The Puerto Papers

Edited by
David Forrest

Commission on Music in Cultural, Educational & Mass Media Policies in Music Education

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Introduction: The Implementation and Development of Policy

David Forrest

The Commission on Music in Cultural, Educational and Mass Media Policies of the International Society for Music Education met from 7 to 10 July 2004 in the Hotel San Felipe in Puerto de la Cruz, Tenerife, Spain. The Commission meets every two years and the most recent seminars have been held in Helsinki (Finland), Vancouver (Canada), Nairobi (Kenya) and Köln (Germany).

The theme of the 2004 Commission was the development and implementation of policy in culture, education and the media. In this seminar there was a direct focus on issues of policy and the impact on music education at the local, national and global levels.

The papers in this volume are those presented at either the International Seminar in Puerto de la Cruz or at one of the Commission sessions at the ISME Conference in Santa Cruz, Tenerife. The papers provide an exciting range of insights into the development and implementation of policy from a number of perspectives.

The participants at the seminar came from Australia, Japan, the Peoples Republic of China (including Hong Kong), Norway, South Africa, and Taiwan.

Through the papers a number of overlapping themes emerged that provided the participants with significant material for discussion. Chi Wai Chen presents a range of insights and examples of the interrelationship between policy and support organizations concerned with music composition in Hong Kong. Anitha Eriksson in her paper on the factors that influence the progress of music sound considers a range of issues associated with the place of music in cultural life in our multicultural and globalised world. Tadahiko Imada contributes to the discussion on post-colonialism and music education. He demonstrates that the post-colonialist view on multiculturalism is a result of political and economical globalization.

Neryl Jeanneret and David Forrest in their paper “Between a rock and a hard place: Music representatives within systems” raise a number of significant issues and concerns on the people who are impacting on the development of policy in Australia, and in complementary positions internationally. These views were taken up by Chi Cheung Leung in his work on the challenges facing policy makers to effectively implement curriculum change in music. Schalk Fredericks discusses the place of music in cultural, educational and media policies in South Africa. He discusses the practical provisions for the implementation of the policies.

Considerations of music education in the tertiary sector are presented across a number of papers. Chia-ling Lu presents her work on Taiwanese college students’ attitudes toward multicultural musics. Yayoi Bitoh provides considerable thought into the use of the Koto as a learning program with in-service training in Japan.

Jay McPherson and John Bennett's paper "Representing syllabus and performance standards in external Music examinations within a standards-referenced framework" provides an insightful exploration on the impact of the correlation between marking guidelines used for assessing each of the components and the performance bands finally awarded using samples drawn directly from Standards Packages.

Throughout the seminar there were various discussions on the relationship of policy and curriculum development. These issues were discussed from a number of perspectives. Rosalynd Smith and Jane Southcott provide a focus of the discussion in their paper on the effect of policy change on the Australian music curriculum. Julie Montague demonstrates in her paper a practical application of policy through a discussion of *Arts Action* and the way this supports for the non-specialist teacher in the K–6 classroom. Mei-Ling Lai's paper concentrates on the recent curriculum revisions in Taiwan and discusses the development of curriculum standards in Taiwan's high schools.

Technology and multi media provided a focus section of the Seminar. Xie Jiaxing, Li Yuan and Guo Wei paper presents thinking on the impact of multi-media teaching technology on music education reform in China. Wai Yee Cheung-Yung and Lai Chi Yip discuss their work on the implementation of information technology policy in Hong Kong school music teaching and learning.

Amanda Watson, David Forrest and Neryl Jeanneret present aspects on their on-going work for the Australian Society for Music Education on the processes associated with the development of policy concerning standards for Music educators in Australia.

For the first time this Commission held a joint session with the Commission on Community Music Activities. For this we especially invited Professor Martin Comte to present on behalf of the commission. The title of his paper was "Notions of Policy and Community".

The seminar was officially opened by Ms Eva Navarro Gonzalez, former Senator and Second Mayor of Puerto de la Cruz, who provided us with significant insights and warmly welcomed us to the city. The Commission remains indebted to Ms Eva Navarro Gonzalez; Ms Maravillas Diaz; and Ms Cristina Daniel. Their tireless advocacy and assistance supported the Commission and its work. The Commission was assisted greatly by the staff of the Office of Tourism and Commerce within the Puerto de la Cruz City Council, particularly Juan Vicenze del Rio. Mr Luiz M. Perez and the staff of the Hotel San Felipe, and in particular Ms Lillian Gonzalez provided the Commission and the seminar participants a wonderful environment in which to conduct our work.

Opening Address and Welcome

Ms Eva Navarro González

Good morning ladies and gentlemen and welcome to Puerto de la Cruz. As Deputy Mayor and Tourism Councillor I would like to say that it is a great honour for our town to be the host of two such important commissions of the International Society of Musical Education as are the Commission on Cultural, Educational and Mass Media Policies and Community Music Activities.

I have to admit that through numerous conversations I have had with both Maravillas Díaz and David Forrest about this event in Puerto de la Cruz I realised the great responsibility that falls upon you all, the mission you have: to establish methods and objectives for future work to achieve a deeper involvement for music in our educational society and of course in the mass media, which are the most powerful instruments for divulging any concept, ideas or values in this day and age. The results will aid the building of a fairer and binding and most importantly - tolerant society, depends so much on how these aspects are transmitted.

It is curious that these values are universal, and none the less curious that music is precisely the most universal language and the one most closely linked to the human soul. If there is one thing that differentiates us from the rest of the animal kingdom it is that human beings are capable of singing and dancing, not only for courting purposes but also as the maximum expression of sentiment, emotion and intellect.

Achieving therefore through means of communication and diverse strategies, which I am sure will be revealed in your conclusions, that music impregnates our lives and our communities. It is I know well worth the effort. It is both a spiritual and magical ideal, almost like the search for the Holy Grail, in which you, if you will permit me to continue with the metaphor, represent the Knights of the Round Table and which Puerto de la Cruz today is turned into the Avalon, that magical land in the legend.

Puerto de la Cruz is a town with an innate musical tradition. We endeavour to make this precisely one of its biggest attractions for our visitors, united to its evident natural beauty and our favourable climatic conditions which are more or less the same throughout the whole year. We don’t have winters nor summers – we have an eternal springtime! Our town is an authentic paradise for both our visitors and those of us who choose to live here. I sincerely hope that during your stay with us that you will find time, not only for your very hard work, but also to be able to enjoy yourselves, strolling through our squares and quaint side streets, and be of course participating in our local feasts in honour of our Patron Saint, the Virgin of Carmen, the most important day of which being next Tuesday 13 July.

For those of you for whom this is your first visit to Puerto de la Cruz for this Conference, I do hope that you will decide to return, and at the very least be able to transmit what has been our desire to be a hospitable and touristic town, open to the entire world, and that in Puerto de la Cruz you feel as well as in your own home, and at least some of the time even better.

To continue with accumulation of curiosities and coincidences that have brought these two commissions to Puerto de la Cruz I have to make a confession: much to my surprise, your work has a lot to do with my own professional path and much more to do with my last political stage as a senator for my country. As in the legend of the Knights of the Round Table, in the end they never found the Holy Grail - it found them, and I think that something like this has happened to me with ISME 2004.

I'm going to explain. I am known to you as the Tourism Councillor for Puerto de la Cruz, but you should know that my academic formation however was of a humanistic character. I have a Bachelor of Arts in Hispanic Philology and also a Bachelor of Arts in Journalism, my professional activity before taking the leap into politics was as a teacher and media professional as executive producer and manager of various public television programmes, whereby I had the great opportunity of getting to know and being known in the large cultural and musical activities of our islands.

That is why I am able to fully understand the importance of the divulgence of music and its values, most importantly by the audiovisual media, and more specifically television. If my knowledge of this media can be of any small help I know that I must keep on with my insistence that this is the most efficient instrument for education and for values and unfortunately, through the lack of vision of some programmers it has impeded the development of its full potential as a great instrument for the divulgence of culture and formation, most especially in public television.

For even more coincidence, I would also like to tell you that before being elected as a councillor for Puerto de la Cruz and during the years between 2000 and 2004 I carried out the duties of Senator in representing the citizens of Tenerife. As Senator, amongst other functions I was given the opportunity of completing one of our most major electoral compromises: the creation of the Special Commission of Spain's Senate on Scenic Arts and Cultural Industries, from whose presidency an intense job regarding these matters, specifically about the world of music, was undertaken. This culminated with conclusions which were approved by the Senate on 10 December 2003. I would also like to tell you that one the of the major satisfactions of this work was that the conclusions of this panorama of culture and music and scenic arts of our country Spain, were unanimously approved by all the groups of representatives in the Higher Chamber. This signified that all of the political parties immediately incorporated them into their agendas of electoral promises with their electorates.

This achievement was not precisely easy, to say the least, due to the fact that our political panoramas, as that of any democratic state, are attached to their own diverse ideologies and particular cultural roots.

The Conservative Party, the Socialist Party, the Basque Nationalist Party, the Catalan Socialist Party, the Canary Coalition Party and Mixed Group Party configured of Gallic Nationals and Communist Parties all participated in the Senate Commission. In summary, who would have imagined that all of the wide parliamentary span would be in unanimous agreement – it was not an easy task. Probably thanks to the Gods of the Arts because the high level of motivation which we all shared in these works was exceptional and each of the groups were conscious of the necessity of giving a concrete and urgent answer to our cultural panorama. Bearing in mind that none of us

were artists – I promise you! - and from our diverse political origins we all had one thing completely clear:"That a country with a solid structure can generate individuals with the capacity to be critical and to be discerning, cable of directing their own lives and adopting decisions taken in freedom". That is to say that the country can only be completely democratic if it has respectful and well formed citizens, with a strong formulation of cultural, musical and scenic values.

The big novelty of this commission consisted of the fact that this matter had been subjected to analysis on many occasions and for the first time however it was approached, from the point of view of the impact of the new technologies of communication, most specially the audiovisuals. Here the hand of the professional formation of its president could be seen – if only just a little – in this case it was my own hand!

During the first six months we received in the Senate the most representative voices of cultural Spanish life. Furthermore through questionnaires we received the opinions and criteria of a total of one hundred different institutes and authorities from the communities and Spanish territories. Finally the commission concluded the works which we brought together in a total of eight general conclusions and sixteen recommendations to the state government, who in turn had the obligation to fulfil them as it was a mandate of the General Courts – and furthermore it was unanimous!

To speak to you in such a short space of time about the work would be impossible, but I do promise – with the permission of ISME (of course) to let you have an English translation of the Commission's final report, which I hope will contribute to enhancing your knowledge a little regarding politics in our country regarding diverse artistic manifestations.

Of the sixteen Senate recommendations of the Spanish Government the necessity of the elaboration of a National Plan for Dance and Music in our country should be highlighted – for its relation to the ISME Commissions.

Other recommendations were: The development of specific programmes for the promotion of the different scenic and music arts, taking into consideration the four main pillars which define this, the patrimonial, the social and economic and the industrial, and the affect of their different components, (the creation, the edition, the interpretation, the promotion the distribution and the commercialization and consumption).

To endeavour to harmonize the fiscal and financial side of the artistic and cultural sector has ben in relation to the reduction of taxation. Implement a plan of attack against fraud in the cultural and audiovisual sector, most especially in music to try and avoid the phenomenon of what is popularly termed, "digital piracy".

Other recommendations were the necessity of the elaboration of a General Law in Artistic Teachings with the aims to promote the formation and education in early years through to university and professional specialization in scenic arts, music and audiovisuals. And of course the promotion of sensitive programmes particularly for youth.

Many of the recommendations were as concrete as was the decision to implant a modification of the Contracting Law for the cultural and artistic and audiovisual sector to permit the favouring of contracts of products and artistic activities by the Pubic Administration.

There were in addition many more recommendations which would take too long to highlight this morning.

Obviously as you are able to see from this Senate Mandate, and myself being one of its redactors, I couldn't let pass the opportunity of realizing one of these conclusions, nothing less than potenciating and divulging the musical arts and its impact on the community and the media. Precisely the work which both of these commissions have an obligation to analyze.

Thank you very much indeed, ladies and gentlemen for giving me this opportunity to continue in some practical way the works of the Senate, and of course for having chosen Puerto de la Cruz as your meeting point.

I can only hope that the study of the works of the Spanish Senate can contribute in a positive manner to your works. I now return to my actual function as your hostess and as person in charge of tourism in Puerto de la Cruz, please may I ask of you to make this, my town, your meeting point of knowledge and reflection about one the fundamental artistic manifestations of humanity - Music.

Mathematicians talk of the music of the spheres, and I today and in the next few days invite you to enjoy the music of Puerto de la Cruz, which is the music of the Atlantic, the ocean which once Christopher Columbus crossed to discover New Worlds and new sounds and which today joins us altogether from various continents.

Ladies and gentlemen, welcome to Puerto de la Cruz. I now officially declare the works of commissions of ISME open.

Notions of Policy and Community

Martin Comte

Professor Martin Comte is a former Chair of the ISME Commission for Music in Schools and Teacher Education, and a former President of the Australian Society for Music Education and Editor of the *Australian Journal of Music Education*. He was the recipient of the first Chair in Music Education awarded by an Australian university. A former Dean of the Faculty of Education at RMIT University, he now works as an Arts and Education Consultant in Australia and overseas.

Abstract
This paper, which was presented at a joint session of the ISME Commission on Cultural, Educational and Mass Media Policies and the Commission on Community Music Activities, explores, in a provocative and amusing manner, possible areas of commonality.

When asked to speak to a joint session of two Commissions I had difficulty finding something I could say that would have relevance to members of each Commission without falling into the trap of merely engaging in platitudes. I began reflecting on the commonalities and belief systems that *might* be common to both Commissions. Both, of course, are concerned with community – one much more overtly than the other.

I found myself reflecting on two key terms which I would like to make the focus of what I have to say: these terms are 'policy' and 'community'. Of course, the respective Commissions will have spent much more time doing this than I - and over a considerably longer period.

I am also conscious as we celebrate ISME's 50th anniversary that the society was formed half a century ago by 'like-minded' people whose primary concern was music education – itself a broad term and, and I am delighted to say, open to much interpretation. Over time Commissions such as the two that we represent were brought into the ISME net because of their relationship to music education, or music in education, or education through music, or education in music . . . Over the years some members have questioned what they have seen to be a tenuous relationship between ISME and some of its Commissions.

All of the Commissions evolved subsequent to the establishment of ISME itself and as with anything that so develops I think it is important to engage in an ongoing process of questioning and discussion as to the ongoing relevance of them to ISME, the parent organization. Such reflection is, of course, a healthy process for any organization. And I understand that ISME has in fact been engaged in this process in recent years. But concomitant with reflection on the Commissions it is just as important to reflect on ISME itself. The vibrancy of a society such as ISME depends on ongoing reflection and debate. The world of 2004 is not the world of 1953 when ISME was founded. And the worlds of music education in 2004 are different from the music education world as enshrined in the ISME constitution of 1953. Practices in music education in 2004 have evolved remarkably over these 50 years. Or is it just that the technology has changed so dramatically? Well, we could spend much time examining this thesis alone. It seems to me that we may have formalized notions of community music over these 50 years, and certainly we have engaged in much more policy formulation in relation to music education and the mass media. But these activities of themselves are not necessarily indicators of progress.

