those personnel involved in the construction of the documents listed above is a recognised limitation. This study has gathered the knowledge of the Arts Educators responsible for the design and development of the documents cited as opposed to classroom teachers who are required by a Victorian Government law to implement the Arts CSF. A further study would be necessary to investigate teachers' interpretation and subsequent implementation of the Arts CSF.

A survey involving all member countries of the OECD and countries affiliated with ISME sought information related to Arts Education, and specifically Music Education, in terms of "national curricula". This survey elicited information on the compulsory nature of "national curricula"; the schools years covered by "national curricula"; the subjects, together with the reasons for their inclusion; the approach (if any) to Multi-Arts in "national curricula"; and the criteria used by teachers to describe and report the standard achieved by students in the subject of Music in "national curricula".

The interview questions posed of those involved in the design and development of the Australian and Victorian current documents addressed four topics. These were:

- suggestions of modifications that might be made to the Australian and Victorian Arts documents, and specifically the Music strand, if an opportunity were available
- which Arts subjects should be included in an Australian Arts Key Learning Area
- the contribution of Multi-Arts to the Australian and Victorian Arts documents, and
- the place of ranked Performance Standards and their possible effects on Music teaching and learning.

Responses to the Australian and Victorian interviews are collated under three major headings. These are the development of the Victorian Arts CSF with special reference to the development of the Music strand; the construction of an Arts Key Learning Area; and the varying types of standards used in the Arts.

The discussion chapter of this study is structured in three sections. Section one considers the characteristics of an Arts Learning Area. Section two focusses on the issue of setting standards in education and the place of standards in Arts Education. The final section addresses two topics associated with the implementation of the Victorian Arts CSF, specifically, and the Victorian CSF in general.

The study concludes with a consideration of issues according to an international focus and an Australian/Victorian focus. Twenty-two recommendations for further research conclude the study.

Internet address (if published online):

Orff Schulwerk - An Historical Perspective for Australian Society

by Graham Webster

MA(Music Education) dissertation, St Thomas University, Overseas - USA, 1993.

Page length: pp.

Supervisor(s):

Summary: Music education in Australia has often been criticized by teachers for relying on other cultures for its inspiration and content. Because authentic folk songs are limited in number and often difficult to sing, Australian music teachers experience difficulties including local material in a music program. However, the identification of Australian children's folklore in the form of speech rhymes, chants and singing games offers many possibilities for Australian material to be included in a music program. The Orff Schulwerk approach provides opportunities for speech activities and the inclusion of these rhymes makes a music program uniquely Australian. Three sources assisted in the search for rhymes and chants currently used by children. June Factor from the University of Melbourne has recently published a number of collections, Hazel Hall's 1984 doctoral thesis transcribed children's rhymes and singing games from Melbourne's eastern suburbs and in February this year I conducted a survey of

elementary school children from selected schools in metropolitan Melbourne to ascertain preferred songs and speech rhymes. All sources returned similar results which helps to authenticate the selected rhymes and chants. Using the speech rhymes and a selection of folk songs, this document presents a music program based on Orff Schulwerk principles. As well as using Australian material, the program is sequential in the development of rhythmic and melodic concepts and instructional in the teaching and application of Orff Schulwerk media, theory and teaching techniques. In accordance with the Orff process, the sequence provides children with music experiences before teaching the concept. They are therefore familiar with the sound before learning about the symbol. In order to meet a particular need in Australia, the sequence is geared towards children in the middle to upper grades of the elementary schools who, for various reasons, have not experienced regular music lessons. Therefore, the program endeavours to capture and hold the interest and imagination of children who may have lost their initial enthusiasm for music. In addition to the sequence, I have included a review of the growth and development of Orff Schulwerk in Australia. Much of the material for the review was drawn from an interview with Keith Smith from Queensland who played a founding role in Australia's Orff movement.

Internet address (if published online):

Music in the Education of the Young, Multiply Handicapped Deaf / Blind Children  
by Vanda G. Weidenbach  
MA thesis, Macquarie University, New South Wales, 1981.  
Page length: 194 pp.  
Supervisor(s): Prof James Ward

Summary: Music - Its influence on cognitive functioning, language acquisition and aural responses in the young, multiply-handicapped child.

Internet address (if published online):

Generative Processing in Instrumental Performance: A Study of Rehearsal Behaviour of Novice Keyboard Players in a Computer-Based Music Learning Environment  
by Vanda G. Weidenbach  
PhD thesis, University of Western Sydney, New South Wales, 1996.  
Page length: pp.  
Supervisor(s): Assoc Prof R. Stevens and Assoc Prof Ken Sinclair Prof Neil Baumgart

Summary: The emergence and proliferation of computer technology in the latter half of this century has caused educators in various disciplines to re-think the proposition of the teacher as the central focus in teaching and learning. There already exists a wide range of computer hardware and software which has the potential to enhance music learning together with studies supporting its effectiveness. Few studies have investigated the application of this technology to keyboard instrumental learning, in particular how it might impinge on rehearsal skills and learning outcomes of novice performers. This study is concerned primarily with the application of computer technology to the teaching of piano / keyboard performance skills within a group learning environment.

Internet address (if published online):

The Nature of Fatigue and Strategies to Develop and Maintain Endurance as reported by Orchestral Brass Players  
by Kathryn L. Wemyss  
MMus(Music Ed) thesis, Conservatorium of Music, University of Sydney, New South Wales, 1997.  
Page length: 132 pp.

Supervisor(s): Dr A. Hood Dr P. Brennan

Summary: This study of endurance and fatigue\loss of endurance in brass playing presents the perceptions of professional orchestral brass players and tertiary brass students. The major symptoms of fatigue\loss of endurance are identified and strategies employed to extend and maintain endurance are described. The effect of performance context upon endurance and the relationship of fatigue\loss of endurance with playing the extremes of range and volume are examined.

A questionnaire was completed by 27 professional orchestral brass players and 20 tertiary brass students each of whom specialise in playing at least one of the instruments of the contemporary orchestral brass family - trumpet, French horn, trombone, bass trombone or tuba.

Results suggest that fatigue\loss of endurance manifests itself in different ways and that brass players employ a variety of strategies to achieve adequate endurance. Both context and playing in the extremes of range and volume appear to have some effect upon the time of onset and the degree of fatigue\loss of endurance experienced. Comparison of the responses of professional players with tertiary brass students provides a longitudinal view of endurance and indicates the possible effects of experience, skill level and pedagogical trends. Inter-instrument comparison further reveals not only the nature of endurance but the character of particular instruments within the brass family. Such comparative study may hold educational significance in the development of effective pedagogical programs designed to extend the optimum playing time of students and brass players.

Internet address (if published online):

A new paradigm in music education: The music education program at the Australian National University  
by Susan West

PhD thesis, Australian National University, Australian Capital Territory, 2007.

Page length: 359 pp.

Supervisor(s):

Summary: This thesis describes a qualitative action research process undertaken \_'in the field' over approximately eight years of the development of an alternative paradigm for music education. This new paradigm evolved from a simple, practical approach that was not, in the first instance, designed to be transformational, but which quickly showed itself to have potential for providing a different model for conceptualising musical engagement.

It is argued that the standard and widely accepted approach to music education has aspects that does not encourage on-going music making. This study conceptualises that 'traditional' Western approach in terms of a 'virtuosic mountain' that prioritises and rewards technical achievement. The concept of the virtuosic mountain is developed in terms of three 'P's': Perfection, Practice and Performance. The concept was developed by not just reviewing current literature but also by analysing that literature in light of the developing new paradigm as a means of comparing and contrasting the approaches.

Called 'The Music Education Program', this new paradigm is based on a practical approach to the sharing of music making beyond institutional boundaries like the school gate. Children do not 'perform' in the community but seek to engage others in making music with them without reference to age, disability or skill level. The focus is on the social outcomes that derive from music making rather than the improvement of skills, which develop as a natural part of community engagement. In this respect, the approach has roots in community enculturation processes that are no longer prominent in Western society.

The new paradigm is presented with a contrasting set of 'three I's': Intent, Identity and Involvement, which are designed to illustrate how the community \_'outreach' of the Music Education Program provides a model for consciously reconceptualising our approach to music education through re-visiting what might be regarded as 'old' practices in a 'new' guise. The three 'I's' are illustrated through a series of critical incidents that highlight the necessary change in theoretical underpinnings that the practical application of the Program demands. This includes a particular focus on the Intent behind our music making, rather than the 'quality' in terms of techno-musical outcomes; stress on the individual and group choices that develop musical Identity; and demonstration of the

ways in which this paradigm may contribute to voluntary, rather than enforced, involvement.

The critical incident data is supplemented by some survey and evaluation data which supports the view that the social component of musical engagement provides an alternate focus to musical development than does an achievement paradigm. The range of data collected shows that classroom teachers can take a significant role in the encouragement of music making in the primary school without relying solely on the expertise of those with specific musical training; and that overcoming negative attitudes and experiences can transform not only the teacher's relationship with music but produce a positive effect on her students.