When I consider the importance of the kind of reflection that I am arguing for with regard to ISME and its Commissions I am reminded of the Nursery Rhyme, 'Humpty Dumpty'.

> Humpty Dumpty sat on a wall
> Humpty Dumpty had a great fall
> All the King's horses and
> All the King's men
> Couldn't put Humpty together again.

One thing I am certain of is that ISME, regardless of the changes that it may undergo, will always be in a position where it will be able to be put together again.

As I was by this stage in a child-like frame of mind, I turned to one of my favourite children's stories, *Alice in Wonderland*. What a wonderful representation of reality! Some years ago I taught a semester-long course in philosophy on the nature of reality. I wanted to use a different approach and chose this book, Alice in Wonderland, as one of the basic texts. You can imagine the surprise – even consternation – of many of the students when this was prescribed as pre-reading for the course. But what a wonderful representation of unreality this book is! Or is it? Is one world more real than the other? Is Alice more real than the Queen of Hearts? Or is the Queen of Hearts more real than Alice? But what of the White Rabbit? And what of the Mock Turtle? And what of the …? Indeed, ask a child and you will get different answers as to how real these characters are. Ask a child how real or how believable Harry Potter is! There is a sense, it seems to me, in which all of the characters in Alice in Wonderland are believable – and real. Of course, some would argue that the ability to suspend belief is one of the most important factors in reading fiction, in seeing a movie, in watching the ballet, in watching an opera, in listening to an opera, and so on. There is something important about suspending belief - if only for a short period.

And this brings me back to ISME, for there is a sense - it seems to me as someone who has attended most conferences and numerous seminars for over 30 years – in which this is what we do. Once every two years we leave our world, in whatever country that might be, and come to our ISME world. For some it is a world larger than we could ever have imagined. For others it is a world smaller than we might have expected. For some it is a world which only exists for one or two weeks every two years, and then becomes dormant and those who inhabit this ISME world go into hibernation. For others it is a world where the lights don't go out. For me it is a world where I meet the Queen of Hearts, the Duchess, the White Rabbit, the Mock Turtle (and even the Mad Hatter) once every two years and we pick-up our conversations as if the last one had been only yesterday. For me it is a world of friendship and camaraderie. It is also a world in which we share and debate ideas. It is a world in which my membership of the music education brotherhood and sisterhood is once again endorsed – an important process for anyone who wants to belong to a community: in this case, the ISME community.

If I may sidetrack myself slightly (I should add that sidetracking myself is one of my pleasures in life!) I like the way in which Thomas Armstrong, in a recently published update of his book based on Howard Gardner's Multiple Intelligences, titled *7 Kinds of Smart: Identifying and Developing Your Multiple Intelligences*, talks not only of being

Word Smart
Picture Smart
Music Smart
Body Smart
Logic Smart
People Smart, and
Self Smart

But he adds two more:

Nature Smart, and
Existence Smart (i.e., locating yourself with respect to the ultimate issues of life).

It seems to me that we in ISME might add yet another: being ISME smart.

I like the notion of being ISME smart. And I see it developing out of Armstrong's new Existence Smart. What *are* the ultimate issues of life with respect to music education? It's a big question. But a question that ISME and its Commissions have played an ongoing role in questioning over a 50 year period. This alone justifies ISME and its Commissions for me: it is the eternal quest to discover what the ultimate issues of life are with respect to artistic endeavour and our teaching and educational provision. What are the ultimate issues of life with respect to our community involvement and, of course, our culture and the role of the mass media? I hope that we will never stop asking such questions.

Well, so much for me sidetracking myself. Let me return to the *real* world of *Alice in Wonderland*.

What was the 'community' that Alice met? Or should I say, what were the communities *plural* that Alice met? At one level it was a community in which the Queen of Hearts, a common playing card, was constantly threatening to cut-off everyone's head – and act, happily, that she never carried through. How was this larger community that Alice encountered organized? What was its structure? What rules did its members live by? What policies governed their existence? Or was the community held together by loose threads? Maybe this is what ISME is really like – an organization that is held together by loose threads! And who is the community that ISME is concerned with? Is it just one community? Of course it isn't. And, having said this, does it make sense to speak of community policy? Should we not speak of communities' policies – as I'm sure you do? And communities' musics? And musics for and in communities?

So what of 'policy' in relation to the mass media? Of course, rationally one might think that there will be different policies and imperatives according to the nature of individual communities, cultures and societies. That I have no problems with. My problem lies with those who might pull the strings by virtue of their monopoly of the mass media in deciding what their defined community should be receiving; I am referring of course to those who think exclusively of global communities; I am referring to those who think that we should be the same regardless of where we live. I am referring to those who think *only* of the global community. This is where I become agitated. Equally do I become agitated when governments and their agencies define and impose particular, 'convenient' senses of community upon us. We all know that relatively few people control the world's mass media.

Now here, it seems to me, both Commissions have a lot in common for each, I am sure, is concerned with a plurality of communities – one with respect to the provision of community music, or music in the community, and the other with respect to the provision of policy in relation to the mass media, education and culture. To put it differently, both Commissions I would think, are concerned with a 'grass roots' concept of community with respect to the provision of music and the establishment of policy with regard to the mass media. I don't have to quote to you the figures that show who holds the monopolies in terms of the mass media around the world.

Since 9/11 (or as some of us prefer to say, since 11/9), we have been living in a new world – a world of terrorism. We are confronted by it daily. The Twin Towers, the Bali bombings, the Madrid bombings, the assassinations in Iraq, and so on. And there will be others . . .

This makes me question even more the notion of 'community'. I think it is conceivable that we may well move away from the global sense of community that we have been talking about at ISME conferences for some years to a smaller sense of communities *plural*. I admit however that this might be no more than wishful thinking on my part.

With respect to the international stage, I was intrigued last year when the USA and other countries (including Australia) decided that the United Nations community no longer suited their needs and so they went around it. But, once they had done what they intended to do – that is, invade Iraq - they re-joined (or at least embraced) the UN community again. Well you might argue that they didn't really leave it, but . . .

All of this convinces me that talk of music for peace, or talk of music for international harmony, and so on, is just wasted words.

For better or worse I spent my youth during the hippie era, the era of the Vietnam War. We were told to make love and not war, so as a compliant teenager and young adult I did this to the absolute best of my ability, erroneously believing that I was helping the peace effort. But in truth I don't think I contributed to world peace, nor did any of my partners (as far as I know!). My inescapable conclusion is that making love doesn't prevent wars. Equally I have concluded that singing for peace, playing for peace or whatever, is not going to help either.

This is why the notion of community is so important. This is why it must, I believe, be kept at the forefront of the ISME psyche.

I can't see us doing anything with music that is going to alleviate terrorism and its consequences. Sure, music might be palliative (now, of course, I'm bringing in Music Medicine and Music Therapy, but as that Commission is not represented here I won't go down that path!). I sometimes think about the musicians on the Titanic who heroically played as the ship went down. Well, it might have been nice: but what would you have preferred – to be in one of the lifeboats out of earshot of the band, or sitting on the deck waiting your inevitable fate?

Maybe there's more to the story of Ulysses tying himself to the mast of the ship so that he wouldn't fall prey to the singing of the sirens in ancient Greece.

For all of its benefits – both good, and evil as in the case of Ulysses – music is not going to give us international peace. It is not going to save the world.

No – I no longer wish to attempt to justify music on a global scale. Let me concentrate on music in communities – small communities, big communities, but not, principally, global communities.

This, then, raises some issues for me in terms of policy. Because of globalization and

the fact that we are constantly reminded that it is inevitable, we have fallen into the trap of believing that all policies must be global or else they have little merit. I want to argue for the opposite.

Maybe we can do more for our 'smaller' communities if we cease thinking globally. What a pleasant thought! And maybe our targeted 'boutique' policies might be more effective.

Let me stress that I'm not denying that we are living in a global world. Of course we are, in the sense that communication and travel are easier. But it does not follow – and this is where I believe we have gone wrong – that therefore everything we do must be viewed through global spectacles?

Within this frame of thinking I embrace the notion of communities to include beginning communities and established communities - and all that lie in between, including transient communities. And I embrace a notion of developing policy that is appropriate to each, individual community. And such policy, happily, can change according to changing needs. One of the problems I have with some policies is that they are seen to be written in stone, even when the stone itself has disintegrated and become powder.

I believe that in education in general more ills are committed in the name of policy than anything else! Let me elucidate this a little . . .

I've always been attracted to the saying, 'Rules are made to be broken'. I first heard it when I was a very young boy in primary school. I was seven years of age and in a 'reader' we were given there was at the bottom of one page a little heading that said: "Proverbs and Sayings". And it read:

> Little brooks make great rivers.
> A stitch in time saves nine.
> Count your pennies and the pounds will look after themselves.
> Rules are made to be broken.

Our teacher never explained these to us (perhaps they were only on the bottom of the page to fill in the space from one story to another). But I was intrigued by them. I memorized them immediately. For some reason I thought that whatever they meant it was important – so important that it would have been wrong of me to ask my teacher to explain the meaning. (Now there is an example of a child's thinking! No wonder I still like Alice!)

But the next curious thing about these four lines is that I did not see them as being four unrelated statements. My problem was that I thought that each related to the other and that the meaning was to be found in all four lines taken together. That is, I thought that they were four co-dependent statements. For the next four years I pondered these four lines, never discussing them with anybody. And one day, when I was 11 and about to enter high school I heard someone say "Little brooks make great rivers". As politely as I could I said, but you haven't finished it! What do you mean, came the reply? And so I recited all four lines, only to be laughed at hilariously.

Something that I had to hold on to dearly for three years (never knowing what it meant) had suddenly been shattered.

It took me a long time before I could ever re-visit these four lines. But over the last 50 years I have found a particular attraction in the last of these: *Rules are made to be broken.* Let me give you an example of how I see this works. It is a very recent example, indeed it occurred less than a week ago. Prior to coming here I spent a few days in Hong Kong. I normally travel with Qantas and take advantage of being a Club member and enjoying Qantas Club lounges around the world. But for some reason I was not flying from Hong Kong to London by Qantas and I was not allowed to use their Club Lounge. However, I had had a long and tiring day in Hong Kong and my plane was not departing until midnight and, after checking out of my hotel I arrived at the airport at about 8.00 p.m. It was going to be a long wait before boarding my plane and I hankered for the comfort of the Qantas lounge, partly because of the free alcohol that it provided. So I went to the Qantas Club desk and tried to bluff my way into the Lounge. Well, I've never been a good bluffer and I failed miserably. But I'm not one to be deterred and, after showing my Club Card again, I asked if I could pay to use the Club Lounge. No, came the reply. And then I thought, Little brooks make great rivers; A stitch in time saves nine; Count your pennies and the pounds will look after themselves, and *Rules are made to be broken*. After 50 years I still think of them in the same breath, but certainly it was only the last that seemed relevant to the situation. *Rules are made to be broken*. As politely as I could I said to the two ladies behind the counter, But if I can find someone to invite me into the Lounge as their guest, this will be OK, won't it? Well, yes, they said, somewhat reluctantly it seemed to me. And so I waited at the counter, a little to their consternation, for the next person to come along. Fortunately it was not long before a man came out of the lounge with his five-year-old daughter whom he was going to take for a walk. I asked him, Are you Australian? (Not, I should add that that was really relevant: one doesn't have to be Australian to be a member of the Qantas Club Lounge!) Yes, he replied. I explained my situation to him and asked if I could be his friend – just for three or four hours. He was somewhat bemused and said, What the heck! And he said to the two ladies, who had heard every word of the conversation, I would like my friend to be given guest privileges on my card. I wish I could adequately describe to you the looks on their faces. At this point, after producing his card, he walked away with his young daughter, leaving the ladies to deal with me.

Then, one of them said to me: If you are his friend, what is his name? I was incredulous. I had no idea. I said, are you really telling me that unless I can pass a quiz test, I still can't be admitted to the Qantas Club Lounge? It was only when I threatened to run after my new friend to ask him his name that one of them reneged and reluctantly let me in.

Yes, rules are made to be broken.

And policy is made to be broken. It is, as I said earlier, a reluctance on the part of some to change policy when it no longer works as effectively as intended, that I find irritating. (I have no doubt, by the way, that Qantas, when it hears of my story, will change the rules about members being allowed to admit friends of less than five minutes standing as their guests!) I don't know about the country that you live in, but in my country we have over the years had many policies affecting music and the other

arts, as well as a range of educational policies, that have been ineffective, outdated, and in some cases have run in opposition to progress. This is one of the dangers of policy. But, I hasten to add, it is not an argument for *not* having policy.

I think that Rules are made to be broken is one of the themes of Alice in Wonderland. Indeed, the book also gives us some insight into *policy* and *community.* Let me explore it a little.

> [White Rabbit] *"Oh dear! Oh Dear! I shall be too late"* (p. 6)

Comment: Let us not angle ourselves into a position where it is too late to even contemplate policy change, or to contemplate the nature and needs of our communities..

> *[Alice] ran across the field after it [the rabbit], and fortunately was just in time to see it pop down a large rabbit-hole under the hedge.*
>
> *In another moment down went Alice after it, never once considering how in the world she was to get out again.*
>
> *. . . Alice had not a moment to think about stopping herself before she found herself falling down a very deep well.*
>
> *Either the well was very deep, or she fell very slowly, for she had plenty of time as she went down to look about her, and to wonder what was going to happen next*. (p. 6)

Comment: It is salutary to ask ourselves how much time we have to wonder what is going to happen next. At what point do we have to bite the bullet and act? To some extent the world of music education in its broadest sense might be represented as one in which inaction has featured too strongly.

> [White Rabbit] *"Oh! the Duchess, the Duchess! Oh! Won't she be savage if I've kept her waiting!"* (p. 13)

Comment: This is where policy comes in: there are times, it seems to me, when we reach a point where we need policy in order to progress, in order to get to the next stage, or simply in order to facilitate community living. And like the Duchess we can no longer keep our community waiting. This is not, I stress, policy set in stone. At the same time, I'm aware that policy can follow practice and reflect it rather than shape it.

> *They were indeed a queer-looking party that assembled on the bank – the birds with draggled feathers, the animals with their fur clinging close to them, and all dripping wet, cross, and uncomfortable.*
>
> *The first question of course was, how to get dry again: they had a consultation about this, and after a few minutes it seemed quite natural to Alice to find herself talking familiarly with them, as if she had known them all her life. Indeed, she had quite a long argument with Lory, who at last turned sulky, and would only say, 'I am older than you, and must know better'; and this Alice*

would not allow without knowing how old it was. (pp. 20-21)

Comment: I would like to think that gone are the days in music education in its broadest sense and in each of our communities when wisdom is seen *only* to be the prerogative of the elderly. In my early career this was certainly the case in my own country. Happily, things have changed. But I even recall a time in ISME when this was the case!

> *"Speak English!" said the Eaglet. "I don't know the meaning of half those long words, and, what's more, I don't believe you do either."* (p. 22)

Comment: I recall a number of ISME Annual General Meetings when everyone was told that the only way to do 'it' was the way in which English speakers do it. People spoke in an English that went over the head of many people who were not first language speakers. I still remember the angst and confusion on the part of those who came from 'foreign' cultures! I'm so pleased that things are changing.

> *[The Dodo proposed that they have a 'Caucus-race.'] "What <u>is</u> a Caucus-race?" said Alice, not that she much wanted to know . . .*
>
> *"Why"' said the Dodo, "the best way to explain it is to do it."* (p. 22)

Comment: Isn't it true that so much has been done in music education by way of explanation without just *doing* it! I'm reminded of Eliza's words in the musical *My Fair Lady*: 'Words, words, words, I'm so sick of words, don't talk of love, show me!'

> *First it [the Dodo] marked out a race-course, in a sort of circle ("the exact shape doesn't matter" it said), and then all the party were placed along the course, here and there. There was no 'One, two, three, and away,' but they began running when they liked, and left off when they liked, so that it was not easy to know when the race was over. However, when they had been running half an hour or so, and were quite dry again, the Dodo suddenly called out "The race is over!" And they all crowded round it, panting, and asking, "But who has won?"*
>
> *This question the Dodo could not answer without a great deal of thought, and it sat for a long time with one finger pressed upon its forehead . . . while the rest waited in silence. At last the Dodo said, "<u>Everybody</u> has won, and all must have prizes."* (p. 23)

Comment: This, it seems to me, underscores one of the features of community music as I know it: it might be argued that the exact shape of the course doesn't necessarily matter, or is not always of primary concern. I often lament the fact that in traditional music education we are hell-bent on designing the course and then making the clients fit, rather than the other way round.

Another feature of community music activities as I know them is that people can run when they like and stop when they like. How nice! Far better, it seems to me, from school music education when we tend to stress the sequential and uninterrupted race above everything else!

Again, as I understand community music, the concept of 'who has won?' is not the issue. This, it seems to me, is where traditional music education often falls on its face (or keys, or valves, or strings . . .). In community music, everyone can win – this concept does not generally apply in school or college music education. What a pity!

Maybe, just maybe, the notion of no-one winning (or, at least, no-one losing) should be enshrined more often in policy!

> *"But who is to give the prizes?" quite a chorus of voices asked."*

Comment: Alas, I sometimes find in music and the arts generally that more attention is given to the person giving the prizes than to the recipient. Sponsorship is partly to blame for this.

> *"I wish I had our Dinah here, I know I do!" said Alice aloud, addressing nobody in particular. . . .*
>
> *"And who is Dinah, if I might venture to ask the question?" said Lory.*
>
> *Alice replied eagerly, for she was always ready to talk about her pet: "Dinah's our cat. And she's such a capital one for catching mice, you can't think! And oh, I wish you could see her after the birds! Why, she'll eat a little bird as soon as look at it!"*
>
> *This speech caused a remarkable sensation among the party. Some of the birds hurried off at once: one old Magpie began wrapping itself up very carefully, remarking, "I really must be getting home; the night-air doesn't suit my throat!" and a Canary [you see: Alice in Wonderland is even relevant to the Canary Islands!] called out in a trembling voice to its children, "come away, my dears! It's high time you were all in bed." On various pretexts they all moved off, and Alice was soon left alone.*
>
> *"I wish I hadn't mentioned Dinah!" she said to herself in a melancholy tone. "Nobody seems to like her, down here, and I'm sure she's the best cat in the world!"* (pp. 26-27)

Comment: Do we need to be reminded about the importance of tact and diplomacy? Especially in ISME when we're dealing with people from so many different cultures and perspectives on music, music education and community. How easy it is to scare people off. Historically, ISME has not embraced all cultures and nations uniformly and made them feel welcome in what I have often heard referred to as the 'ISME family'.

> *"It was much pleasanter at home," thought poor Alice, "when one wasn't always growing larger and smaller, and being ordered about by mice and rabbits. I almost wish I hadn't gone down that rabbit-hole – and yet – and yet – it's rather curious, you know, this sort of life! I do wonder what <u>can</u> have happened to me! When I used to read fairy-tales, I fancied that kind of thing never happened, and now here I am in the middle of one!"* (p. 30)

Comment: This, it seems to me is one of the positives of ISME: the fact that people from so many countries do go down that rabbit hole and gain another view on the music world. Through ISME we have the opportunity of both growing smaller and larger at the same time.

> *A large rose-tree stood near the entrance of the garden: the roses growing on it were white, but there were three gardeners at it, busily painting them red. Alice thought this a very curious thing . . .*
>
> *"Would you tell me," said Alice, a little timidly, "why you are painting those roses?"*
>
> *. . . "Why, the fact is, you see, Miss, this here ought to have been a red rose-tree, and we put a white one in by mistake; and if the Queen was to find it out, we should all have our heads cut off, you know."* (p. 69)

Comment: How many times do we continue with absurd practices or policies without simply stopping and acknowledging that we have got it wrong? Even music educators and community music practitioners are allowed to get it wrong!

> *[Commenting on a game of Croquet] "I don't think they play at all fairly," Alice began, in rather a complaining tone . . . "and they don't seem to have any rules in particular; at least, if there are, nobody attends to them – and you've no idea how confusing it is . . ."* (pp. 74-75)

Comment: As I've already hinted, although I believe that rules are made to be broken, I'm certainly not arguing for a complete absence of rules – or of policy! And, as Alice said, they can save a great deal of confusion.

> *They had not gone far before they saw the Mock Turtle in the distance, sitting sad and lonely . . . Alice could hear him sighing as if his heart would break. She pitied him deeply. "What is his sorrow?" she asked the Gryphon . . . "This here young lady,' said the Gryphon, 'she wants for to know your history, she do."*
>
> *"I'll tell it her," said the Mock Turtle in a deep, hollow tone: "sit down, both of you, and don't speak a word till I've finished."*
>
> *"Once," said the Mock Turtle at last, with a deep sigh, "I was a real Turtle." . . .*
>
> *"When we were little" the Mock Turtle went on . . . "we went to school in the sea. The master was an old Turtle – we used to call him Tortoise:"*
>
> *"Why did you call him Tortoise, if he wasn't one?" Alice asked.*
>
> *"We called him Tortoise because he taught us," said the Mock Turtle angrily: "really you are very dull!" . . .*

"We had the best of educations – in fact, we went to school every day"

"I've been to a day-school, too," said Alice: "you needn't be so proud as all that."

"With extras?" asked the Mock Turtle a little anxiously.

"Yes," said Alice, "we learned French and music."

"And washing?" said the Mock Turtle.

"Certainly not!" said Alice indignantly.

"Ah! Then yours wasn't a really good school," said the Mock Turtle … "Now at ours they had at the end of the bill, 'French, music and washing – extra."

"You couldn't have wanted it much," said Alice; "living at the bottom of the sea."

"I couldn't afford to learn it," said the Mock turtle with a sigh. "I only took the regular course."

Comment: This reminds me that in some countries even today, music and the other arts are still an add-on extra. (Parenthetically, I sometimes come across school students on public transport in Australia and it makes me wish that washing was included as an essential part of the curriculum!)

But I also find the notion of a Mock Turtle interesting. It seems to me that a great deal of what we teach in school is 'mock' – that is, it's not the real thing. It's a substitute for the real thing. And often a poor substitute at that. There's a sense, I believe, in which we sometimes even teach mock music.

At this point I took a break from writing this paper and from re-reading my copy of Alice in Wonderland to check my incoming email messages. I received the following spam from a writer quite unknown to me:

Government don't want to sell Underground CDs!
Check your spouse and staff
Investigate your own credit history
Hacking someone's PC!
Get a new passport!
Disappear in your city!

Normally I trash such things immediately. But for some reason I began pondering the last item in the list: Disappear in your city. It seems to me that this comes close to what I want to hold on to fervently as a human being: our need, our innate need some would say, to form communities. (I must confess that I have pondered notions of community and reasons for establishing communities since first reading in my undergraduate days the seminal works written hundreds of years ago by Thomas

Hobbes and John Locke.) Why I thought, upon reading this email, would I want to disappear in my city? Why would I want to hide in my community? What does this say about one's sense of 'community' if one would want to hide from it? Of course I acknowledge that some might find their community too big. But to want to disappear in it is quite another matter.

I'm attracted to the notion of overlapping communities. At the same time it seems to me that this notion might present some problems for those who want to develop policies. But should it? I think not! Unless, of course, you subscribe to the 'written in stone' concept of policy. Lest I be misunderstood, let me stress again that I acknowledge the importance of us forming policies. I am merely arguing that the policies should come from the grass roots levels – from our communities. It is the size of the communities that I sometimes have problems with. And it is the external impositions on communities in the form of policies or rules that I have problems with.

I wish for example that my Australian Prime Minister had asked my community before he committed Australian troops to war in Iraq! He didn't even ask the Australian community, let along my sub-community within the broader Australian community He took upon himself a collective community wisdom and joined forces with George Bush and Tony Blair who had, it seems to me, gone through a similar process.

It concerns me when Presidents and Prime Ministers speak on behalf of their communities on matters such as this without proper consultation with the very communities that they claim to represent. Call me naïve, but I would like to propose a policy that forbids Presidents and Prime Ministers from speaking unilaterally on behalf of entire communities when it comes to declaring war. It concerns me even more when they speak and act on behalf of global communities as has happened with the invasion of Iraq. Yes, notions of community are basic to societal living. I lament the fact that such notions are not better understood by politicians.

They would do well, it seems to me, to ask questions that I am certain the Community Music Commission has asked itself over many years: Who is our community? Or who are our communities? And to what extent can we speak on behalf of our communities? And to what extent can we represent our communities? And what are the needs of our communities? This brings me back to Thomas Armstrong's new concept of being Existence Smart (that is, locating ourselves with respect to the ultimate issues of life). For it seems to me that questions relating to the ultimate issues of life must be based on a sense of the individual living in a community, living in a series of overlapping communities, and living in a sub-community (or sub-communities). To put it differently:

> What constitutes membership of a community?
> How do we join a community?
> By what process do we belong to a community? (And what does belonging mean?)
> Can we drop in and out of communities?
> And so on.

Let us adopt a philosophy that says it's OK to have communities that disagree – as

long as they disagree harmoniously. But let's not fall into the trap of thinking that if they disagree we should wage war on them.

Let us preserve our collective, multifarious and overlapping communities. And let us develop appropriate policies to guide us. Let us fight against the monopolists who, instead, want to impose their global sense of community on us through the mass media.

There's something nice about the individual identity of our communities.

It's within this framework that community music is relevant for me. And it's within this framework that policy is relevant for me. And it's within this framework that issues relating to the mass media are relevant to me. Let us have a say in policy affecting music and our mass media! And may our respective communities have a say in their own needs – musical and otherwise!

Long may there be rabbit holes that the Alice in each of us can explore, where belief can be momentarily suspended, where policies are designed to empower (and if not their absurdity is overwhelmingly transparent and treated appropriately), where the mass media works with and for the community, and where new communities can be explored freely.

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On the Implementation and Achievements of the Learning Program for the Koto, a Japanese Traditional Musical Instrument in In-service Training

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Abstract
In Japan, teaching Japanese musical instruments in junior high schools became mandatory in 2002. Because of this change, it also became necessary to retrain the incumbent teachers to learn these instruments including the playing skills.

This study aims to create a learning program focusing on the koto's training, examine what kind of achievement we can see by implementing the program, and use the achievement in the future incumbent education and learning plans for these incumbent teachers that learned only western music.

As a result of examining the learning achievements, the followings became clear:

1. By clearly showing procedures of techniques and important points and the learning objectives and itemizing them, we increased learning motivation and self-initiative and implemented effective learning in a short period of time.
2. It became clear that the learners deepened their understanding of features of Japanese music culture, realized the good points and characteristics of each koto technique, appreciated music more deeply, and acquired koto techniques.
3. It became clear that through creating activities, a variety of koto techniques exerted an effect on image expression in music.

Purpose and Background of the study

Today, most Japanese people, even though they are Japanese, only have opportunities of listening to Japanese traditional music and musical instruments on special occasions such as the New Year's Day. This also holds true with music teachers, because of this, teaching Japanese musical instruments in junior high schools became mandatory in 2002. As a result of this change, it also became necessary to retrain the incumbent teachers to learn about these instruments including the playing skills. Today when education for international understanding is necessary, it is indispensable for Japanese people not only to understand and accept other peoples' cultures but also to learn and understand Japan's own culture. As music carries with it "physical activities" that belong to non-verbal communication, it should be understood, acquired, and conceptionalized through experience.

Under previous teacher training programs in Japan, most teachers do not have experience in playing Japanese traditional musical instruments. Consequently, it is necessary for teachers to gain an understanding of the music playing methods, and cultural features through their own experience. Through this learning process, the incumbent teachers acquire important pedagogical knowledge that enables them to judge their own students when teaching them how to play Japanese traditional musical instruments.

This study aims to create a learning program focusing on the koto's training, examine what kind of achievement we can see by implementing the program, and use the achievement in the future education and learning plans for these incumbent teachers that learned only western music. Because we do not aim to foster professional players, we do not make a complete acquisition of playing skills our final objective. Of course, a high-level of acquisition of playing skill is desirable, but it is more important to understand the koto's features and charm, and to utilize the koto in music education as a part of general education. In making a koto learning program for the incumbent teachers, the important things to remember are:

1. Acquiring playing skills of the koto
2. Appreciating Japanese music culture through learning the koto

It is necessary to verify, as a result of learning, to what extent the teachers have acquired playing skills and appreciate the features of Japanese music culture.

Review of the related literature

1. Features of Japanese Music Culture

In relation to Japanese music culture, Kitsukawa (1975) indicates five features influenced by Confucius' ideas to cherish manner and music, Buddhist ideas, and Japanese ideas of nature: love of monophony, love of lingering sound, love of noise, love of songs, and respect for timbre. Starting with three traditional elements of music (rhythm, melody, and harmony), Motegi (1995a) proposes four perspectives in order to understand precise features of Japanese music: 1. interval and scale; 2. tempo and meter; 3. recognition of collective sound such as harmony; and 4. relationship between composition method of music works and other arts. Moreover, these elements are divided into 19 items and summarized.

Features of Japanese music extracted by these characteristics and experienced through the koto are techniques accompanied by changes of a variety of timbres such as the changes of lingering sounds, delicate interval changes, and noise effect.

2. About the learning methods of Japanese traditional music
The following three items are a summary of the learning methods of Japanese traditional music.