The model described here has evolved through a longitudinal process that constantly maintains the centrality of the practical operation of the program. In so doing, it moves away from theoretical constructs that often do not seem to relate directly to practitioners but, at the same time, it avoids prescriptive methodology. Theory is elucidated through practice in a way that encourages teachers to develop their own practices that are consistent with underlying principles. This model is transformative in nature, having first a transformative effect on the principal researcher and thence on those teachers engaging in professional development with the Program. Since the Music Education Program does not yet have students who have exited the school system, this study does not attempt to claim success in the long-term in terms of promoting on-going engagement through life. Data suggest, however, that it has had an impact in encouraging teachers to reconnect with music making and enables them to share that music making with their students, thereby helping to develop more school-based musical engagement that is also affecting the broader community in the Australian Capital Territory.

Internet address (if published online): <https://digitalcollections.anu.edu.au/handle/1885/49367>

How the bananas got their pyjamas: A study of the metamorphosis of preschoolers' spontaneous singing as viewed through Vygotsky's Zone of Proximal Development

by Peter Whiteman

PhD thesis, School of Music and Music Education, University of New South Wales, New South Wales, 2001.

Page length: 318 pp.

Supervisor(s): Assoc Prof Gary Mcpherson

Summary: This thesis reports on a 3-year longitudinal study of eight preschoolers attending a childcare centre. Regular monthly video-recordings were made of their spontaneous singing during free play. All examples of the participants' singing were transferred to VHS tapes. The resulting 443 songs were transcribed, and each play episode and associated song coded for musical aspects (song type, melodic range, level of temporal organisation), and social aspects (song function, children's social roles informed by Vygotsky's Zone of Proximal Development). The resultant dataset (including base data) was transferred to qualitative software (NUD.IST) for analysis and interpretation.

Results indicate that children used songs for specific purposes, and patterns of musical development were distinctly different for each child. While interacting with playmates, the children used explicit and implicit tools to acquire and transmit musical signs. The status of knowledgeable other was often conferred by a less knowledgeable playmate, and was not solely dependent on chronological age. The results exhibit some congruence with prior studies. Some substantiation of previously reported Western musical universals was found in the children's production of a specific form of chant, and their awareness of phrases.

The study supports a modular conception of musical development allied with recent social reconstructions of childhood. The findings expand previous developmentally-based investigations by showing that conceptions based on a unidirectional model, linked to chronological age, need to be refined to consider the diversity of social contexts and generative processes within which children's musical cultures can be defined.

Practical and theoretical implications are discussed. Among the most important for the classroom, is that children's musical constructions should be utilised as important components of planned learning experiences. As the children were able to scaffold each other in the transmission and acquisition of musical signs, it appears advantageous to group them in mixed ages for at least some part of the week. However, without some

intervention, it seems that they would rely on a restricted collection of scaffolding behaviours. Outcomes question the importance of striving for a unidirectional model of musical development, and suggest further research, acknowledging children's social agency, and their roles in their own musical cultures.

Internet address (if published online): <http://www.library.unsw.edu.au/~thesis/adt-NUN/public/adt-NUN20010703.094806>

Implementing Music Technology in the Lower Secondary Classroom

by Darren Wicks

MEd(MusEd) thesis, Faculty of Education, Monash University, Victoria, 2003.

Page length: pp.

Supervisor(s): Dr Bernard Holkner and Dr Ros Smith

Summary: It has never been a more exciting time to be a music teacher. With the existence of new learning technologies becoming increasingly commonplace in educational settings, comes new possibilities. A computer's multimedia capabilities; its ability to integrate sound, vision, and tactile triggers create possibilities for performing and creating music that may not have existed otherwise and these could well hold the key for improved music learning and greater student engagement.

However technology, in itself, is not a panacea for educational reform and its mere presence in the classroom does not ensure that these benefits are realised. The computer is not a magic wand, but rather a learning tool. Tools function best when they are supported by a clearly defined ideas about methodology and pedagogy. Current scholarly literature has failed to reflect critically on this, but has rather focussed on functionality and potential of the tool. For the computer to bring about real change to music education, technological innovation must be accompanied by a better understanding of teaching and learning processes.

The aim of this research is to explore different approaches where music technology might accompany improvements in the music appreciation, aural perception and music literacy skills of lower Secondary School students. The thesis will describe the experience of teaching a series of eight one-hour music lessons, based on the Kodály concept, to Year 8 Students at an independent co-educational school in Melbourne. The lessons have been carefully planned so as to use elements and teaching tools of the Kodály approach coupled with the use of music sequencing software and music notation software.

Internet address (if published online):

Identification of Factors Significantly Correlated with Out of Tune Singing and In Tune Singing in a Class of Fourth Grade Boys.

by Leigh C. Wigglesworth

MEd minor thesis, University of Melbourne, Victoria, 1991.

Page length: pp.

Supervisor(s): Dr Charles Poole

Summary: This study sought to identify relationships between the ability or lack of it to sing in tune, and the attainment of four other physical and mental skills. The forty-nine subjects were 9 and 10 year old boys from an independent boys' grammar school. Testing procedure involved the use of song material, rather than single tone matching. None of the results showed a degree of significance that would justify further investigations study in these particular areas. Nonetheless, the absence of correlation between singing in tune and the ability to discriminate in-tuneness seems to run counter to general opinion. It is suggested that a developmental programme for out-of-tune singers might include a vocal self-awareness component.

Internet address (if published online):

The Response of the Foetus and the Newborn to Music and Other Sound Stimuli

by Phyllis E. Wilkin

MMusEd thesis, Department of Music, University of Western Australia, Western Australia, 1989.

Page length: 125 pp.

Supervisor(s): Assoc Prof Helen Stowasser

Summary: The aims of this project were to discover to what degree and in what ways the foetus responds to music and other sound stimuli; whether the foetus responds to music and sound stimuli independently, irrespective of the mother's response; what physical responses the foetus makes to music stimuli; and to what degree music and sound experienced in utero affect the response of the newborn. As the foetus, from twenty weeks onward, can hear and respond to sound stimuli, then response to various styles of music stimuli can be tested. The newborn responds to the sound of the mother's and in some cases, the father's voice, which has become familiar during the period in utero. Other sounds (musical) may also become familiar by the same process. The foetus responds with physical movement to loud sounds, i.e. with a jerky movement. Similarly it may respond to musical stimuli with a variety of physical movements. The heart rate of the foetus changes also with changes in sound stimuli. The study involved pregnant women who were followed from 30 to 32 weeks gestation through to one month after delivery (Test Group), and pregnant women at 38 weeks gestation only (Control Group). The Control Group babies were also tested at one month of age. The procedure for the Test Group involved two visits to a CTG Unit, one at 30-32 weeks, and one at 38 weeks gestation. These mothers were required to play a five minute prepared tape daily to the fetus and later to the newborn, and to record foetal movement and the newborn responses on a prepared sheet. During testing, selected music samples and noise were played direct to the foetus, and the foetal heart rate was monitored. Physical movements of the foetus were also recorded. Results were compared with those from the Control Group, who had only one exposure to the test tape in utero, and one exposure at 4 to 6 weeks of age.

Internet address (if published online):

The Implications of the Radford Report for Music Education in Queensland Secondary Schools

by R. Wilkinson

BMus(Hons) thesis, University of Queensland, Queensland, 1971.

Page length: pp.

Supervisor(s):

Summary: Not available

Internet address (if published online):

Lineages of Garcia-Marchesi and other traditional Italian vocal pedagogy in Australia, 1850-1950

by Beth Mary Williams

PhD thesis, Faculty of Music, University of Melbourne, Victoria, 2002.

Page length: pp.

Supervisor(s):

Summary: Operatic and vocal history in Australia has received, since the 1960s, increasing attention from a body of researchers who have documented Australian performance traditions. Pedagogical traditions in Australia have been largely neglected however, and it is hoped that this thesis will contribute to ongoing studies in this area of Australian musical scholarship. Vocal pedagogy in Australia is largely derived from European models, yet many vocal teachers in Australia of the present day have little or no idea of the origins of their technique. After mapping

pedagogical lineages of vocal teachers throughout Australia from 1850 to 1950, an attempt has been made to document and analyse the history of vocal pedagogy in Australia, particularly the influence of the vocal technique originating from the teaching of Manuel Garcia and his pupil Mathilde Marchesi, and other teachers trained in traditional Italian vocal technique. The thesis demonstrates that pedagogical lineages have special meaning and relevance in the historical study of vocal pedagogy and performance practice.

Although the research maintains as its primary focus, the dissemination and influence of the traditional Italian and Garcia-Marchesi technique in vocal pedagogy in Australia, considerable effort has been undertaken to allow as complex as possible an understanding of the broader vocal pedagogical climate in musical centres of Australia.