1. An acquisition method where teachers listen to koto playing and imitate it. In other words, it is "a comprehensive learning" emphasizing on intuition.
2. Put emphasis on learners' independent-minded learning attitudes represented by the term "steel."
3. Accept wholeheartedly the master's model and acquire the technique. However, once they study the model enough, some people of skill refrain from using the model and demonstrate their own individual features of play.

Because there is fundamental difference between places where Japanese traditional music is taught and school education takes place in terms of hours and periods that can be devoted to learning, the number of learners and learning motivation makes it seem difficult to apply these methods as they are. This also holds true with the training of the incumbent teachers. In order to learn in a limited amount of time, it is best to adopt Miyagi's (1936) divisive teaching method that "teaches part by part and let the learners recognize the whole later," and implement intended learning in a short period of time.

There are many studies about teaching methods of Japanese musical instruments and Japanese traditional music when training teachers, but there are no studies about the learning conditions of each technique on beginners of koto learning and appreciation of timbre of each technique.

Method

1. About the learning program of the koto
We established the contents of the koto learning program based on five perspectives of teaching methods of Japanese music by Motegi (1991) and teaching implementation results of my students who majored in training to become music teachers until last year, and in consideration of the features of Japanese sound and teaching how to play the koto as a part of general education and not to train professional koto players. Three major elements include:

1. Learning within the limited amount of time;
2. Understanding features and the charm of Japanese music culture, and transmit them to students from experience;
3. Acquiring the playing skills of the koto.

Considering these factors, teachers will learn the following techniques: "tsukiiro" (thrust), "hikiiro" (pull), "ato-oshi" (after push string), and "oshi-hanashi" (push after release) as techniques accompanied with changes of interval and lingering sound, "kaki-tsume," "wari-tsume," and "sukui-tsume" (scoop string by finger pick) as specific koto techniques that western music instruments do not have, "nagashi-tsume," and "hikiren" as glissando-style techniques, "suri-tsume," "waren," "chirashi-zume," and "uraren" as noise-sound effect techniques.

As shown in Table 1, it is a four-day, six-hours-a-day short learning program. In this program, teachers will learn a variety of techniques including the basic technique by playing "Sakura-sakura" 1-8, the first division of "Rokudan," easy pieces, and

through composition of koto music.

There are two features in this program. First, by playing “Sakura-sakura” arranged by incorporating various techniques, the teachers can experience almost all the techniques. Second, this program has composition activities because we believe that it is beneficial to rearrange learned techniques by themselves and play the music in order to digest the techniques they experience and acquire them as their own techniques.

In addition, in each learning stage of each technique, we consciously try to explain procedure, things to keep in mind when playing the koto, and their features so that the teachers can grasp them. For example, as for “tsukiirothrust,” we made the following explanation: “Please make a hard push at once as if you thrust something just as the name of technique indicates. As for interval, please raise semi-tone.” Moreover, in each stage of learning, we watch a model technique and technique in reference to a video.

Table 1: Koto Learning Program

Day	Learning contents	Techniques to learn
1	・How to treat the koto ・ Learning a variety of techniques including the basic techniques by playing “Sakura-sakura” 1～8 ・ Watch “Two variations: Sakura-sakura” composed by Sawai,T.	Basic technique using the thumbs Right-hand technique: Awase-tsume, Kaki-tsume, Wari-tsume, Sukui-tsume, Nagashi-tsume, Hikiren, Suri-tsume, Waren, Chirashi-zume, Uraren, Pizzicato, Left-hand technique: Oshite, Tsukiiro, Hikiiro, Ato-oshi, Oshi-hanashi,
2	・ Review of “Sakura-sakura” by various techniques ・ Composition of introduction of “Sakura-sakura” ・ Practice and watch the first division of “Rokudan” ・ Introduction of pentatonic scale other than hira-jyoushi ・ Practice pieces of koto duo: “Akatonbo” and “Kojo no Tsuki”	Same as above
3	・ Review of the previous two-day lessons ・ Composition of improvisational pentatonic scale melodies by the koto ・ Composition of melodies for ostinato accompaniment	Same as above

	・ Composition of images of wind, wave, and the sound of insects by the koto ・ Watch program and descriptive works: “Seoto,” “Haru no Umi,” and “Mushi no Koe”	
4	・ Review of the previous three-day lessons ・ Composition of “Back music of story” by talking and music	Same as above

2. Subjects to be examined on contents methods

Examinations of seven incumbent teachers for this study took place twice, on the first and last days of the learning in the summer of 2003. There were two purposes of this experimental implementation. First, we examined the contents of the degree of learning of each koto technique. Second, relating features of each koto technique with features of Japanese music culture based on their sound sensitivity (for example, sensitivity to appreciate sound other than musical tone as music), we try to let the teachers understand and appreciate koto techniques.

As for the contents of the degree of learning of each koto technique, we itemized the procedure and important points of each technique, gave explanations to the learners by focusing on these points, let the learners learn by paying attention to these points, and let the learners make self-evaluations. We believed that the learners would acquire accurate techniques in a short period of time by letting them make self-evaluations and making clear the consciousness toward the accurate techniques.

As for the second factor, we itemized features of each technique, made a list of questions, explained our intention throughout their learning process, and let the learners deepen their understanding. We believed that we could let the learners concentrate their consciousness on sound changes of each technique by letting them make self-evaluations.

The items under examination were made in reference to a variety of koto guidebooks. For example, as for the acquisition of the "tsukiiro" (thrust) technique, we made three items: "Whether you can release pressure by pushing as if you are thrusting immediately after playing the string," "whether you prepare for pushing the string by touching it," and "whether the depth and interval of the push of the string is accurate." As for appreciation of "tsukiiro" (thrust), the brief moment of change in the interval and the lingering sound were features of Japanese music. This is unlike "ato-oshi" (after push string), it had sharpness and strength of accent. Consequently, two items were made: "Whether you can appreciate changes of the interval and lingering sound," and "whether the accent figured prominently."

With these examination items of each technique, we requested the learners to evaluate themselves in a five-level rating system, and asked them to write the reasons of their evaluation and comments. Moreover, in the second examination, we asked the learners to write freely about “features of Japanese music in your mind” and “comments after you finish the learning.”

Results

As a result of examining the learning achievements, the followings became clear:

1. In the first experimental implementation, the learners clearly understood the purpose for acquiring techniques and consciously tried to acquire these techniques because we showed the learners procedures of techniques and important points in writing. Moreover, by letting them make self-evaluations, they tried hard to acquire accurate techniques in a short period of time. They understood and acquired almost all the techniques.
2. In the second experimental implementation, the learners not only acquired techniques but also appreciated tastes of the sound effects of each technique produced, and deepened their learning through realizing features of Japanese music culture by actually playing the koto. In other words, it became clear that the learners deepened their understanding of features of Japanese music culture, realized the good points and characteristics of each koto technique, appreciated music more deeply, and acquired koto techniques.
3. It became clear that through creating activities, a variety of koto techniques exerted an effect on image expression in music.
4. Both experimental implementations shared the following:
    i. By clearly showing the learning objectives and itemizing them, we increased learning motivation and self-initiative, and implemented effective learning in a short period of time.
    ii. It became clear that acquisition of each technique tended to commensurate with an appreciation of timbre. In other words, when the learners do not acquire enough technique, their rate of appreciation of sound of their own playing and timbre may decrease in some cases.

From now on, in order to improve the learning process, we should have more ample time for learning. We would like to improve the learning by paying attention to "shouga" (a method of explaining how to play each musical instrument in words) and "model," a set play pattern and their connecting point with Japanese traditional culture and arts other than music.

Discussion

In order to examine what kind of achievement these two experimental implementations made, we made the following three examinations:

1. Examination of the relationship between the acquisition of techniques and appreciation
2. Examination of the learners' creative works, reasons and comments of their self-evaluation, their appreciation extracted from their free comments about "features of Japanese music in your mind"
3. Examination of the effects of this learning program extracted from "comments after you finish the learning."

1. Examination of the relationship between acquisition of techniques and appreciation

As for the examination of acquisition of each technique, we wanted the learners to understand the accurate way of playing the koto with each technique. Consequently, we showed procedures on the way of playing the koto with each technique and established a minute list of questions that the learners should understand. Some techniques have as few as two questions and others have as many as seven questions. As shown in Table 2, because it was difficult to acquire all the techniques

perfectly in a short period of time, we believe that the average point of each technique was a little below 4.0. However, when we observed the learners' performances, they were not at professional levels, but they acquired the basic "form" of each technique.

Table 2: The average of accumulated self-evaluation in a five-level rating system of acquisition of each technique appreciation. Object persons: Seven

Name of techniques		acquisition of techniques, first time	acquisition of techniques, last time	appreciation first time	appreciation last time
specific koto techniques	kaki-tsume wari-tsume	2.46	3.22	2.61	3.37
	sukui-tsume	2.85	3.35	2.61	3.32
glissando-style techniques	nagashi-tsume hikiren	2.71	3.42	2.78	3.42
noise-sound effect techniques	"uraren	2.31	2.99	3.42	3.84
	waren	2.85	3.57	4.14	4.14
	suri-tsume	2.42	3.28	3.21	4.07
	chirashi-zume	2.14	3.21	3.71	4.0
techniques accompanied with changes of interval and lingering sound	Tsukiiro	3.04	3.14	3.49	3.71
	Atooshi	2.95	3.18	3.71	3.85
	Hikiiro	2.21	2.67	2.42	3.07

As for "uraren" and "hikiiro" (pull) that did not reach 3.0 on the average, they did not acquire "form" enough. This was because the acquisition of these techniques was difficult. Acquisition of "uraren" was difficult because it was a combination of three fine techniques, and the learners had to master each technique separately and combine these three techniques in a smooth manner. Acquisition of "hikiiro" (pull) was also difficult. Because the learners pulled strings to lower intervals, their fingers slipped on the strings and they could not easily grasp the technique of pulling the strings smoothly. As for the relationship between acquisition and appreciation, besides "sukui-tsume" (scoop string by finger pick) that showed somewhat lower points in appreciation, the appreciation always showed higher points.

There are two reasons for this result. First, the learners had many experiences with each technique through playing the arrangement of "Sakura-sakura" that incorporated various techniques and they also experienced creative activities, paying appropriate attention to each technique and implemented activities by appreciating even minute changes.

Second, it was because they appreciated a new charm (fine interval, lingering sound, and changes of timbre) that their well-known western musical instruments did not have. A summary of evaluation reasons of each technique in Table 3 also indicates this minute change. For example, in the case of tsukiiro thrust, it was clear that the learners recognized the changes of sound image by the difference of strength of pushing the string, interval, and the speed of thrusting the string. The same thing holds true with ato-oshi (after push string). Considering the reason of hikiiro (pull)

from this perspective, because there are many reasons concerning how to pull the string, we understand that the learners did not reach the stage of appreciating the sound they played.

Table 3: Main reasons of the learners' self-evaluation

Tsukiiro (thrust)		Ato-oshi (after push string)		Hikiiro (pull)	
Item	N	Item	N	Item	N
Strength of pushing the string and interval	5	Timing of push	1	Strength of pull	0
Speed of thrust	1	Speed of push	1	Speed of pull	1
Interval of push	0	Interval of push	1	Interval of lowering	0
Lingering sound	0	Lingering sound	1	Lingering sound	0
Image	1	Image	1	Method of pull	6
Others	1	Others	3	Others	1

2. Examination of appreciation

In order to examine to what extent these teachers appreciated each technique as their own; I checked how many techniques other than the basic technique they used in their composition of an introduction of "Sakura-sakura." As Table 4 indicates, some people used as few as three and others used as many as eight techniques. These findings demonstrate that even though they composed introductions as early as the second day of learning, they already digested a variety of techniques that they had learned on the previous day. In this composition lesson, they tried to express countenance of scenery with blooming cherry blossoms. In consideration of this factor, technique numbers 4, 6, 7, and 8 were used to express the wind. In addition, technique numbers 3 and 9 were used to express the fluttering of flower petals of the cherry blossoms. In this way, it became clear that the koto's various techniques were quite effective in expressing descriptive images. In particular, the expression of wind was used in classical koto song, "Akikaze no Kyoku." This fact showed that people could feel the same feelings regardless of the times.

Table 4: A list of techniques that the learners used in their introductions of "Sakura-sakura" (Techniques other than the basic technique)

Comp-oser's name	Technique number (Note : Reference)														Elements other than techniques	The number of techniques used
	1	2	3	4	5	6	7	8	9	10	11	12	13	Other		
A	O	O	O	O					O							5
B		O	O	O	O	O	O	O	O							8
I				O	O			O	O					Gliss.	Pause, lingering sound, Tempo change	5
K				O					O					Vib-rato		3

N	O				O			O	O						Tempo & volume change	4
O				O				O	O					Tre-moro		4
T	O	O	O	O			O		O					Tre-moro		7
Total	3	3	3	6	3	1	2	4	7							

Notes:
1→Awase-tsume, 2→Kaki-tsume Wari-tsume, 3→Sukui-tsume, 4→Nagashi-tsume Hikiren,
5→Uraren, 6→Waren, 7→Suri-tsume, 8→Chirashi-tsume, 9→pizzicato, 10→Oshite, 11→Tsukiiro, 12→Atooshi, 13→Hikiiro,

Through this four-day learning, major features of Japanese sound that the learners could feel where the followings:

1. A musical instrument that can express the delicacy of nature;
2. Features of Japanese sound were “taste and flavor;”
3. Japanese music expresses the beauty of nature;
4. Minute sound changes and lingering sound;
5. Ambivalent sound and rhythm and irregularity;
6. Sound that harmonizes with natural sounds and fits in it;
7. Nature, human beings, and music combined together to create space.

Because it became clear that these features conform to a variety of features of Japanese sound demonstrated in previous works, I understood that they appreciated the features of Japanese sound.

When I examined the evaluation of appreciation in the five-level rating system, they made high marks in their appreciation of the technique of noise effects. This is because this technique touched the Japanese hidden sensitivity of appreciating noise as music and the learners recognized its charm. In addition, they also made high marks in their appreciation of “uraren,” a technique that their acquisition showed low on. As for this technique, I asked two itemized questions: “About the noise effect of the back of the claw” and “whether the learners felt something flowing.” Consequently, even though they did not acquire technique perfectly, they appreciated enough features of the technique.

Nagashi-tsume and hikiren are not difficult techniques, but they resemble the glissando of western music. Their difference lies in feeling of the interval that accompanies the accent of sound. Because I put this factor in one of the itemized questions, the learners had difficulty in appreciating the changes of this feeling and their appreciation rate did not grow as much as I expected.

The difference of appreciation between “tsukiiro” (thrust) and “ato-oshi” (after push string) appears in the question: “Did the learners listen to accents prominently?” Because changes of the interval in “tsukiiro” (thrust) took place in a moment and it required sharpness, I established an itemized question if the learners were aware of this sharp accent. However, because it was difficult for the learners to feel this momentous change, “tsukiiro” (thrust) marked lower in appreciation.

3. Examination of the achievement of this learning program resulted from the

“comments after you finish the learning.”
From the comments about the learning as a whole, what the learners felt were the koto’s charms are the followings:

1. The koto’s charm that a variety of techniques exist;
2. Comfortable with pentatonic scale; and
3. Directly feel lingering sound and pause

Moreover, what the learners directly felt through learning materials of this study are the following:

1. Recognizing the possibility of the koto’s power of expression;
2. Experience of a variety of techniques by using fully the right and left hands to play the koto;
3. Because composition was included, the learners were able to recognize and enjoy the koto as another musical instrument just like a western musical instrument;
4. The learners recognized in the four-day learning that the koto was interesting and had a variety of possibilities.

Because of these factors, it became clear that the learners appreciated the purpose of this learning program and this program was effective for learning the koto.

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The Policy and Interrelationship of the Supporting Organizations in Music Composition in Hong Kong

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Abstract

Music composition in Hong Kong is mainly supported by two organizations. One is the Composer and Authors Society of Hong Kong Ltd (CASH) and the other is its subsidiary-Hong Kong Composers' Guild (HKCG). CASH is established in 1977 to protect music copyright of its members and members of its overseas affiliated societies. This agency conducted performing royalty collections. Hong Kong Composers' Guild is organized by a group of local composers from different academic institutions in Hong Kong. It is to promote local composer's work and organizing music conferences, competitions and festivals in Hong Kong.

The opportunities of Hong Kong composers are mostly from commissions, publications, recordings and performances. In 2002, 19 Hong Kong composers received commissions' sponsorship from CASH. This paper will investigate how composers publicize their own work from the support of different art and music organization, for example, Hong Kong Arts Development Council, Hong Kong Education and Manpower Bureau, Hong Kong Cultural and Leisure Department, and the university music program funded by University Grant Council.

For this paper, I am only considering contemporary music composition by local composers. Songwriting and arranging of popular music for the music industry is not included in the scope of this discussion.

In this paper, the scope of study includes the discussion of the cultural policy of Hong Kong Arts Development Council (HKADC), the recent music curriculum implemented by Education and Manpower Bureau (EMB), the significant role of the Composers and Authors Society of Hong Kong Ltd. (CASH), and the music composition programs offered by tertiary institutions. The interrelationships between these supporting organizations in music composition in Hong Kong will be discussed. A flow chart about the composition environment will be illustrated with explanation. The source of funding on composition is discussed throughout the paper in different organizations in Hong Kong.

The cultural policy of Hong Kong Arts Development Council (HKADC)

The past few years have seen some great changes in local cultural and arts development in Hong Kong. No overall cultural policy was in place under the former British administration. In 1997, Mr. Tung Chee-hwa, Chief Executive of the Hong Kong Special Administrative Region, mapped out in his first Policy Address a blueprint for the implementation of cultural policy and organizational restructuring. Starting from the year 2000, the Culture and Heritage Commission, the Home Affairs Bureau, the Leisure and Cultural Services Department (LCSD) and the Hong Kong Arts Development Council (HKADC) have formed a new administration structure to promote culture and the arts. Mr. Tung laid down the goal of transforming Hong Kong into a cultural metropolis, an idea of combining cultural development, civil education and tourism. All these measures have heightened the community's support and awareness for culture and the arts.

5-year plan

The 5-year strategic plan was launched in 2000 as 'Creative Hong Kong'. It aims at four developmental strategies: a) developing the social functions of the arts; b) expanding the market for the arts and building audience participation; c) promoting life arts education for all; d) enhancing the artistic level and social status of artists.

Cooperation with arts education

With culture, arts and creativity constituting part of the art development proposal, the education reform in 1999 solicited comprehensive public feedback. Arts education was incorporated in the eight Key Learning Areas in the compulsory curriculum: the role of arts education in our school curriculum was thus formally recognized for the first time.

Setting up a music committee

The Music Committee has assessed the art form as follows. To popularize music production and appreciation, the committee supports different music promotional activities through various kinds of subsidies, and conducts studies on how to increase audience number and their level of appreciation. To promote artistic excellence, the committee supports the development of promising artists, and increases opportunities for cultural exchange and raises the international cultural image of Hong Kong through international music festivals such as the International Society of Contemporary Music (ISCM) 2002 World Music Days Hong Kong. In terms of infrastructure, the committee set up a music resource centre devoted to promotion of musicians, music organizations and musical works from Hong Kong. To promote and advocate participations in music activities, the committee strengthens support to the industry through partnership schemes.

Proactive Projects

The proactive projects that involve the composition in Hong Kong are as follows: The ISCM World Music Days and the Chinese Composers Festival. Both of them facilitate exchange between Chinese composers and musicians with international composer and scholars in a cultural exchange event. The other proactive project that might involve Hong Kong composers is Summer Music Festival. It will start in 2004. It seems that the new HKADC policy can definitely sponsor and support the composition event in a proactive way. The HKADC has a strong relationship and plays an important role with the Education and Manpower Bureau (EMB) – the equivalent of Education Department and the Composers and Authors Society of Hong Kong Ltd. (CASH).

The Composers and Authors Society of Hong Kong Ltd. (CASH)

In 1946, the Performing Rights Society (PRS) of the United Kingdom set up an agency in Hong Kong to protect music copyright of its members and members of its overseas affiliated societies. This agency conducted collections of performing royalty. CASH was incorporated in Hong Kong on 23 September 1977 under the Companies Ordinance, being a Company limited by guarantee and not having a share capital.

According to the constitution, the objectives of the society include:

- administration and enforcement of collectively the rights of composers and authors of musical works subsisting under the copyright law of Hong Kong SAR. CASH at present controls the copyright of over 1 million musical works of local members and members from more than 60 overseas affiliated Societies. All license fees after deduction of its administrative costs (around 20% in 2000) will be distributed to local members and overseas affiliated societies.
- Protecting and administration of the rights for members in more than 130 countries/territories throughout the world by means of reciprocal representation agreements with overseas societies.
- Educating the public on copyright issues, reinforce the public's respect towards composers and authors and ensure that their creative efforts are properly remunerated.
- Promoting and sponsoring musical activities, encouraging local composition and award music scholarships to improve the local standard of music.

According to the organization's website (www.cash.org.hk), the functions of the society are as follows:

- Administration of performing, broadcasting, cable transmission and reproduction rights in the world repertoire of musical works vested by its Members and overseas affiliated Societies through licensing.
- Distribution of royalties collected to local Members and overseas affiliated Societies.
- Administration of the CASH Music Fund which aims at promoting a higher standard of music composition, sponsoring local musical activities and developing songwriting talents.
- Assistance to overseas Societies in the region, e.g. training.
- Advisory services to Members and music users regarding copyright matters.
- Liaison with relevant government departments and make recommendations on matters relating to copyright legislation and its implementations.

Policy for funding composition
In 2002, the CASH Music Fund had a total sum of HK$2,478,000 for sponsoring and promoting composing activities in Hong Kong. The distribution considerations were mainly in four main categories: Concert and performance sponsorship, competition sponsorship, Commission sponsorship and music scholarship.

a) Concert and performance Sponsorship: ***ISCM World Music Days 2002 Hong Kong***, an international contemporary music festival held in Hong Kong (for the second time since 1988) from 11–19 October 2002. The nine-day Festival featured a total of 23 orchestral, chamber, solo and multi-media concerts, a sound installation exhibition and three radio concerts. Over 100 contemporary works were performed by various local and overseas artists.

b) Competition Sponsorship: ***The 14th CASH Song Writers Quest***, a pop songwriting contest organized by CASH and co-organized by Hong Kong Television Broadcast (HKTVB), Commercial Radio 2, the Music Copyright Intermediary Society of Chinese Taipei (MÜST) and East Radio Shanghai. The Final Concert was staged at TV City, Clearwater Bay on the December of 2003 and broadcast live on TVB Jade Channel and taped broadcast on Commercial Radio 2.

c) Competition sponsorship: ***The Schools Creative Music Showcase 2002/2003***, an annual event jointly presented by the Hong Kong Composers' Guild Ltd. and Education Department, aimed to provide students of primary and secondary schools with an opportunity to present their creative ideas on stage through musical performance. This multi-media project reflects a high degree of cooperation among students and offers valuable training in creativity not found in traditional classroom teaching. The Final Concert was held on the January of 2003 at the Hong Kong City Hall Concert Hall.

d) Commission sponsorship: 19 composer received commissions from CASH music fund as follows:

Commissioned by	Composer	Title of Work	Premiere	Venue	Genre
Ho Wing Tai	Dave Packer	Drifting Kite	13/04/02	Fringe Club	Jazz Ensemble
Tien Ma Chorus	Mui Kwong Chiu	情繫香江 (Passion within H.K)	26/05/02	HK City Hall Theatre	Choral work
New Art String Quartet	Vason Chung Clarence Mak Richard Tsang Chan Wing Wah	A Lament for Ying Wafting Colour Airstreams Spark	04/07/02 04/07/02 11/07/02 11/07/02	RTHK Studio 1	String Quartet
Hong Kong	Chen Ning	Do Mi Show	12/07/02	Hong Kong	Orchestral

Chinese Orchestra	Chi			Cultural Centre Concert Hall	work
Gloves Handbell & Millennium Youth Orchestra	Mui Kwong Chiu	The Sea Breeze Sketches	20/07/02	HK City Hall Concert Hall	Handbell Ensemble
Hong Kong Philharmonic Orchestra	Daniel Law	Tiendao	25/10/02	HK City Hall Concert Hall	Orchestral work
The Song Company	Chan Hing Yan	Six Hermits – Wander, My Soul, in Quietude! / Liquormania / The Memory is No More	26/10/02	Sydney Conservatorium of Music	Art Songs
Hong Kong Sinfonietta	Aenon Loo	Dissolving Grace	06/12/02	HK City Hall Concert Hall	Orchestral work
Hong Kong Philharmonic Orchestra	Law Wing Fai	Flowing Fancies	10/01/03	Yuen Long Theatre	Orchestral work
King's Harmonica Quintet	Chan Ming Chi Mui Kwong Chiu Clarence Mak Hui Cheung Wai	When the Clouds Rise Colour Clouds Chancing the Moon A Flow To Give Three Thoughts	13/01/03	HK City Hall Concert Hall	Harmonica Quintet
Hong Kong Guitar Orchestra	Hui Cheung Wai	Lady White Snake and Her Beloved	15/02/03	Tsuen Wan Town Hall	Guitar Ensemble
Hong Kong Sinfonietta	Aenon Loo	Quiet Waters	08/03/03	HK City Hall Concert Hall	Orchestral work
Hong Kong Sinfonietta	Victor Chan	When the Green Woods Laugh	27/03/03	HK City Hall Concert Hall	Orchestral work

An interesting phenomenon is found that 17 out of 18 commissions are *serious* music compositions, thus only one commission is in another genre- Dave Packer's jazz composition at the Fringe Club. Also, 17 out of 18 composers who received the commission are over 30 years old, thus only one composer- Aenon Loo is a Hong Kong Academy for Performing Arts (HKAPA) graduate under 30 years old. It seems that the direction leans towards the serious music and well-established composers

under this funding policy. Since the major source of the CASH music fund is from the music industry, we should consider the other genre as well, such as Jazz, World Music, Multi-Media composition or Chinese music. Also, as stated in the Cultural Policy from ADC, the music committee suggested that conducting large scale survey to gauge public is needed. The survey can map out the public preference and then decide follow-up actions, strategies and discuss with relevant organizations on collaboration in the future. To conclude, the next generation of composers and the next generation of forms and genres can certainly help building bridges between the arts and audience participation.

e) CASH music scholarship: The CASH music scholarship sponsored young music graduates to further their studies in music and composition. The CASH Music Scholarship for overseas studies 02-03, CASH composition Scholarship and CASH scholarships 2002 was awarded to music graduates in Hong Kong.

University program that offers composition as a major

In Hong Kong, there are three universities and one academy that offer composition in their undergraduate and postgraduate program as follows:

1. The Chinese University of Hong Kong offers composition as a major in the B.A., M.Mus. and D.Mus. programs.
2. The Hong Kong Baptist University offers composition as a major in B.A., M.A., M.Phil. and PhD programs.
3. The University of Hong Kong offers composition as a major in the B.A., M.Phil., and PhD programs.
4. The Hong Kong Academy for Performing Arts offers composition as a major at Diploma, Advanced Diploma, Professional Diploma and Bachelor of Music level.

As a matter of fact, Hong Kong secondary school students have a range of programs to choose to study composition in Hong Kong. All the above-mentioned composition programs have a strong emphasis on contemporary composition. If the student would like to study commercial music as his/her career, he or she would not be able to find a place in Hong Kong to study aspects related to the music industry at university level.

In the United States, a well-renowned music school was founded in 1945. Berklee College of Music, Boston is the world's largest independent music college and the premier institution for the study of commercial music. The college's 3,400 students and 430 faculty members interact in an environment designed to provide the most complete learning experience possible.

> Using Berklee's extensive facilities, located in Boston's Back Bay neighborhood, students develop musical competencies in such areas as composition, performance and recording/production , and also learn to make the informed business decisions necessary to career success (www.Berklee.edu)

Since all four institutions have similar programs in composition, it is feasible that university can offer a popular music program, like Berklee College of Music in S.E. Asia to support back the CASH funding policy in the Hong Kong music industry. Therefore, a comprehensive composition policy can enhance the workflow between university programs, CASH music fund, ADC cultural policy, EMB new curriculum and the other related performing arts organization as well as the broader music

industry.

Education and Manpower Bureau (EMB)

The Hong Kong Education and Manpower Bureau has proposed a holistic curriculum reform in 2003 in which eight Key Learning Areas (KLA) were identified. Like visual arts, music remains a core subject in the KLA of Arts Education. However, different strands of other arts disciplines are introduced to the KLA, which include dance, drama, media arts, and the other emerging art forms. The major focus of the document was the four learning objectives for arts education:

1. Developing creativity and imagination: Students should be able to conceptualize ideas through imagination and creativity by participating in creating and /or performing in arts activities.
2. Developing skills and processes: Students should be able to know and use arts materials, elements and resources to facilitate learning.
3. Cultivating critical responses: Students should be able to respond to and appraise issues in the arts as well as in the inner and outer worlds.
4. Understanding arts in context: Students should be to understand the cultural dimensions of the arts and its contributions to people's lives and society at large. (Curriculum Development Council, 2003, pp. 12-13)

To summarize, according to the Hong Kong Curriculum Reform, the development of creativity through arts education is identified as a core-learning target, which is indicative of general creativity and identified as one of the essential generic skills to be developed through education.

To foster the creativity through music and integrative arts of the students, the CASH music fund sponsored the *Schools Creative Music Showcase 2002/2003*, an annual event jointly presented by the Hong Kong Composers' Guild Ltd. and Education and Manpower Bureau (EMB), aimed to provide students of primary and secondary schools with an opportunity to present their creative ideas on stage through musical performance. This multi-media project reflects a high degree of cooperation among students and offers valuable training in creativity not found in traditional classroom teaching. The Final Concert was held on 9 January 2002 at the Hong Kong City Hall, Concert Hall.