Internet address (if published online): <http://repository.unimelb.edu.au/10187/2422>

A Study of Violin Learning

by C.E. Williams

MMus thesis, Faculty of Music, University of Melbourne, Victoria, 1982.

Page length: pp.

Supervisor(s):

Summary: Not available

Internet address (if published online):

Music in Schools (Victoria)

by G.R. Williamson

BEd thesis, School of Education, University of Melbourne, Victoria, 1936.

Page length: pp.

Supervisor(s):

Summary: Not available

Internet address (if published online):

Music at Guildford Grammar School for Boys

by John D. Williamson

BEd thesis, Department of Music, University of Western Australia, Western Australia, 1961.

Page length: 50 pp.

Supervisor(s): Prof T.A. Priest

Summary: In this study, all aspects of music at Guildford Grammar school for boys were surveyed. In both the Preparatory and Senior parts of the school the various aspects were reported under the following sections; form-room music education, private tuition and extra-curricular activities. The most significant feature in the Preparatory school was the experiment in form-room education, and the musical environment provided by Chapel services, especially the four-part Chapel Choir was found to be the most significant feature in the Senior school. All the various changes, evident in the introduction of form-room education and extra-curricular activities such as the formation of a School Music Society, and school orchestras, are part of a gradual transition through which it is hoped a greater breadth of musical experience will be available to a greater number of school members.

Internet address (if published online):

An Analysis of Certain Evaluative Expressions in Music Education with Particular Reference to 'Intelligent Listening' and 'Good Music'

by John D. Williamson

MEd thesis, Department of Music, University of Western Australia, Western Australia, 1972.

Page length: 108 pp.

Supervisor(s): Prof T.A. Priest

Summary: A number of different uses of 'good music' were located and examined in this study. They include: an evaluative use in which the primary force of 'good' is commendatory; a use in which liking is confused with evaluating; a use of 'good' in 'good music' which raises the problem identified by Moore as the 'naturalistic fallacy'; and a nominative use of 'good music'. It was shown that unless an indication of the type of use is given, 'good music' is unclear or ambiguous. If curriculum planners were aware of the logic of the evaluative and nominative uses of 'good music', they might indicate more clearly what they mean by it in their statement of aims. An understanding of the uses of 'good music' might lead to a more critical and intelligent approach to courses in music education.

Internet address (if published online):

Vocal Health through Singing: Considerations for Australian Schools

by Elizabeth C. Willis

MEd thesis, Institute of Education, University of Melbourne, Victoria, 1996.

Page length: pp.

Supervisor(s):

Summary: The vocal health of students in the Australian classroom is of growing concern to teachers and professionals involved with voice care. In developing skills for life, particularly in communication-based professions, care of the voice is essential to all students. This dissertation investigated the factors which indicated the necessity for the introduction of voice-care programs into Australian schools. Singing is a learned psychomotor skill, yet current singing in the classroom often ignores the need for tuition in basic vocal skills. The media influence in modelling voice patterns inappropriate for adolescents is discussed, as are six factors indicating the current appropriateness of introducing a small group vocal tuition program. Although such a course could impact in many areas of the curriculum, this study investigates in which would articulate with the music program. The implications of research, particularly into adolescent voice, are evaluated, while the skills and knowledge of music education specialists, voice teachers and choral directors are canvassed for their potential contribution. Possible basic components of a small group vocal tuition program are discussed, with suggestions for implementation.

Internet address (if published online):

A History of the Music Department, University of Queensland, 1912-1970

by N. Wilmott

MA(Qualifying) thesis, University of Queensland, Queensland, 1986.

Page length: 123 pp.

Supervisor(s): Dr Gordon D. Spearritt

Summary: The concept of a 'People's University', which prompted the foundation of the University of Queensland, would at first sight appear to have not extended to the development of a Department of Music, except for an early commitment to the administration of the Australian Music Examinations Board in Queensland. This is not to say that no music existed on campus, but organised teaching at a high level was not part of the original plan. Financial constraints, and the effects of World War One and the Great Depression, prevented the University from moving swiftly in the provision of a Faculty of Music or a Conservatorium, despite unceasing pleas from outside the

University as well as from its lone Music Lecturer and AMEB Organiser, Mr. Sydney May. By 1939 provision existed in the B.A. for limited studies in History of Music and Harmony and Counterpoint, but not as a full major and with no accompanying practical component. To compensate for the lack of an intensive course leading to a Degree in Music, a Diploma in Music was established within the Faculty of Arts in 1938, but this never attracted sufficient interest to make it a viable proposition. The period after the Second World War saw great expansion in the University. This included the organisation of a series of Music Summer Schools which were unique in Australia at the time until, for reasons unexplained, the University withdrew its support in 1950. The AMEB system was becoming a huge enterprise and a four-year Honours music stream became available in the B.A. in 1962. The foundation of the Queensland Conservatorium of Music in 1957 mollified those in the community who had waited forty years for the University to act, but by now the moves to establish a Faculty of Music and B. Mus. degree had gained their own momentum. The present Department and Faculty are the end results of a determined effort nearly sixty years ago to realise the needs of music training at tertiary level in Queensland.

Internet address (if published online):

A Jazz Curriculum for use in Australian Secondary Schools  
by K.C. Wilson  
MEd thesis, Melbourne College of Advanced Education, Victoria, 1983.  
Page length: pp.  
Supervisor(s): Institute Of Education

Summary: This jazz program was taught during 1981 at three Victorian schools which are different in nature: a grammar school, a high school and a technical school. Students at each school were tested before and after the course for their ability to discern jazz content and their attitude toward jazz. Results of these tests were compared with students studying classical music and non music students from a school not associated with the jazz program. The results showed that students participating in the jazz course significantly improved their aural sensitivity with respect to jazz content. Analysis of student responses for the jazz attitude test assisted in the development of a reliable, eleven item, jazz attitude scale. This unique scale was used to show that the pupils who were involved with the jazz program, changed their attitudes to jazz significantly more than the non jazz pupils. Difficulties arising from implementing the course at three different schools are described. Lack of an adequate time allotment and problem of timetabling the jazz program within the school day are the main areas of contention.

Internet address (if published online):

Does real-time visual feedback improve pitch accuracy in singing?  
by Pat H Wilson  
MAppSci thesis, Faculty of Health Sciences, University of Sydney, New South Wales, 2007.  
Page length: pp.  
Supervisor(s):

Summary: The aim of this investigation was to investigate the effects of computer-based visual feedback in the teaching of singing. Pitch accuracy, a readily-measured parameter of the singing voice, was used in this study to gauge changes in singing for groups with and without visual feedback. The study investigated whether the style of feedback affects the amount of learning achieved, and whether the provision of concurrent visual feedback hampers the simultaneous performance of the singing task. The investigation used a baseline-intervention-post-test between-groups design. Participants of all skill levels were randomly assigned to a control group or one of two experimental groups – with all participants given one hour of singing training. At intervention, the two experimental groups were offered one of two different displays of real-time visual feedback on their vocal pitch accuracy, while control participants had a non-interactive display. All sessions were recorded, and the vocal exercise patterns performed at baseline, intervention and post-test phases were acoustically analysed for pitch

accuracy. Questionnaires assessed both general health and the amount of singing and music training of all participants; people in the two experimental groups were also given a further questionnaire about the visual feedback. The results indicate that visual feedback improves pitch accuracy in singing. Cognitive load related to the decoding of visual information was a factor at intervention. At post-test, the two groups who had used real-time visual feedback demonstrated marked improvement on their initial pitch accuracy. There was no significant difference between the results of participants from the two experimental groups, although the participants with some background in singing training showed greater improvement using a simpler visual feedback design. The findings suggest that a hybrid approach integrating standard singing teaching practices with real-time visual feedback of aspects of the singing voice may improve learning.

Internet address (if published online): <http://ses.library.usyd.edu.au/handle/2123/1526>

A Study of Music Performance Assessment: The Effects of Training and Experience on Criteria Used by Music Examiners

by Neal Winter

MEd thesis, University of Canberra, Australian Capital Territory, 1991.

Page length: 227 pp.