Leung (2002) in his research on creativity stated that "Creative activities are often neglected that the equipment and accommodation in Hong Kong schools act to discourage small group activities, especially practical activities that may involve small groups of children working on performances or compositions" (p. 2). The allocation of resources is a bit unbalanced in teaching compositions between university level and primary, secondary school level. Since the new curriculum has been launched in 2003, the importance of creative music activities becomes apparent. The teachers' training in composition and music technology play a vital role in creative music making. We may consider using part of the CASH music fund to sponsor the curriculum in creative music making in primary school or propose something like Singapore's MIDI composition contest supported by International Society and Music Education (ISME) and the Education Ministry in Singapore in Secondary school. As a matter of fact, the creative music showcase is an extra-curricular activity, but not included in the music curriculum. Can we make it as a co-curricular activity or even included as part of the curriculum?

Internal Influence
To equip for the new music curriculum, the Hong Kong Institute of Education provides more opportunities in composition besides teacher training in classroom methodology and subject knowledge. The HKIED Composers' Guild has set up and provides professional musicians to perform student's submission of their works. The concert was held at the end of each academic year in June or July. The study of composition is not limited to the four institutions that offer composition as a major. The study of composition has been included in the teacher's training program, for example, a module in Creative music and IT in education was included in the PGDE program at HKIED. It is interesting to see how the funding and composition policy influence the teacher's training in Hong Kong.

Leisure and Cultural Department
Leisure and Cultural Department plays an important role in performing local composers' work in conjunction with CASH, HKADC and local university music departments. It has five subsidized arts organizations. Two of the performing arts organizations are Hong Kong Philharmonic Orchestra and Hong Kong Chinese Orchestra. Both of them perform local composers' work and provide professional development in the composition scene from Hong Kong to international recognition.

Hong Kong Philharmonic Orchestra
The city's oldest and largest orchestra, the Hong Kong Philharmonic Orchestra provides the community with classical music of an international standard, and inspires and cultivates creativity through its multi-faceted programmes, including tours, recordings, commissions, live performances and music education.

The Orchestra has also fostered the growth of orchestral music among Hong Kong-based composers by commissioning and premièring numerous works, including the recent five-work cycle, Voices of Hong Kong, with John Chen, David Gwilt, Daniel Law, Law Wing-fai and Richard Tsang. Of its HK$85 million budget for the 2003/04 Financial Year, about 70% comes from the Hong Kong Government, and the remaining 30% from box office revenue, performance fees, sponsorship, advertising and donations.

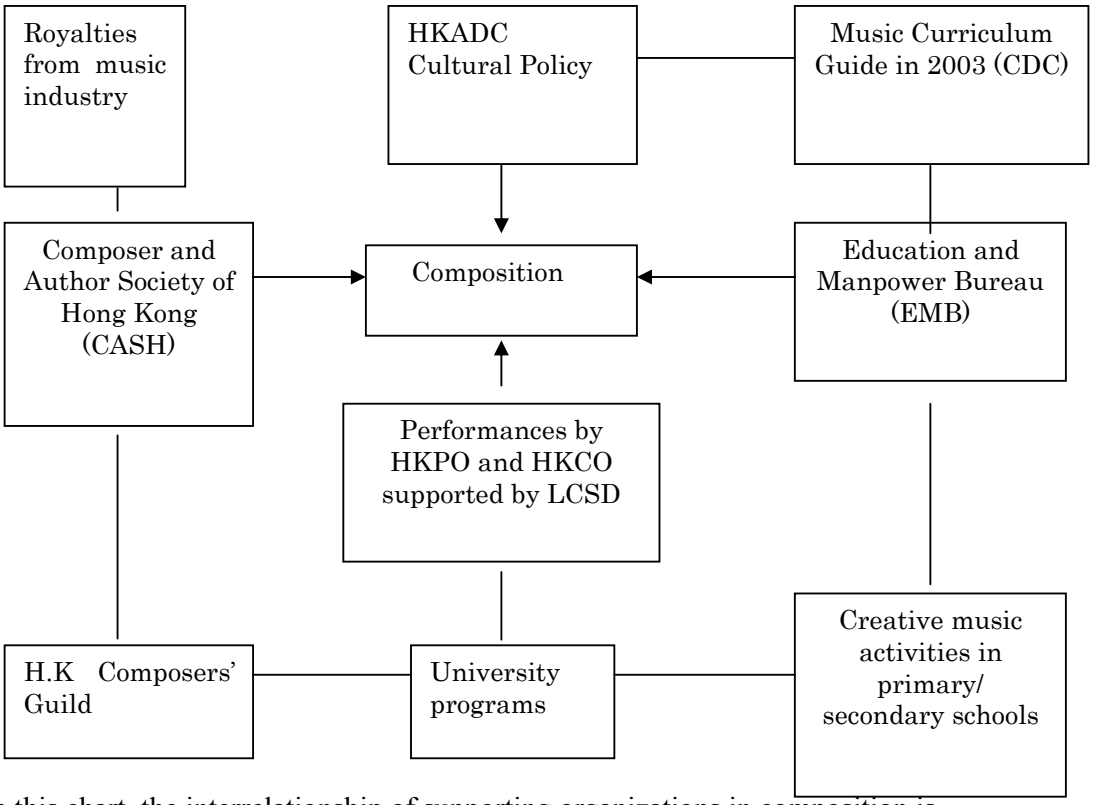
Hong Kong Chinese Orchestra
As Hong Kong's only professional Chinese orchestra was established in 1976, it entered its 27th season in September 2003. The Orchestra has been undertaking the mission of promoting Chinese music. Its performance format and repertoire reflect its Chinese cultural roots. It has a repertoire that includes both traditional folk music and contemporary full scale works, exemplifying the Orchestra's mission of exploring new frontiers in music and experimenting with new techniques and styles. Since its inception, the Orchestra has commissioned over 1,500 original compositions and arrangements. In October 2002, the Orchestra was awarded for "The Most Outstanding Achievement in Advancing Contemporary Chinese Music" by the ISCM World Music Days 2002 Hong Kong.

External influence
The Chinese Composer's Festival
To build up the bridge between Hong Kong composers, Chinese composers and composers from Mainland China, the Hong Kong Composers' Guild hosts the second

festival from 26th to 29th November, 2003 commissioned by the Hong Kong Arts Development Council. The opening concert performed by the Hong Kong Chinese Orchestra will lift the veil on four days of musical exchanges and studies by ethnic Chinese composers from all parts of the globe. As new compositions are brought to light and experiences are shared, their works will consolidate to become new strengths injected into the world of music.

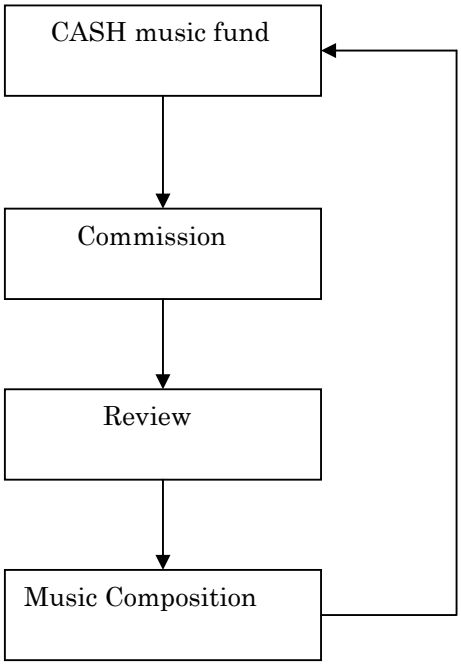
This is evidenced by the achievements of the first Contemporary Chinese Composers' Festival in 1986. Before that, Chinese composers worked on their own without gaining the attention they deserved. But today, those who published their works at the Festival – Chen Qigang, He Xuntian, Tan Dun, Chen Yi, Su Cong, Ye Xiaogang, Guo Wenjing, Xu Shuya, Zhou Long, Huang Anlun, Qu Xiaosong, Lin Pinjing, Law Wing-fai, Richard Tsang and Chan Wing-wah – have carved a niche for themselves in the world of music. They have become not only the driving force behind the development of music by Chinese composers, but also a growing influence on the international scene.

Figure 1: Flowchart for the policy and the interrelationship of the supporting organizations in music composition in Hong Kong



In this chart, the interrelationship of supporting organizations in composition is illustrated and these organizations have a strong impact on the composition environment in Hong Kong.

Figure 2: The cycle of the source of funding in music composition in Hong Kong



The cycle shows how the CASH music fund can support the local composers' commission in music composition in Hong Kong. The impact of the music composition can be an indication on the quality of the composition in an international standard. As a result, a review should be conducted to the composition policy. For example, in 2003, Hong Kong composers, Dr. John Chen 's orchestral work 'Dragon Wings No.4' was chosen by Hong Kong Philharmonic Orchestra to be on the program of its 2-week Asia-European Tour, which covered Seoul, Paris, London and Belfast. It reveals that the standard of the Hong Kong Composers' work has been recognized as international repertoire of the professional orchestra.

Conclusion

This paper reviews that the source of funding on composition are mainly from the royalties collected by CASH. The collaboration between the cultural policy of HKADC, the proposed curriculum by EMB and the university composition programs have a strong impact on the composition environment in Hong Kong. In order to foster the creativity in music for the next generation, creative music making or composing through music technology contest can be a co-curricular activity in the new curriculum for secondary school students. The possibility of offering a music production program by university can be a stimulus to the development of music industry in Hong Kong. It can certainly give more possibilities and opportunities to the next generation of local composers. At the same time, the government should take into consideration on a wide perspective in establishing in its cultural and education policies in order that the composition activities can be maximized to its full potential.

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Resources on the Internet

Hong Kong Government Bureaux, Departments and Related Organisations

Curriculum Development Council
http://cd.emb.gov.hk.cdc.asp

Curriculum Development Institute Arts education section
http://cd.emb.gov.hk/arts/

Composers and Authors Society of Hong Kong Ltd.
http://www.cash.org.hk

Education and Manpower Bureau
http://www.emb.gov.hk

Hong Kong Arts Development Council
http://hkadc.org.hk

Leisure and Cultural Services Department
http://icsd.gov.hk

Overseas Government Bodies and Organisations

International Society for Contemporary Music
http://www.iscm.nl

International Society for Music Education
http://www.isme.org

Ministry of Education, Singapore
http://moe.gov.sg/

Local Tertiary Institutes

Department of Creative Arts, Hong Kong Institute of Education
http://www.ied.edu.hk/ca/

Department of Music and Fine Arts, Hong Kong Baptist University
http://arts.hkbu.edu.hk/dept_mfa.asp

Department of Music, Chinese University of Hong Kong
http://www.cuhk.edu.hk/mus/

Department of Music, University of Hong Kong
http://www.hku.hk/music/

Hong Kong Academy for Performing Arts
http://www.hkapa.edu/

Local Orchestras
Hong Kong Philharmonic Orchestra
http://www.hkpo.com
Hong Kong Chinese Orchestra
http://www.hkco.org

The Implementation of Information Technology Policy in Hong Kong School Music Teaching and Learning

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Abstract

The Education and Manpower Bureau of Hong Kong initiated a Five-year Strategy (1998-2003) for the implementation of Information Technology (IT) in schools. The year 2003 was crucial in evaluating how well this Government policy had been implemented. A survey was developed concerning the music discipline, with a questionnaire. This questionnaire was piloted by a sample of music teachers before being distributed to 1225 primary and secondary schools in Hong Kong. There are three main areas of concern in the questionnaire: a) application of IT in music teaching, learning, and assessment; b) IT music facilities/resources for the implementation of IT, and technical support; and c) IT competence of music teachers and professional development. Open-ended as well as closed questions have been included in the questionnaire. The findings will provide comprehensive and updated information about the present situation with regard to IT application in music education. Various practices and problems encountered through the integration of IT in music teaching and learning are identified to inform policy makers and teacher education institutions of future measures and possible pitfalls.

Background

The Education and Manpower Bureau (EMB) of Hong Kong initiated a *Five-year Strategy* (EMB, 1998) for the implementation of Information Technology (IT) in schools from 1998-2003. Its stated vision includes

i) to turn schools into dynamic and innovative learning institutions where students can become more motivated and creative learners;
ii) to link students with the vast network of knowledge in order to acquire a global outlook;
iii) to develop their capabilities to process information effectively, and
iv) to develop in them an attitude which is positive towards independent life-long learning.

The year 2003 was crucial in evaluating how well the Government policy had been implemented. To review the progress and evaluate the application of Information Technology in education, the Hong Kong Polytechnic University was commissioned by the EMB to carry out an overall study (Hong Kong Special Administrative Region Government, 2004). Substantial findings are expected to be available in the middle of 2004. In the meantime, the EMB has issued a consultation document, *Information Technology in Education - Way Forward*, to call for "comments and suggestions on making IT in education a further success" (EMB, 2004, p. ii). Sponsored by the University Grants Committee (UGC) and the Alliance for Educational Innovation of the Hong Kong Institute of Education, the Department of Creative Arts has undertaken a questionnaire survey of all the primary and secondary schools in Hong Kong regarding the implementation of Information Technology in music teaching and learning. The findings will provide comprehensive and updated information about the present situation, and both the advantages and disadvantages of IT application in the music discipline, and on teachers' views to inform policy makers and teacher education institutions of future measures and possible pitfalls.

Methodology

To survey all the primary and secondary schools in Hong Kong regarding the implementation of Information Technology in music teaching and learning, a questionnaire was designed by the Department of Creative Arts. After piloting the questionnaire with a sample of in-service music teachers, it was further revised before being distributed to 777 primary schools and 448 secondary schools in Hong Kong in June 2003. The panel heads of music in schools were requested to fill out the questionnaire and return it in a stamped and addressed envelope, which was provided.

Apart from the demographic information about the teachers and the schools, the questionnaire covered three main areas of concern:

1. Application of IT in music teaching, learning and assessment;
2. IT music facilities and resources for the implementation of IT and technical support; and
3. IT competence of music teachers and professional development.

Open-ended as well as closed questions were included in the questionnaire. The overall return rate was 59% (725 returns), 63% from the primary sector (487 returns) and 53% from the secondary (238 returns).

Findings

The data collected have been analysed according to the three main areas and the results are presented in the following sections, preceded by the demographic information.

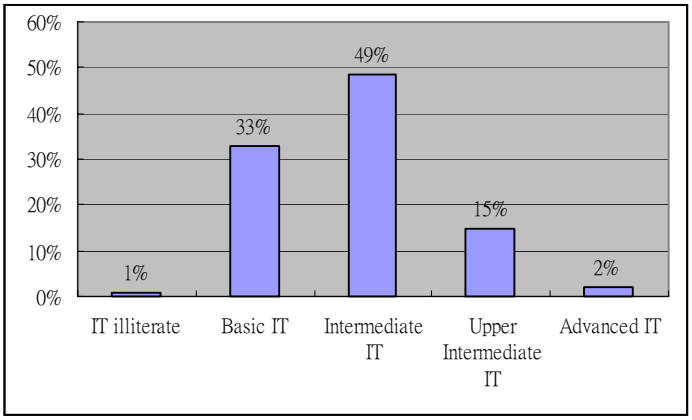
Demographics

Of the 725 respondents, there were 90 males, 630 females, and five who did not identify themselves by gender. The qualifications of the music teachers ranged from master's degree holders to secondary seventh graduates. Their age ranges were: from 20 to 30 (34%), 31 to 40 (37%), 41 to 50 (19%), and over 50 (10%). Regarding their teaching experience, 23% have taught for less than five years, 45% have taught for between six and fourteen years and 32% have taught for 15 years or more.

The average music class size ranged from five (in special classes) to 45 students, with the primary class sizes within the 30s range and secondary classes in the 40s. The students' overall standard varied: 34% below average, 54% average, 11% above average, and 1% elite. Most of the music teachers had received professional training in music education (94%) and 6% had no teacher training.

The teachers' background in music technology included those who had received formal training (61%), and those who had not (39%). As to their general IT competence, 49% of the music teachers had attained the Intermediate IT level, 15% reached the Upper Intermediate Level, and 2% attained the Advanced IT Level (the IT Levels are renamed by Au, et al. 1999). The total percentages of music teachers at the Basic IT Level (33%) and those who are IT illiterate (1%) are slightly higher than the general requirement of 25% below the Intermediate IT Level (EMB, 1998).

Figure 1. IT competency levels of music teachers.



The application of IT in music teaching and learning

Nearly all music teachers have a computer at home (99%). Four percent indicated that their computers are not connected to the Internet, while 76% have broadband connections, and 20% have dial-up connections. The home IT environment is favourable for preparation work for IT integration in music teaching.

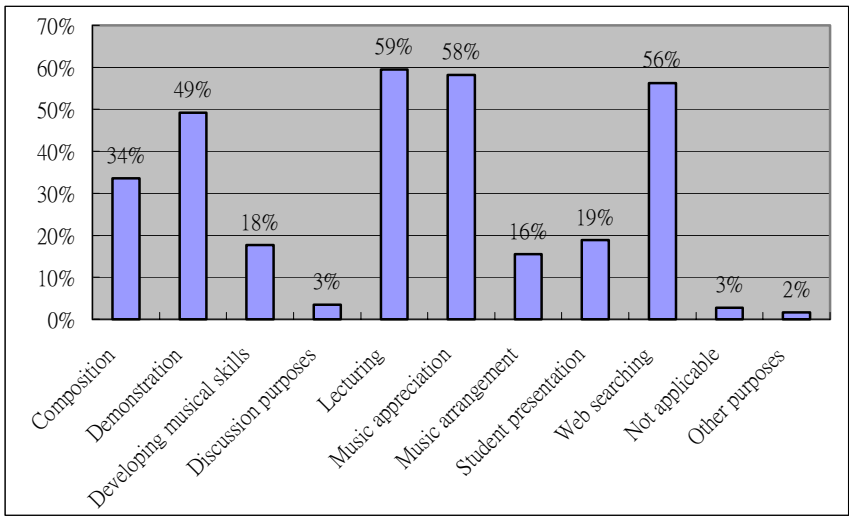
Some 33% of the responding music teachers have their own web sites. The web sites are either for music teaching (29%), general teaching, discussion, and communication

with students (36%), or for private use (58%). If teachers do not have a web site it is mainly because they do not have the skills to create one (15%), they have no time to do it (59%), or they think it is not useful in teaching (12%). The time element appears to be crucial for teachers who have the knowledge and skills but not the time to build their own web site for music teaching.

About eight percent of music teachers do not use computers in their music lessons and another 46% rarely use computers for instruction. Nevertheless, 45% of music teachers use computers a few times within a unit or during several units. Only four percent of music teachers always use computers in their music lessons. Despite this, 63% of music teachers agreed or very much agreed that using the computer in the classroom is a very good practice, as compared to only nine percent of music teachers who disagreed or strongly disagreed with the statement.

The computers are used for various purposes in music teaching (Figure 2). More music teachers are using computers for lecturing (59%), music appreciation (58%), web searching (56%), and demonstration (49%). Fewer teachers are using the computers for composition (34%), student presentation (19%), developing musical skills (18%), and music arrangement (16%).

Figure 2. Usage of the computer in music classes



IT to motivate music teaching and learning

Fifty-six percent of the music teachers admitted that their motivation to teach music had already increased with the help of IT. Many of them (41%) agreed that using IT is the most cost effective for teaching and learning in most subjects. A large majority (84%) of music teachers agreed or strongly agreed that in the future, their attitude towards IT will probably be more positive than it is now, 9% of music teachers hoped to use it frequently in future, and 76% wished to use the computers a few times more within a unit or during several units. Only eight percent of music teachers would still rarely use it.

A large majority of music teachers (83%) agreed that IT motivates student interest in music (nine percent strongly agreed and 74% agreed). Only four percent of music

teachers thought differently. Sixty-seven percent of the music teachers agreed or strongly agreed that students will be able to understand music concepts more easily with the help of IT. Although 79% of music teachers are confident that the Internet is the best means to acquire music information, only 41% of them are very positive that the students have made use of IT in their self-learning.

The overall attitude of music teachers to the application of IT in music teaching and learning is mostly positive (Table 1). Of the 428 teachers who stated reasons for their attitude, 406 positive responses were mainly related to: the motivation effect of IT application to music learning (101 instances); its relevance to the current teaching trend (45 instances); the rich information obtainable through IT (35 instances); the flexibility which technology provides in learning (23 instances); the interactive capability of technology (22 instances); the help technology offers in facilitating music creation (14 instances); and the support to self-learning (11 instances). Many of the reasons cited are applicable to other disciplinary studies, apart from that of music creation.

Table 1
Reasons for the positive attitude of music teachers in applying IT

Reason for IT application	For Motivation	Teaching Trend	Rich Information	Flexibility	Interactivity	Music Creation	Self-Learning
No. of related responses	101	45	35	23	22	14	11

* Music teachers might state more than one reason for applying IT to their teaching.

IT in music assignment and assessment

Some teachers have designed computer-based music assessments (17%). One of the main purposes is for record keeping. Some other purposes include providing comments through the computer, and evaluating students' performance employing specific software. Thirty-nine percent of music teachers had assigned computer-assisted assignments for students, 31% had not done so, while the remaining 30% expressed no opinion. More teachers (33%) agreed that computer-assisted assignments are usually better than conventional ones, while 23% disagreed with the statement. Over half (52%) of the music teachers agreed or strongly agreed that in future they plan to give more computer-based music assignments to students than they do now, while only 11% of music teachers still disagreed or strongly disagreed with using this means.

IT facilities and resources for implementing music teaching and learning

Among all the schools, 62% are equipped with computers in their music rooms. However, the distribution is very imbalanced: 84% of the music rooms in the secondary schools have a computer while the corresponding figure for the primary schools is only 51%. Teachers in the remaining schools can either conduct their music lessons in the Multi-media Learning Centre (MMLC) (45%) if timetable arrangements can be made or they can arrange for a computer to be placed in the music room (47%). Forty percent of all the schools provide a web-site for music subject. Slightly more than half of the music teachers (57%) use a PC desktop while another 14% use a PC notebook. Only 3% of music teachers use a Mac desktop or Mac notebook. The

remaining teachers (27%) use the NT platform. The majority (87%) of the computers are connected to the Internet, with 83% using the broadband and another 4% using the dial-up connection.

About a third of the music teachers agreed (35%) or strongly agreed (3%) that their schools have already provided sufficient funding, hardware and software for music teaching. About 30% of them disagreed or strongly disagreed with this statement. Among the various kinds of hardware and software available, the most commonly used in music lessons in schools in Hong Kong include the LCD projector, speakers, the MIDI keyboard, sound cards, *PowerPoint, Internet Explorer, Microsoft Word, Finale, Cakewalk / Sonar,* and various CDs / VCDs / DVDs.

In the open-ended question regarding teachers' perspectives on how to fully utilize IT in music teaching and learning, quite a number of the 615 respondents were of the view that hardware and software provision (27% and 26% respectively) are crucial to whether IT can be fully utilized in music teaching and learning. Without these resources, there is no way to harness the power of IT.

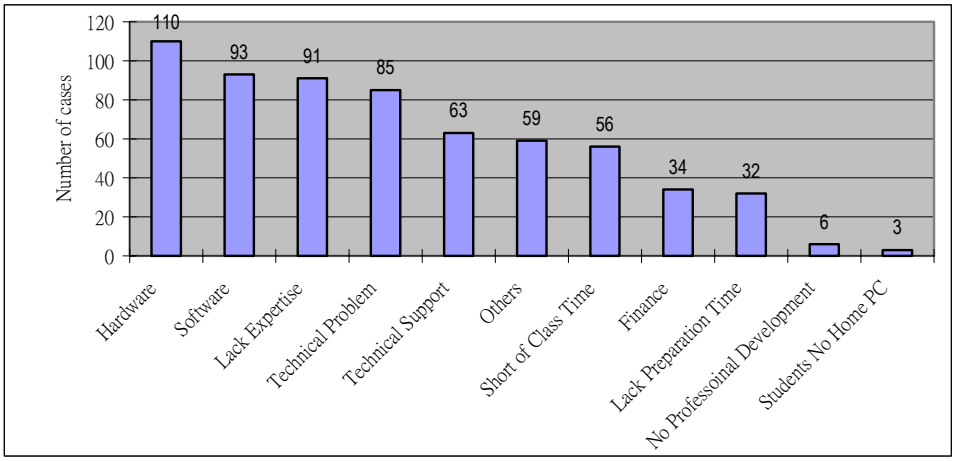
Technical support

More than half of the teachers (60%) agreed or strongly agreed that they have sufficient computer technical support in school. However, when asked about their views as to whether other schools are provided with good computer support, only 27% agreed or strongly agreed that this was the case. Another 17% were doubtful about their provision or had no knowledge of this. The majority (81%) of music teachers believed that sufficient technical support would enhance music teaching. While 77% of music teachers agreed or strongly agreed that in future, local schools must devote much greater computer technical support to music than at present, no teacher indicated strong disagreement with the statement.

Problems encountered

Out of the 616 music teachers who responded to the problems question, 70% (431) of them reported problems when implementing IT in teaching, with only 2% of them (14) indicating satisfaction with the situation and provision. Problems are grouped under the following categories (Figure 3):

Figure 3. Problems encountered by music teachers in applying IT to music teaching



A large number of teachers (110) viewed the lack of hardware and accessories as problematic. With only a computer in the music room, students cannot benefit from its interactive property or other creative musical activities either during or after the music lessons. Teachers have found that suitable music software is inadequate. They stated there is a need for more well-designed music software in Chinese, which can enhance students' creativity and help students to learn independently (93 instances). Teachers also expressed their lack of expertise (91 instances) in utilizing IT competently in music teaching. This includes the knowledge about and skill to use different kinds of music software, the criteria for selecting suitable software, the pedagogy of using IT in music teaching and learning, and managing technical problems.

Eighty-five instances were concerned with encountering technical problems while 63 instances required technical support, including technical assistance and technical accessories. There were also 56 music teachers who claimed that since music involves various practical activities, the lesson time is too short to incorporate computerised strategies in teaching. Besides the lack of proper hardware and software, many schools (34) face financial difficulties and have had problems obtaining enough funding for relevant equipment.

Some of the teachers (32) reflected that making *PowerPoint* and other computerised teaching aids for music lessons requires a good deal of preparation time, which is hard to find in their already busy schedule. A few of them (6) admitted that they need professional development in using IT and note that some students may not have the hardware or software at home to make the necessary progress. Various other problems (59 instances) included too many students in a class with only one computer, the Multi-media Learning Centre being always occupied by other subjects, no computers being available for students to compose, unfamiliar assessment criteria for creative work using IT, limitations of space, complicated procedures in purchasing hardware, and discipline problems.

IT competence of music teachers and professional development needs

Concerning teachers' IT competence and their perception of other music teachers' IT competence, and professional development needs, the mean scores are slightly

skewed towards the agree or strongly agree side (with five "strongly agree" to one "strongly disagree") (Table 1). Forty-eight percent of music teachers agreed that they have mastered the skills needed to use the computer software related to teaching while only one percent strongly agrees with this.

Table 2
Teachers' perspectives on their IT competence and professional development needs

No.	Question	5	4	3	2	1	Mean
31	Most teachers in Hong Kong have not mastered the skills needed to use the computer hardware related to teaching	1%	40%	44%	15%	0%	3.28
32	I have mastered the skills needed to use the computer software related to teaching	1%	48%	26%	24%	1%	3.25
33	Most teachers in Hong Kong will have no problem demonstrating to students with IT related equipment	0%	24%	55%	20%	1%	3.03
34	Music education will be much benefited when all teachers are fully equipped to teach with IT application	8%	64%	19%	8%	1%	3.72
35	Most teachers that I know in Hong Kong have received adequate hands-on IT training	1%	28%	42%	27%	2%	3.01
36	If there are relevant IT music courses, I would participate	15%	75%	9%	1%	0%	4.04
37	Most teachers in Hong Kong will find relevant hands-on IT music courses to attend	1%	36%	43%	19%	1%	3.20
38	The music teachers that I know do not care about developing their IT knowledge professionally for teaching and learning	1%	17%	62%	17%	2%	2.57

Note: 5 = Strongly agree, 4 = Agree, 3 = Undecided, 2 = Disagree, 1 = Strongly disagree. The percentages underlined are the modes.

There are 40% of teachers who agreed that most teachers in Hong Kong have not mastered the skills needed to use the computer hardware related to teaching. Slightly more teachers agreed (24%) than disagreed (20%) that in the future, most teachers in Hong Kong will have no problem demonstrating to students with IT- related equipment. While most teachers (64%) agreed that music education will benefit more when all teachers are fully equipped with IT application, 42% were unsure as to whether most teachers they know in Hong Kong have received adequate hands-on IT training. It is, however, positive to see that a large percentage of teachers (75% agreed and 15% strongly agreed) would like to participate in relevant IT training courses. More teachers were positive (36%) about finding relevant hands-on IT training courses to attend in the future than negative (19%) though 43% of the teachers were undecided about this. The mean score to the view on *the music teachers that I know do not care about developing their IT knowledge professionally for teaching and learning* is skewed slightly towards the "disagree" side, while 62% of the respondents were undecided about this.

Music teachers' perspectives retrieved from the open-ended questions concerning professional development needs related to IT in music teaching and learning were quite varied. Of the 205 responses, 112 suggested courses for learning different types of music software such as *Cakewalk, Finale* and *Band-in-a-box*, while some stated their need in more general terms. There were 66 remarks, which suggested courses that introduce ways of applying different music programs to teaching and learning. Only 29 remarks were directly related to requests for courses on the hardware side. Teachers were interested in taking appropriate and systematic IT music courses, which can provide them with the knowledge and skills to teach with technology. Teachers preferred to attend courses, which extend for a longer period of time, in graded levels, and cover more practical hands-on activities so that more in-depth learning is possible. Nevertheless, there is a view that only when resources are accessible in school can they apply what they have learnt to their teaching. There were also comments on the provision of technical support, since music teachers should not be burdened with mechanical problems or have to spend much time on technical issues.