Supervisor(s): Dr John Fraser

Summary: This study examined the effects of training and experience on the judgements made by individuals who were qualified musicians and music educators, from observations on videotape of three piano performances (by the same pianist). The thirty three participants were required to observe the videotape and complete a separate music performance assessment (MPA) sheet for each piece, and then rank the three pieces in order of preference. The MPA sheet contained (a) thirty three descriptive statements, under five headings, to which the examiner responded on a six point Likert scale, and (b) a section for recording an overall impression mark, with provision for comment. There were four examiner categories: (1) untrained and inexperienced, (2) trained and inexperienced, (3) untrained and experienced, and (4) trained and experienced. The term 'experience' was applied to those participants who had previous involvement as examiners in any formal music performance assessment situation. The term 'trained' was applied to those participants who attended a short preparation course presented as part of the study. The responses of the four categories of examiner were tested for significance through the use of multivariate analysis of variance with repeated measures. One of the performances (piece 1) was recorded digitally by computer (using MIDI and the 'Vision' program) which provided a printout of what occurred during the performance. A comparison of the subjective analysis of the 'Vision' printout results with the examiner responses for piece 1, revealed that there was a link between the judgements made by examiners and the actual performance. Results of the study indicate that (a) experience and training effects the criteria used by music examiners, (b) training influenced the examiner responses more than experience, (c) in the 'best' performance, the effects of examiner training and experience were negligible, and (d) in the area of 'global' and 'specific' assessment of music performance, all examiners divorced the two approaches, however judgements of the untrained examiners were more obvious in their disparity. The results of this study suggest that the training a music examiner receives prior to the performance assessment session may be more important in producing consistent and accurate reports than the amount of previous examining experience. The criteria used by the music examiner should be clearly presented with appropriate dimensions for the musical instrument on which the student performs. Notes: awarded the Excellence in Educational Research Award from the Institute of Educational Research in 1992.

Internet address (if published online): <http://erl.canberra.edu.au./public/adt-AUC20061110.163509>

The Effects of a Specially-Devised Integrated Curriculum, based on the Music of Sting, on the Learning of Popular Music

by Neil Winter

PhD thesis, College of Arts, Education and Social Sciences, University of Western Sydney, New South Wales, 2002.

Page length: pp.

Supervisor(s): Dr Steve Watson

Summary: In order to evaluate the effects of an integrated curriculum on the learning of popular music, the Sting Curriculum was designed for senior secondary students of mixed ability. This nine week program was presented to a sample of 124 students aged between 16 and 18 years in urban Sydney (Australia).

After implementation of the Sting Curriculum, student learning in popular music was measured using a specially-constructed test. Test scores and data relating to the extraneous variables were analysed using stepwise multiple regression analysis, Chi Square (nonparametric) tests, and correlations using the Pearson r Correlation Coefficients function within SPSS for the Macintosh. The results indicate that students in the sample achieved high scores on the Test when a greater amount of time was spent on performance than on the listening and composition activities.

The principal findings of this study suggest that the Sting Curriculum was successful as a vehicle for learning popular music, providing students with an integrated and sequential program that motivated participants to become immersed in the music. Furthermore, in the context of an integrated curriculum, popular music was enhanced when teachers utilised a pedagogical approach which emphasised the performance activity.

Internet address (if published online): <http://arrow.uws.edu.au:8080/vital/access/manager/Repository/uws:3593>

Thinking about Tone: A Case Study in the Use of Self-Regulated Learning Strategies for Practice of Violin Tone Production

by Therese Wirakesuma

MEd research paper, Faculty of Education, Deakin University, Victoria, 2006.

Page length: pp.

Supervisor(s): Dr Dawn Joseph

Summary: The quality of tone that a violinist produces is a central aspect of expressive performance. This case study reports on self-regulated learning (SRL) strategies in relation to practice for tone production on the violin in a private school in Indonesia. This study employs qualitative research methods to describe students' use and perceptions of SRL strategies.

Research shows that the quantity and quality of instrumental practice can determine the level of achievement. Increasingly there is interest in the use of self-regulated learning strategies to improve practice. Self-regulated learning strategies relate to a continuous cycle of setting goals, planning, taking action and self evaluating. This cycle can be implemented across all subject areas as well as within subjects to build specific knowledge and skills. This case study investigates general strategies as well as those that relate directly to practice for improved tone production on the violin.

Student responses vary greatly depending on their past histories, developmental levels and perceptions of violin practice. However the results of this study show a preference toward strategies that relate to metacognitive processes and aural perception. Increased awareness of how to self-regulate tone production through these strategies can have a positive impact on violin performance.

Internet address (if published online):

Children's Notations of Musical Rhythms

by John Wise

MEd thesis, Institute of Education, University of Melbourne, Victoria, 1981.

Page length: pp.

Supervisor(s):

Summary: Children's perceptions and concepts of musical rhythms have been explored in a replication of a study by Bamberger (1975). The present thesis contains a detailed review of Bamberger's (1975) original report and of 2 later papers (Bamberger, 1979, 1980). The review of research is followed by the report of a replication of Bamberger's (1975) study. A sample of 105 fourth- and sixth-grade girls, selected to represent contrasting levels of prior musical training, were given two experimental tasks. Content analyses of drawings by two independent judges offered support for Bamberger's findings. It was concluded then the kind of rhythm concept used by children between the ages of 9 and 12 is primarily a function of experience, with musically trained subjects tending to adopt the metric strategy, while untrained subjects tend to use the figural strategy.

Internet address (if published online):

The Aural Online Project

by Russell Woodford

MEd research paper, Faculty of Education, Deakin University, Victoria, 1999.

Page length: pp.

Supervisor(s): Assoc Prof R. Stevens

Summary: 'Aural Online' is a World Wide Web site designed as a teaching and learning resource for the development of aural skills in music. It was established to assist students in their preparation for the aural and written examination which forms part of the Music Performance (Solo) study for the Victorian Certificate of Education. The site addresses a range of aural perception tasks, encouraging skill development through a range of graded exercises. As well as offering traditional drill-and-practice methods, some areas of the site are designed to help learners develop strategies for improving their aural perception.

This study investigates how students used this Web site, gathering information from a range of sources, including voluntary feedback from users who submitted online forms, as well as using the Web server to provide detailed tracking of users accessing the site. Students who used this Web site indicated a range of benefits from its use, including the ability to work at their own pace, and the opportunity to focus on specific areas of weakness or difficulty. Feedback from students was also valuable to the ongoing development of 'Aural Online'.

Internet address (if published online):

An Empirical Study of the Effectiveness of Training in Developing Pitch Discrimination and Rhythm Performance Skills in Five and Six Year Old Children

by Pamela K. Woolcock

MEd thesis, University of Canberra, Australian Capital Territory, 1990.

Page length: 228 pp.

Supervisor(s): Dr John Fraser

Summary: The purpose of this study was to examine the effectiveness of the Yamaha Junior Music Program in developing pitch discrimination and rhythm performance skills in five and six-year old children over a six month period. Specifically, it aimed to measure improvements in the ability to distinguish between high and low-pitched tones, the ability to identify the pitch of tones, the ability to imitate rhythms, and the ability to beat in time to music in four groups of ten subjects. Two groups (Y1 and Y2) had been involved in the Yamaha music program while the other two groups (K1 and K2) had attended kindergarten but had not been involved in any formal music programs. Two of these groups (Y1 and K1) participated in pretests and posttests. The other two groups (Y2 and

K2) had participated in the posttests only. A series of comparisons were drawn between the various groups involved, and it was concluded that the six-month Yamaha aural training program led to the following outcomes: improvements in the ability of Yamaha students to determine pitch height; a higher incidence of improvement for the experimental group in the pitch pairs test (to determine pitch height) than for the control group; improvements in the ability of Yamaha students to identify the pitch of notes; no statistically significant improvements for Yamaha students at the end of six months for rhythm test A (rhythm imitation); no statistically significant improvements in the performance of Yamaha students at the end of six months for rhythm test B (beating in time to music); no statistically significant improvements in the performance of the kindergarten groups at the end of six months for rhythm test A; and no statistically significant improvements in the performance of the kindergarten groups at the end of six months for rhythm test B.

Internet address (if published online): <http://erl.canberra.edu.au./public/adt-AUC20061110.170309>

English language development in remote Indigenous Australian children: Song making, music software, text production and community

by Nolan Woolley

MEd (?) thesis, Melbourne Graduate School of Education, University of Melbourne, Victoria, 2012.

Page length: pp.

Supervisor(s):

Summary: In a remote Australian Homeland Learning Centre for Indigenous children the lone teacher conducted a qualitative investigation of how music authoring software can be used to generate student interest in writing texts for songs.

Working against odds that included limited or no electricity, no internet connection, fluctuating student attendance rates and lack of equipment, the teacher used his own MacBook computer and GarageBand software to encourage students to sing the texts/lyrics they had written and ultimately mix them down with pre-recorded music samples.

This qualitative study presents an ethnographical investigation of the school and its children, and an auto-ethnographical narrative of the researcher's experiences. In doing so it documents teaching and literacy learning sessions during one school term. Data were collected as samples of written text, my own annotated notes and journal entries, and mp3 files of student songs amongst other items. The study showed two key things: First, apparently disengaged students can produce meaningful and sustained written text as long as the curriculum is structured around teaching and learning strategies that cultivate student collaboration.

Second, multimedia has the power to promote student engagement, improve attendance and foster a sense of student wellbeing if used in culturally appropriate ways.

Taking a broader view, purposeful, expressive and culturally appropriate writing activities combined with multimodal text production were shown, in this case, to affect a positive change in student attitude and literacy development.

Internet address (if published online):

The Measurement of Loudness and Pitch in the Vocal Production of Normally-Hearing and Hearing-Impaired Toddlers during a Music Intervention Program

by Sarah R. Wortley

MEd thesis, Faculty of Education, University of Melbourne, Victoria, 1999.

Page length: pp.

Supervisor(s):

Summary: The use of music as part of an education program for hearing impaired children is not a new concept. Music has been an essential part of special education for many years, not only for enjoyment but as a method of

improving speech and body movement. Despite this, there has been relatively little research done investigating the extent of a music program's benefits for hearing impaired children. The purpose of this training study was to compare and contrast changes in the abilities of a group of nine children with different hearing status, engaged in musical tasks over a series of twelve sessions. The children were aged between 24 and 48 months and were divided into three groups—those with normal hearing, those who wore hearing aids and those who were cochlear implant recipients. The musical tasks tested the children's perception and production of sung syllables in four contexts, firstly imitation of loudness changes; secondly imitation and matching of pitches C and G; thirdly imitation and matching of descending interval of a minor third; and fourthly imitation and matching of the descending interval of a fifth.

Comparison of the hearing impaired children's performance over time resulted in data about the auditory perceptual information that was available to them through their auditory devices. This program proved that all the subjects were able to discriminate changes in loudness and pitch and over time. The enthusiasm, although not measured, was also evident as over time both the children and parents became more involved in the program. There was enough positive evidence to suggest that there would be value in carrying out an extended study which would take place over a longer period with a larger sample study.

Internet address (if published online):

The Effect of Kodály Music Training on the Development of Meter Discrimination in Young Children

by Susan Wright

PhD thesis, University of Newcastle, New South Wales, 1984.

Page length: 187 + xii pp.

Supervisor(s):

Summary: The impetus of the present study was derived from a need to discover why some children seem unable to recognise and respond to metric grouping in musical performance. A music recognition test was designed specifically to measure the relative involvement of pitch and rhythm in the perception of duple and triple meter and to identify the types of musical examples which would assist children in understanding these meters. A major focus of the study reported here was the comparison of the effect of musical training on Years 3, 5 and 6 children undertaking instruction within the Kodály tradition with children from regular classroom programs. Analyses of variance indicated that Kodály trained children were more successful than regular trained children on virtually every musical factor.

Internet address (if published online):

Improving Music Performance Assessment

by William Joseph Wrigley

PhD thesis, Griffith University, Queensland, 2005.

Page length: pp.

Supervisor(s):

Summary: This study investigated ways to improve the quality of music performance evaluation in an effort to address the accountability imperative in tertiary music education. Severe difficulties with meeting the increasingly market-driven demand in Australian tertiary education for the demonstration of accountability, fairness and improvement in teaching and learning outcomes, particularly in music performance assessment contexts, have resulted from an absence of a commonly accepted set of criteria and standards to measure performance. Significant theoretical, empirical and measurement limitations and resistances in the evaluation of music performance have contributed to these difficulties. In response, the study investigated ways to improve the quality of music performance assessments that could address the accountability imperative and offer directions for improvements in teaching and learning outcomes.

The study outlined a new theoretical framework encompassing an ecological model to account for the multi-

layered, interactive musical and nonmusical variables that can influence music performance evaluations. An enhanced scientific methodology was employed incorporating ecological validity and a design employing recognized qualitative and quantitative methods. This approach enabled the development and refinement of an instrument-specific, criterion-referenced rating scale for empirically measuring music performance outcomes that demonstrated levels of standards in music performance, and enabled the influence of intrapersonal and interpersonal characteristics involving the performers' flow state, self-evaluation, performance experience, gender and instrument type, and examiner fairness to be empirically examined.

The dimensions of music performance were determined by analyzing 655 written examination reports. The examiners' individual sorting of constructs from this analysis enabled a consensus of intersubjective objectivity to be distilled among 36 examiners within the classical music genre of an Australian music institution. From these data, an instrument-specific, criterion-referenced rating scale was developed using consensus validation with the Heads of Department. The Performance Evaluation Report (PER) was constructed individually for strings, piano, brass, woodwind and voice, and contained from 15 to 17 instrument-specific criteria and two levels of standards. The PER was completed by examiners in live student performance examinations across several semesters from which 829 PERs were produced. Using these data, structural equation modelling was conducted to statistically refine the PERs, resulting in a rating scale for each instrument family that provided high internal reliability and concurrent validity. This scale provided an instrument-specific way of measuring and demonstrating teaching and learning outcomes in music performance that addressed the accountability imperative, and fulfilled a University requirement for standards-based assessments that had not previously been achieved. It also enabled the demonstration of fairness. Results showed acceptable levels of interrater agreement and consistency, and the performers' gender was not found to substantively bias the examiners' rating. Results also showed that the interpretation of the standards measured on the PER required caution, and the implications for the application of standards in music performance assessment were discussed.

The study measured the influence of performer characteristics in music performance evaluations involving a sample of 373 students, and offered direction for improving teaching and learning outcomes. A unique investigation was undertaken of the impact of the optimal performance state of flow proposed by Csikszentmihalyi (1975) in music performance outcomes. This state has received considerable and productive research attention in performance domains such as sport, but there has been an absence of empirical investigation in live music contexts. The findings provided the first empirical confirmation of the validity and reliability of the flow model in live music performance and was consistent with research in other performance domains such as sport activities. Results suggested that an abrupt shift from suboptimal to optimal flow was likely to occur at a particular threshold of high flow before performance outcome improved, and that this relationship was likely to be instrument-specific. The findings showed that most students in the sample did not believe they were sufficiently skilled to meet the challenge of the performance and most did not find the experience of the performance examination absorbing or enjoyable. This result, together with the finding that a better performance outcome was achieved by students with high flow levels, suggested that the assessment performance experience was unlikely of itself to promote substantive teaching and learning benefits for most students, and that the fostering of an optimal psychological state such as flow was likely to enhance teaching and learning benefits through an improvement in the quality of the students' performance outcome and experience in the assessment context.

Findings also showed that overall, students did not hold accurate evaluations of the quality of their performances when compared with those of their examiners, and that a high majority were likely to have underestimated their ratings. The implications of this finding for improving teaching and learning outcomes were discussed in regard to the use of the PER and the frequency of summative forms of assessment.

The results of the study addressed the dearth of empirical research on music performance experience by measuring a range of performance experience variables involving solo and ensemble performance experience before and since students began tertiary music studies, as well as their assessment performance experience. The findings indicated that overall, the students had not been exposed to high levels of these forms of performance experience, and that the effect of performance experience on performance outcome was not strongly linear. Rather, a threshold effect was found in which at least monthly solo and ensemble performance experiences and at least frequent levels of assessment performance experience were required before an improvement in performance quality was evident.

The limitations of the study are discussed and directions for future research are examined in offering further improvements in the evaluation of music performance in the continuing effort to address the accountability imperative and improve teaching and learning outcomes in tertiary music education.

Internet address (if published online): <http://www4.gu.edu.au:8080/adt-root/public/adt-QGU20060818.154820>

Music Education and ICT Integration: A case study of pedagogy in Taiwan  
by Chao-Kuei Wu

DEd dissertation, University of Melbourne, Victoria, 2010.

Page length: pp.

Supervisor(s): Dr Neryl Jeanneret and David Beckett

Summary: With the growth of Information and Communication Technology (ICT), the Ministry of Education in Taiwan (MoE) released a policy in 1998- the Grades 1-9 Curriculum Guidelines- to encourage school educators integrating ICT into all primary and junior high schools curricula. In Taiwan, music is included in the Arts and Humanities Learning Area in Grades 1-9 education and aims to develop students' interest in arts and then to inspire their creativity, aesthetic sensitivity, and appreciative ability. Rather than composing and performing, music appreciation which emphasizes the introduction of basic history, theory, listening and composers' biographies is almost the core course taught by music teachers in Taiwanese music education. However, I claim more successful teaching and learning music will result from students' engagement in musical praxis. Many studies have shown ICT have the possibility of providing music education with a praxial approach to curriculum enactment, and then produce more successful teaching and learning of music, however a different pedagogical approach is required. In order to investigate the authentic practices of integrating ICT into music curriculum in the music classroom in Taiwan, a qualitative case study has been designed, with the elements of both participant observation, and interview which aims to explore particular pedagogical practices of integrating ICT into music teaching at one junior high school in Taiwan.

Internet address (if published online):

[http://dtl.unimelb.edu.au/R/MN743MLKBKHS9YNUQFUKYT2F1GFFEK5I9UPLGNEJUY5A82YD3-00051?func=dbin-jump-full&object\\_id=264715&pds\\_handle=GUEST](http://dtl.unimelb.edu.au/R/MN743MLKBKHS9YNUQFUKYT2F1GFFEK5I9UPLGNEJUY5A82YD3-00051?func=dbin-jump-full&object_id=264715&pds_handle=GUEST)

Information Technology in Music Teacher Education

by L.C. Rita Yip

PhD thesis, RMIT University, Victoria, 2005.