Discussion

This section concentrates on the three main areas of concern in the survey: IT in music teaching, learning, and assessment; the provision of hardware, software and technical support; and the IT competence of music teachers and professional development.

Music teaching, learning and assessment with IT

The teachers' attitude towards the use of IT in music teaching and learning is mostly positive. Not only do they believe that it can stimulate student interest in learning music, their own motivation to teach music has also increased. Students can be stimulated to appreciate each other's work and evaluate critically through peer learning, hence they should be encouraged to use the Internet platform to share their musical ideas and creative work. Due to the lack of hardware in the music room, students' creative potential in music cannot be efficiently developed. It is appropriate for schools to provide more computers and accessories in the music room for music classes, or to schedule some music lessons for each class in the MMLC and extend its after-school opening hours, so that students can work on the group projects, or do music assignments independently. While the EMB (2004) have suggested schools to recycle their old computer models to students in need, public libraries are advised to be equipped with computers, headphones, music hardware and various kinds of music software, so that it is convenient for students to play, appreciate and compose music after school and during weekends. Music teachers use IT more as a teaching and preparation tool for demonstration, lecturing and web searches. They rarely let students use it for more interactive or creative activities like music arrangement, creating and presentation. As facilitators, they should design appropriate learning strategies that enhance the paradigm shift of their roles (Norton & Wilburg, 2003). This places more emphasis on the student-centred approach utilising IT and sets more computer-based assignments that require students' active participation in Internet searching, self-learning, critical judgment, creative thinking, sharing and group work. As teachers are encouraged to develop appropriate assessment tools to help assess student outcome (EMB, 2004), professional development is needed to utilise IT as an effective tool to assist music learning.

Hardware, software provision and technical support

Although the EMB survey conducted in early 2004 found that on average, each primary school has 91 computers while each secondary school has 247 (EMB, 2004), the survey that the authors conducted last summer (2003) revealed quite a different picture facing the music teachers. Only 62% of the music rooms in Hong Kong are equipped with computers and nearly half (49%) of the music rooms in the primary schools are not equipped with computers. Although some music rooms have one computer for the teacher's demonstration and teaching, many of the computers have consistent technical problems or are obsolete. Despite the setting up of the MMLC for dynamic innovative learning, it has been hard to timetable music there, due to a great demand from other academic subjects, and many MMLC are not equipped for composing. Research (Cheung, 2001) found that computerised music instruction with appropriate software and teaching strategies not only aroused learning motivation, it also helped develop children's high-level thinking, musical creativity, confidence, communication, self-learning and facilitated a student-centred approach with a paradigm shift in local schools. However, such good practices cannot be implemented with only minimal provision of computers in the music room. The Government should set stricter guidelines for school administrators to provide sufficient computers (e.g., a ratio of one computer to two or three students) in the music room so that students can experience active music learning through utilising IT. The Government's proposal "to continue with the disbursement of IT grants to schools . . . To further improve the IT infrastructure of schools . . . To encourage innovation and trials of new technology that may enhance teaching and learning . . . To extend, on a matching fund basis, the scheme on wireless technology to more schools" (EMB, 2004, pp. 29-30) should be implemented especially for subjects like music and art.

IT competence of music teachers and professional development

The findings reveal that 99% of the music teachers have attained at least the Basic IT Competency Level, with two-thirds reaching Intermediate IT Level or above. Comparison with the targets set by the *Five-year IT Strategy* (EMB, 1998) which aimed at all teachers attaining the Basic Level, with 75% reaching the Intermediate Level, and 25% arriving at the Upper Intermediate IT Level, shows that there is still room for IT professional development for music teachers. Nevertheless, as 99% of the music teachers have a home computer and most of them are connected to the Internet, whether through a broadband or a dial-up connection, the IT environment is favourable for their further professional development.

Professional development needs have been reflected through the survey, in which 90% of the music teachers expressed a desire to learn more if there were relevant courses offered, and it is clear that a great majority of teachers realize that music education will be much benefited when all of them are fully equipped to teach with IT applications. The EMB (2004) has proposed to empower both learners and teachers with IT, and has stated that teachers and students should "have a clearer picture on the learning targets of using IT in education" (p. 27). For music, the targets are the three areas of music learning, namely composing, performing and appreciation. Subject-specific IT courses on music creation (covering composing, improvising, and music arrangement), which can be efficiently organised through collaboration with the private sector or institutions, are much needed. Since these are the areas in which music technology can function most powerfully (Webster, 2002; Reimer, 2003), teachers should develop their pedagogical content knowledge and skills in utilizing

various types of music programs for sequencing, notation, smart accompaniment, and digital audio creation to enhance student learning. Courses on computer hardware related to music teaching could be one area of study, but this should not be the main focus, since schools are provided with technicians who should be able to help solve teachers' technical problems in the classroom. Systematic and extended hands-on courses at various levels on different categories of music software programs useful for music teaching and learning should always be the main concern for music teachers' professional development.

Conclusion

The survey on the application of IT in music teaching and learning in June 2003 has provided very useful information about the extent to which the Government's five-year strategic plan for music has been carried out and the problems facing music teachers when implementing IT. Most music teachers have demonstrated a positive attitude towards the effectiveness of IT application in music teaching and learning. The reasons for their positive attitude to IT applications are: its usefulness in motivation, obtaining rich information, providing flexibility and interactivity in learning, and support for self-learning. These reasons, which would apply to every discipline, could continue to elicit a positive attitude. Another quite separate reason, which is that it facilitates the creation of music, is unique to the discipline of music and should be especially valued and continue to be advanced for the enhancement of music learning. While the usage of IT in music classrooms revealed in the survey was found to be focused more on lecturing, music appreciation, web searches, and demonstration, it is clear that the power of the technology, especially in music creation and developing musicianship in students, has not been fully harnessed. This issue has a close connection with the deficiency in provision of appropriate computer programs for music creation in many schools. The matter needs to be attended to by both the Education Department and teacher education institutions for the enhancement of creativity in music.

Our primary recommendation is that the Government should provide clear guidelines for the provision of equipment in special rooms such as the music room and for technical support, while drawing up a general picture of IT provision in schools. The school management should not only acknowledge the positive effects IT has in motivating student interest, developing musical creativity and self-learning in children, it should also genuinely help music teachers to set up a well-equipped environment, with sufficient numbers of workstations, networked to appropriate peripherals, shared among students in order to facilitate active group music-making and creative activities for children (Cheung, 2003). Teaching assistants could assist music teachers to prepare teaching and learning materials, and solve technical problems encountered by the teacher and students in the lessons. Music departments of tertiary institutions are encouraged to act as role models by sharing their innovative products, materials and strategies with primary and secondary teachers through their Internet platform, so that sharing of teaching approaches, materials and student works becomes a culture of effective music teaching and learning, and the use of IT can facilitate joyful, interactive, creative, and challenging music education in schools.

The survey has reflected music teachers' understanding that to fully harness the power of IT, several areas need to be attended to. These areas are: teacher preparation, hardware and software provision, technical support, and funding. Similar issues have

been identified by Yip (2003). To further encourage teachers to apply their IT knowledge and skills learnt to their teaching, schools need to be proactive in providing the computer equipment and technical support for subjects including music. Progressive IT courses and those on assessment using IT that address the needs of music teachers should be offered through collaboration with the Government and tertiary institutions. As continual professional development has been emphasised by the Government (EMB, 2004), teacher education institutions could also be proactive in not only offering graded IT music courses for teachers but certifying teachers to acknowledge their achievements in music technology, in a manner similar to the practice of the Technology Institute for Music Educators (TI:ME, 1999).

This preliminary analysis of the survey on the implementation of IT in Hong Kong music education has shown a range of situations. There are differences in primary and secondary environments, which require further independent analysis to reveal in more depth the variations in conditions so that more effective measures could be devised specifically to solve the problems. In formulating and encouraging further plans for the continual application of IT in Education, the government should address the existing problems as identified in this survey. If more attention were paid to the situation confronting music, the policy in Information Technology could be expected to attain greater success in school music teaching and learning.

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What Factors Influence the Progress of Musical Sound?

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Abstract
In the area of music education it is pointed out that 'politically correct' music education seems to have become more and more multicultural and that globalisation leads to an understanding that musical experience is universal. When listening to music from different cultures than our own we both notice differences and recognise similarities. We can often identify some factors that make the differences such as scales, musical styles and instruments but other again are not as easy to point out.

It could be generalised that western music focuses largely on melody and harmony, African music emphasises rhythm, and some Asian music is concerned with the manipulation of overtones, frequencies and vibrations, which produce timbre. When a person does not listen for timbre but only for pitch and rhythm, the music is boring and monotonous but the player's smallest change of mood is reflected in the timbre. This problem mirrors different cultures with different values and criteria.

Cultural factors like scales, national language, musical instruments, form when taken together form the national musical image. For the same reasons Hindu music sounds in its own way where the Indian scales (raga), the Indian language, music instruments together form the Indian national music. This is an indisputable fact whether the music is secular or religious. It is also obvious that ethical and social values in addition to musical ones are involved in understanding, appreciating and valuing musical expressions. These values must necessarily be the values of individual cultures seen from the perspective of each culture. These issues are mentioned as important among ethnomusicologist and scholars.

Scholars believe that each society has a musical system that suits its culture. We understand that music is an aspect of a culture that creates the kind of music it needs to serve its purpose and reflect its values.

The sound may exist independently but only until a human being takes it and creates a soundscape and transforms it into musical sound. The progress of the musical sound will be determined not only by the cultural context of the creator and the performer

but also among other things by all his/her imagination, beliefs and spirituality. If one wants to present an holistic picture of music in cultural life and analyse music in culture in order to understand the meaning, use and function, one has to consider some other factors in addition to traditional musical components. These factors include the progress of musical sound in relation to worldview, ideology and spirituality.

Why does not all music sound alike? Is it only a matter of different scales, musical instruments or different musical styles, interpretations or timbre? Is it the different use and function of music that influences the sound? Or could it possibly be an essential difference in the musical progress itself?

Discussion

When listening to music from different cultures than our own we notice differences and recognise similarities. We can often identify the factors that make the difference like, scales, musical styles and instruments. Some of the factors that make the difference are not as easy to point out.

In the area of music education it is pointed out that 'politically correct' music education seems to have become more and more multicultural and that globalisation leads to an understanding that musical experience is universal. In connection to this Heidi Westerlund calls this a misunderstanding and reminds us that "we interpret everything that we claim to know through certain epistemological attitudes, through certain assumptions, concepts, theories, models of reality and worldviews" (Westerlund, 1999). Bruno Nettle (1992) underlines this and emphasises that we, the authors and scholars, believe that each society has a musical system that suits its culture, and that we understand that each music as an aspect of its culture creates the kind of music it needs to serve its purpose and reflect its values.

It could be generalised that western music focuses largely on melody and harmony, African music emphasises rhythm, and some Asian music is concerned with the manipulation of overtones, frequencies and vibrations, which produce timbre. When a person does not listen for timbre but only for pitch and rhythm, the music is boring and monotonous but the player's smallest change of mood is reflected in the timbre. This problem mirrors different cultures with different values and criteria and is pointed out as important by MacLeod and Harvey in their study of religious music of indigenous peoples (Harvey, 2000).

Cultural factors such as scales, national language, musical instruments, form when taken together the national musical image. For the same reasons Hindu music sounds in its own way where the Indian scales (raga), the Indian language, music instruments together form the Indian national music. This is an indisputable fact whether the music is secular or religious.

It is also obvious that ethical and social values in addition to musical ones are involved in understanding, appreciating and valuing musical expressions. These values must necessarily be the values of individual cultures seen from the perspective of each culture. These issues are mentioned as important among ethnomusicologist and scholars (Harvey, 2000).

Musical understanding is connected with the understanding of time and space. The concept of time is understood differently in circular worldview contra linear worldview. Olu Taiwo describes this difference as it appears in western and Indigenous Yourba views (referred by Macleod and Harvey) when he points out that in traditional Yoruba culture time and space are experienced, not as a singular absolute condition but as a series of continuous coexistent states (Harvey, 2000).

In many cultures music is not only connected to time and space but one can also notice that universal sacrality is rooted in music, (for example in indigenous traditions where music traditionally has been used to control and modulate the spirits). In a world perceived as having a spiritual dimension, music has been seen as an important method of linking the two (Boyce-Tillman, 2000). When analysing music in culture we must therefore include the factor of worldview since it is not possible to make a clear distinction between ideology, worldview and culture.

In *An Introduction to the Music of the World's Peoples* Slobin and Titon mention Music in connection to the belief system as important components in understanding music in different cultures. They point out questions like "what is music" and "is music human or divine" as mirroring different culture's ideas of the nature human society, art, and the universe.

The factor of time and space comes to the surface when you study different cultural aspects of worldview and understanding of music both generally and individually seems dependent on one's view of the world. In western Christian, Jewish and Islamic traditions we meet the historical linear thinking in opposition to Hindu and animistic thinking where we meet a circular worldview. In Hindu music we find for example correspondence between musical expression and a cyclical view of the world (Montford, 1985). In Sami music it is similar. The world is here seen as an ecological entity where life does not end with death, but where the living transforms itself into a new existence. In a similar way a joik (traditional song among the indigenous Sami people in Scandinavia) has no beginning or end but moves in a circle. How a joik begins and ends is dependent on circumstances (Askdal, 1993).

The New Age music is another example of a music tradition that shows a connection between music and worldview. They put stress on the discovery of "natural sound" including some from the natural world which are included on recordings with human sounds. There is often a search in the music for a "true energy" which will connect the soul to the universe (Boyce-Tillman, 2000).

The view of what is considered as music or not and how one perceives music as a phenomenon seems also influenced by one's view of the world and view of mankind. A case in point is that within the Islamic Orthodox tradition musical instruments and instrumental music are considered secular and cannot be used in religious contexts. Vocal expressions like reading the Koran or prayer chants are not defined as music and are therefore appropriate expressions in religious context (Shiloah, 1995).

In the Christian tradition musical instruments have for a long time and up to the present time, represented the physical and sensual realm in opposition to the spiritual one presented by the human voice and have therefore only reluctantly been accepted in a religious context. The background for this stems from the Hellenistic view that maintains that the physical world is created by a lesser god than the one who created the spiritual world. One way of legalising the use of musical instruments in early Christianity was, like Plato, to consider material objects as mirror images of a spiritual reality. Musical instruments were used as an image of our spiritual state. In our time, certain genres and music with a physical appeal as for instance rock music have been deemed as inappropriate for use in certain Christian settings (McKinnon, 1989).

Understanding the phenomenon of different world views will give contribution to a better understanding of the music of the world's cultures. Doris