Page length: 411 pp.

Supervisor(s): Assoc Prof David Forrest

Summary: This study is undertaken in response to the issue of incorporating Music Information Technology (IT) appropriately in teacher education programs for music. The fast developing computer technology has brought with it a new literacy for music and new pedagogical approaches which need to be addressed in music and music education. The aim of this study is to investigate an appropriate music technology curriculum for teacher education programs in the Hong Kong context.

The research methods applied include an historical document and experimental approach. The historical research reviews the development of IT in music teacher education in Hong Kong. There are interviews with a range of IT music pioneers in the Education Department and music teacher education institutions. There is also a survey of IT music curricula in selected music teacher education programs from different parts of the world. Together with the literature review related to IT in music teacher education, the information serves as a basis for developing the

experimental research in the local context. The experimental research is conducted with a group of pre-service music student teachers. The study evaluates the practicality of the designed IT music Curriculum and the pedagogic approaches utilized in implementing the IT music curriculum.

As a result of this study, a composite IT music curriculum model for music teacher education is recommended. The model incorporates the cognitive, psychomotor and affective domains of IT music curriculum. Besides, the technological, philosophical, education and policy factors which impact on the composite IT music / pedagogy model are addressed. The composite model may be applied in a pre-service music teacher education program and / or in other in-service music teacher programs to help teachers acquire the necessary IT music knowledge and skills, and a positive but critical attitude in music teaching and learning. Further transfer of the knowledge and skills in the application of comparable computer technology for the further flourishing and development of music education would be expected.

Internet address (if published online):

Teaching styles and student behaviour in instrumental music lessons in Australian conservatoriums  
by Katherine Zukov

PhD thesis, University of New South Wales, New South Wales, 2004.

Page length: pp.

Supervisor(s):

Summary: This investigation into instrumental music teaching at the tertiary (conservatorium) level sought to observe and describe typical teacher and student behaviour in this under-researched educational setting. The aim of the study was to examine a wide range of areas associated with instrumental music teaching in order to identify patterns of behaviour exhibited by teachers and students and to define teaching and learning styles present in advanced applied music teaching. After a review of literature on teaching in general and on music teaching in particular, an observational instrument for individual instrumental music lessons was developed and refined in pilot studies. 12 prominent Australian teachers were videotaped teaching 24 students, with the sample being balanced geographically, institutionally, by instrument (three mainstream groups: piano, strings and winds) and by gender (equal numbers of male and female teachers and students). Steps were taken to observe realistic teaching of typical students and to minimise the observer's intrusion into the lesson dynamics. The videotaped lessons were analysed using an observational instrument and the data was subjected to various statistical analyses. Results are reported according to five main areas (lesson structure, lesson content, teaching methodology, teacher/ student relationship, and teaching and learning styles) and discussed with reference to existing literature. The conclusions of this study enhance current understanding of studio music teaching, by supporting many of the findings of previous research and substantiating their application to advanced instrumental music teaching. This study provides new insights into the underlying structure of instrumental music lessons, the primacy of technique in terms of lesson content, the use of teaching strategies such as demonstration, evaluation and questioning, gender differences between teachers and between students, and the types of teaching and learning styles that are prevalent in conservatorium settings. Findings contribute to and extend existing research into applied music teaching.

Internet address (if published online): <http://www.library.unsw.edu.au/~thesis/adt-NUN/public/adt-NUN20050627.114111/>

## 2. Printout of BAMER Database to 11 May 2013 In-progress Research Studies (35)

Australian art song: Pedagogical strategies for singers and singing teachers  
by Cathy Aggett  
PhD thesis, University of Western Sydney, New South Wales, In progress.  
Page length: pp.  
Supervisor(s): Associate Professor Diana Blom and Dr Lotte Latukefu

Parental socialization in music: a cross cultural perspective  
by Emily Ap  
PhD thesis, University of New South Wales, New South Wales, In progress.  
Page length: pp.  
Supervisor(s): Assoc Prof Gary Mcpherson

Summary: This paper provides a theoretical review for a study in progress which focuses on parents' beliefs and their role in the task of socializing children in learning the piano. It can be conceptualized in terms of a parental beliefs model by Jacobs & Eccles (2000) which allows for the examination of the reciprocal nature of the parent-child dyad.

Concurrently, the study seeks to identify some of the cross-cultural influences in East Asian Australian families and European-Australian families which may explain observed differences in children learning to play the piano in Australia.

Issues arising from the study would have implications for instrumental music teachers, parents and researchers concerning the values and beliefs held by parents in the task of learning music.

Investigating the tensions inherent in providing meaningful music education for young adolescents in the middle years of schooling: an action research project  
by Cade M Bonar

EdD thesis, School of Education, Griffith University, Queensland, In progress.  
Page length: pp.

Supervisor(s): Dr Kay Hartwig and Prof Bruce Burton

Summary: Music is interleaved with the adolescent 'Being' – it pervades and shapes many aspects of the adolescent 'self' and acts as a medium through which they construct, negotiate, and modify aspects of their personal and group identities. Unceasingly, the social and cultural presence and importance of music in the lives of young adolescents confronts us, and technology is allowing access and consumption at levels greater than ever before. Paradoxically, despite the significant role of music in the lives of young adolescents, music education often fails to share the same attention, with increasing evidence that the music education provided in schools is unhelpful, or worse, detrimental. Many current models and practices of music education, their content and the manner in which they are presented, are increasingly presenting a 'crisis of relevance' to young adolescents. Their expectations of music and the experiences offered in the classroom often exist at considerable remove.

This action research project seeks to investigate the many tensions present within current music education practice. It will employ the Zuber-Skerritt (1995) model of action research – planning, acting, observing and reflecting – to examine the accessibility and meaningfulness of music education. Specifically, the research will be based in the Year 8 Music classroom, often the first year of secondary school and the time of most significant educational change for many young adolescents. Findings from the action research 'dialogues' will inform the development of academically rigorous musical experiences offered in the classroom, and furthermore challenge the often dialectic relationship between intuitive and analytical ways of knowing that characterise the educational setting. Overall, these questions will examine how we best establish authentic music learning in the music curriculum – balancing intuition and analysis, and formal and informal music experiences – whilst maintaining the

appropriate academic rigour, in order to encourage greater involvement and meaningfulness for young adolescents. Such discussions have an important role to play in setting the framework for the future success of music education in schools.

#### The Use of Music Therapy in Facilitating the Communicative Behaviours of Children with Developmental Disabilities

by Michelle Braithwaite

BEdStuds(Hons) University of Queensland, Queensland, In progress.

Page length: pp.

Supervisor(s): Dr Jeff Sigafoos

#### Compositions for Primary education environments

by Peter Maurice Butler

DPhil thesis, Australian National University, In progress (2013).

Page length: pp.

Supervisor(s):

#### What are the knowledge and skills that new piano teachers need to teach a quality music program successfully in Kuala Lumpur, Malaysia?

by Siew Yong Cheah

MEd thesis, RMIT University

Victoria, In progress (submitted in February 2012).

Page length: 140 pp.

Supervisor(s): Professor David Forrest

Summary: In Kuala Lumpur, the piano teacher population ranges from unqualified to qualified teachers. They may possess certification from the examining boards in United Kingdom, while others may be qualified holding Music degrees from local or overseas universities. Private piano teachers encounter problems in their daily work and there are many unanswered questions.

The research question that guided the research was: What are the knowledge and skills that new piano teachers need to teach a quality music program successfully in Kuala Lumpur, Malaysia? Following this main research question was a secondary question that asked: What might an introductory guidebook for novice teachers look like?

A survey was administered to discover some areas that teachers and students need focus and attention. Face-to-face interviews were conducted with experienced piano teachers to obtain deeper insight into piano teaching. The findings from my research indicated there were areas of piano pedagogy that needed addressing.

The aim of this research was to find answers and solutions to guide new beginner teachers start their teaching career, to teach beginner students learn to play the piano appropriately. The main outcome of the research was the development of a guidebook entitled Searching for answers in piano teaching for beginner studio teachers in Kuala Lumpur, Malaysia.

This guidebook would be suitable to assist practicing and prospective private piano teachers. It covers an array of issues and problems on teaching. Problems and issues of a generic nature were discussed alongside those specific to instrumental teaching, providing ideas, concepts and viewpoints on various methods and approaches in private piano studio teaching.

The chapters from this introductory guidebook for new graduate piano teachers include the following topics: studio teaching; importance of building good groundwork by establishing appropriate essentials and avoiding and addressing faults; teacher knowledge and skills; ways to encourage practice; focusing on the significance of sight-reading; developing musicianship skills; the benefits of group learning and pros and cons of music examination.

The integration of information technology in music teacher education and school music education in Taiwan  
by Hung Pai Chen

PhD thesis, Faculty of Education, RMIT University, Victoria, In progress.

Page length: pp.

Supervisor(s): Assoc Prof David Forrest

Summary: The aims of this study are to investigate the development of information technology (IT) integration in music education in Taiwan and its practice in music teacher education as well as school music education at the primary school stage. This research looks for the significant approaches for IT integration in school music education and provides recommendations for future development.

This study adopted historical method to gather information in relation to the developments of IT integration in music education in Taiwan. As well as historical method, three groups of people (two policy developers; four university teachers; ten primary school teachers) were interviewed to obtain further information using semi-structured questions. After each interview, the recording was transcribed and analysed.

According to the review of the government policies, IT education policies lead the development of IT integration in music education in Taiwan. Three periods of development of IT education in Taiwan have been identified: the Computer Assisted Instruction (CAI) Period (1986-1997), the Internet Development Period (1997-2001) and the Digital Content Period (2001- ). The importance of teacher education in relation to IT education was identified in most of the all policies over the three periods.

This research investigated IT related courses in nine music teacher education institutions. The results showed that most of the IT related courses are classified as elective. This indicated the lack of attention paid to these courses. Additionally, IT related in-service teacher professional development in Taiwan has been focused on general teaching of all disciplines despite the fact that music teachers required professional development specifically for IT integrated music instruction. The interviewees suggested that more music teachers needed to be given the necessary skills in IT and pedagogy to enable them to integrate such new technologies in their teaching.

Although IT integration was not popular in primary school music teaching, the primary school teachers in this study shared their experience of applying IT in the classroom. Between them, IT has been applied to the teaching of music knowledge, music theory, aural training, music composition, music appreciation, and instrumental learning. Furthermore, they have provided several directives for music teachers who were willing to apply IT in teaching. In conclusion, the implementation of government policies has guided the development of the application of IT in education in Taiwan. Music education with respect to IT integration, however, appears in a relatively weaker position in schools and the system of teacher education. This shows the need to give more weight to the importance of music as a subject in school education and teacher training curricula. This research identifies a range of approaches and directives for music teacher to integrate IT in their teaching. Further, recommendations for the Ministry of Education, primary school administrators, music teachers and future research are provided.

The Role of Technologies in the Preservation and Continuation of Traditional Chinese Culture in Music Education  
by Lawrence Chi-Cheung Leung

PhD thesis, RMIT University, Victoria, In progress.

Page length: pp.

Supervisor(s):

Summary: Not available

Tropical Sounds: A Cultural History of Music Education in Cairns and Yarrabah: 1930 to 1970  
by Malcolm A Cole

PhD thesis, James Cook University, Queensland, In progress.

Page length: pp.

Supervisor(s): Dr. Janice Wegner & Dr. Josephine Balatti

Summary: Thanks in part to its culturally diverse population, the people of Cairns and Yarrabah, Far North

Queensland, Australia, have always enjoyed busy, active cultural lives of which music forms a major part. The combination of their multicultural histories, tropical locations and rich, diverse musical lives makes Cairns and Yarrabah unusual case studies of the music education processes and methods, both intergenerational and intercultural, used by differing cultures in these small isolated Australian towns. This study is a history of music education that took place in Cairns and Yarrabah from 1930 to 1970, from within and across cultures, in both formal and informal settings. Of the numerous cultural groups who were living in Cairns in the last century, the Aboriginal, Anglo/Celtic and Torres Strait Islander communities will form the subjects for this study. The study will investigate how each culture's music was not only preserved and maintained in the "alien" settings of Cairns and Yarrabah, but how these musics grew, diversified and developed as the population grew, genres changed and technologies continued advancing. It also examines how some music performance and education practices in Cairns and Yarrabah were transformed through cross-cultural contact. Through a combination of Historical Ethnomusiological, Historical and Oral History methodologies, the study aims to provide a hitherto non-existent music history of Cairns and Yarrabah that gives insight into forms of cultural music teaching and learning and into a largely undocumented area of social interaction between cultural groups. As such, a history of music teaching and learning from within existing microcultures and their differing relationships to the macroculture may reveal the beginnings and development of musical forms unique to this city.

The Lost Chord: how prepared are Australian music teachers [Victoria] to include Improvisation in their teaching?

by Alan Christopher Cook

MEd Monash University, Victoria, In progress.

Page length: pp.

Supervisor(s): Dr Louise Jenkins

Summary: The Draft Education Curriculum in Australia lists Improvisation in various forms: as related to music; and as related to teaching methods and procedures for school subjects. This latter is the impetus to release creativity and openness to learning in the student, enabling faster, easier and better-retained learning as well as fostering improved participation and attendance rates.

The proposed research, using an online survey as vehicle, takes up a segment of that field: Improvisation as it occurs in school music education.

The volunteer sample who wish to undertake further discussion make up a further subset: people involved more actively in Improvisation, and maybe with a stake in the topic.

This research seeks information from current teaching staff in Victoria, Australia about their background, training, experience and position in the school system and their preparedness to teach Improvisation: their teacher's pedagogical position, their own and what transmission is current occurring.

The results will assist in analysing what is happening in the teaching environment, how teachers feel they are being prepared for this, where this could be improved, and ideas for this improvement.

Multiculturalism in Music Education in Selected Perth Metropolitan State Primary Schools

by I. Cullen

MMus thesis, Edith Cowan University, Western Australia, In progress.

Page length: pp.

Supervisor(s): Assoc Prof Helen Stowasser

Summary: Not available

Investigating effective methods of collecting musical data in a secondary school context

by Joanne Cunningham

MEd Advanced Special Project, Queensland, In progress.

Page length: pp.

Supervisor(s):

Summary: This project investigates modes of assessment in music in a Year 9 classroom using a number of assessment tools including video. Through a Participant Observation Case Study, the aim of this research is to expand our understanding of the importance of an authentic reflection of performance in music assessment and the resultant implications for assessment practice in music education. It was found that using video technology as a means of capturing performance and as feedback for students learning and reflective journals as both public and private methods of gaining an insight into student's progress was effective. Nevertheless she discovered technical difficulties which implied the need for different approaches to classroom management and uncovered social interaction that had been less obvious using traditional assessment approaches. This research serves as a useful pilot study for a large-scale research of digital technology and portfolio assessment in the arts being undertaken by Griffith University and QUT in 2002.

The Role of the Parents of Young Children in the Teaching and Learning of Music  
by Christine Curtin-Neeling

MMusEd thesis, University of Western Australia, Western Australia, In progress.

Page length: pp.

Supervisor(s):

Summary: Not available

Music Curriculum: Use of Traditional Papua-New Guinean Music

by Justin T. Filipini

PhD Department of Music, University of New England, New South Wales, In progress.

Page length: pp.

Supervisor(s): Dr David Goldsworthy

Summary: Not available

A History of Western Music in the Northern Territory from 1869 to the Present

by Phillip Harris

PhD thesis, Faculty of Arts, Northern Territory University, Northern Territory, In progress.

Page length: pp.

Supervisor(s): Prof David Carment

Summary: Not available

Individual Differences in Musical Composition

by Ian Irvine

PhD thesis, The University of Newcastle, New South Wales, In progress.

Page length: pp.

Supervisor(s): Dr Neryl Jeanneret and Dr Rob Cantwell

Summary: Not available

Physiology, Cognition and Voice Technique

by Lanneke Jones

MMus(MusicEd) thesis, Conservatorium of Music, University of Sydney, New South Wales, In progress.

Page length: pp.

Supervisor(s):

Summary: Not available

Constructing the Arts as a Key Learning Area in the Australian Education Environment, 1988-1998

by J. M. Livermore

PhD thesis, Royal Melbourne Institute of Technology, Victoria, In progress.

Page length: pp.

Supervisor(s): Dr D. Forrest and Prof Kerry Kennedy Prof M. Comte

Summary: Not available

An Investigation of Music Programs in Long Day Care Centres and Preschools in Sydney

by Asgnieska Maselek

MMus(MusEd) thesis, Conservatorium of Music, University of Sydney, New South Wales, In progress.

Page length: pp.

Supervisor(s):

Summary: Not available

Shared concerns: Investigating an informal collaborative approach to teaching music studio instrumental pedagogy  
by Eleanor A. Mcphee

PhD thesis, University of Western Sydney, New South Wales, In progress.

Page length: pp.

Supervisor(s): Dr Anne Power and Dr Maria Angel Associate Professor Diana Blom

Summary: This project seeks to investigate the ways in which young instrumental teachers can improve their teaching practice through collaboration with other young instrumental teachers by means of a web-based forum and focus groups. It expects that the forum and focus groups will facilitate the sharing of knowledge and experiences and become a medium for group problem solving thereby allowing teachers to learn from each others' experiences and improve their own teaching practice. It is hoped that the focus groups, guided by the moderator, will enable shared reflection, collaboration, a discussion of peak experience and implicit learning in the subjects' own teaching and in their past experiences of being taught. Also discussion on pedagogical issues that arise including both musical and non-musical issues. As an adjunct to this, it aims to explore the moderator's role in triggering discussion and the efficacy of the web forum and focus groups themselves as an informal learning medium. The data collected would therefore provide information on the pedagogical issues that are of concern to young instrumental teachers, the role of the moderator in encouraging discussion, both in face-to-face and online forums, the factors that motivate participant discussion and the advantages and disadvantages of a web based forum and face-to-face focus groups as forums of informal learning.

Music Education for Indigenous Children

by Harley Mead

MMusSts thesis, School of Music, Univerisity of Queensland, Queensland, In progress.

Page length: pp.

Supervisor(s):

Summary: Not available

Creation of a Pedagogy for the Essential Grounding in Jazz and Popular Music Performance Style and Improvisation  
by Bradley Millard

MMus ?? thesis, School of Creative Industries, Queensland University of Technology, Queensland, In progress.

Page length: pp.

Supervisor(s): Assoc Prof Adrian Thomas

Summary: Not available

The development of an Australian Jazz Real Book as an educational and practical resource for practising and performing musicians

by Timothy Nikolsky

PhD thesis, Faculty of Education, RMIT University, Victoria, In progress.

Page length: pp.

Supervisor(s): Assoc Prof David Forrest

Summary: The research question guiding this study is: How do you develop an Australian Jazz Real Book as an educational and practical resource for practising and performing musicians?

A mixed methods approach was used in responding to the research question, and incorporates web survey, real book analysis, key informant interviews, and community-based participatory research. Qualitative and quantitative research methods are used to provide a robust research framework. Quantitative data was obtained through a web survey and real book analysis. With the web survey data and Real book analysis I was able to produce a draft AJRB. I embarked on a composition collection process, accepting submissions from composers and attempting to locate particular compositions that were mentioned in the web survey. The draft AJRB has been used for comment and criticism by key informants in a series of individual interviews. Key informants have been identified to represent a wide cross-section of the Australian Jazz community, having been identified as leaders in the fields of education, performance, curriculum development, and Australian Jazz history. These people have "insider" knowledge of the history and development of Australian Jazz. Qualitative data was obtained from this.

It is anticipated that the AJRB will be used by the Australian jazz community, and as such it is important to work closely with them to create a resource based on their needs and requirements appropriate in educational and practical contexts.

A Comparative Study of the Applications of Psychological Techniques in the Training of Professional Sportspeople and Musicians

by G. O'rafferty

MMus thesis, School of Music, University of Western Australia, Western Australia, In progress.

Page length: pp.

Supervisor(s): Dr Sam Leong

Summary:

School Choirs / Musicals

by Dawn Seidenkrantz

MMus Department of Music, University of New England, New South Wales, In progress.

Page length: pp.

Supervisor(s): Dr Halton

Summary:

Music Education in Australian Funded Preschools: Practices, Problems and Possibilities

by Jennifer Stevens-Ballenger

PhD thesis, Graduate School of Education, The University of Melbourne, Victoria, In progress.

Page length: pp.

Supervisor(s): Dr Neryl Jeanneret

Summary:

A concoction of musical greatness: The assessment of group composing for qualification

by Vicki Thorpe

PhD thesis, Victoria University of Wellington, New Zealand, In progress.

Page length: pp.

Supervisor(s):

Summary: This PhD study is an investigation into the assessment of individual students' achievement within a collaborative group. The recent review of Achievement Standards for New Zealand's National Certificates of Educational Achievement, the NCEA, has resulted in new achievement standards for Music composition that assess either individual or group composing. Group composing has not been formally assessed for a secondary school qualification in New Zealand before. The 2-year action research study involves collaboration between the researcher and two secondary music teachers in their classrooms, working with Year 11 students who compose together. This undertaking draws on four major concepts: teacher and student perception of assessment; the formal, summative assessment of a creative task; the pedagogy of group composing; and the summative assessment of an individual's learning within a group.

The Aural Approach as a Common Principle in Classroom and Instrumental Music Education in Queensland

by Linda Tonkin

MMusSts thesis, School of Music, Univeristy of Queensland, Queensland, In progress.

Page length: pp.

Supervisor(s):

Summary:

An investigation of women music educators in New South Wales Catholic Schools, 1940 to 1990

by Lynda Sharon Tooth

PhD thesis, Conservatorium of Music, University of Sydney, New South Wales, In progress.

Page length: pp.

Supervisor(s): Dr Diane Collins and Dr Peter Dunbar-Hall

Summary: The projected study aims to investigate the role played by women music educators working in New South Wales, Catholic schools, 1940 to 1990. It is hoped that the study will identify individual women,s contributions to music education and how these women responded, professionally and personally to changes in education and music education methodologies and changes in society and religious life. Influenced by Howe,s (1998) questions for determining biographies of women music educators, the study will explore family background; education including musical education and teacher training; mentors and role models; support systems; recognition received for accomplishments; experiences of and responses to discrimination, in order to fully develop rich biographical understandings. This study seeks to contribute to the historical record by acknowledging and chronicling the work and life story of individual women music educators.

Despite the scarcity of Australian music education historical research as documented by Lett (1988) and Stevens (2000), some historical research has been undertaken in Australia by Cameron (1956, 1969), Bartle (1968), Stevens (1978), Bridges (1993), and Southcott (1995). With the exception of Harris (1985), who explored the role of women music educators, including Loreto Nuns, in three Victorian schools from 1875 to 1910, there is little apparent research investigating the significance of the contribution made to music education by religious sisters, nuns and lay teachers, in the city, regional and rural Catholic

schools of New South Wales. The historical significance of the period 1940 to 1990 may be seen in the immense personal, professional and societal changes it embraced. For religious women not only did the nature of education change during this period but the Second Vatican Council led to significant changes to the nature of religious life and a dramatic reduction in numbers of women entering the convent. Whilst religious women were empowered to regain their birth identities and baptismal names, their contribution to music education, often as isolated rural teachers, received strident criticism and led to the development of the Catholic Music Teachers Association. It is anticipated that this research will assist in redressing the invisibility and lack of recognition individual women receive within the historical record. The results of this research will further assist current music educators to understand present practices.

First-Time Mothers' Use of Music and Movement with their Young Infants

by Wendy Vlismas

MEarlyChildhood thesis, Institute of Early Childhood, Macquarie University, New South Wales, In progress.

Page length: pp.

Supervisor(s): Assoc Prof Jennifer Bowles

Summary:

The Contemporary Music Student: An Examination of How Students Engage Meaningfully with Music Making, and Implications for Curriculum, Teaching and Learning in Non-Present Contexts

by Bradley Voltz

PhD thesis, Faculty of Creative Industries, Queensland University of Technology, Queensland, In progress.

Page length: pp.

Supervisor(s): Dr Andrew Brown

Summary:

Educational Implications of Interactions between Traditional and Contemporary Torres Strait Island Music

by Kathryn L. Wemyss

PhD thesis, Conservatorium of Music, University of Sydney, New South Wales, In progress.

Page length: pp.

Supervisor(s):

Summary:

A Study of the Contribution of Music to General Student Outcomes in the Lower Secondary Years of Western Australian Education

by Mary-Jane Whitehead

MMusEd thesis, Department of Music, University of Western Australia, Western Australia, In progress.

Page length: pp.

Supervisor(s): Assoc Prof Helen Stowasser

Summary: The context for my project is the statements of desired general student outcomes of Australian education system, with particular reference to the Hobart Declaration of 1989 and the movement for National Collaboration in Curriculum. The objectives of the current Unit Curriculum class music syllabus for lower secondary classes in W.A. will be analysed for their contribution to desired student outcomes, and reviewed in the light of the

W.A. Ministry's Statement of Ethos and Purpose (1991) and the Statements of Student Learning Outcomes in the eight accepted curriculum areas, which include the Arts (working edition, 1994). Suggestions for revisions to make Unit Curriculum compatible with both Statements will be made, with samples of re-worked units. Observations about the original Unit Curriculum approach will be offered, with conclusions about the underlying curriculum thinking and its adequacy to meet the needs of today's secondary students. Notes: Final thesis depends on final form of Mayer competencies, outcomes and national curriculum.

The Therapeutic Use of Music in the Treatment of Children With Linguistic Disabilities  
by Catherine Wilmot

MMusEd thesis, School of Music, University of Western Australia, Western Australia, In progress.

Page length: pp.

Supervisor(s): Dr Sam Leong

Summary: Not available

Andean Music in Sydney: A Study of Transculturation

by Anna Zapral

MMus(MusicEd) thesis, Conservatorium of Music, University of Sydney, New South Wales, In progress.

Page length: pp.

Supervisor(s):

Summary: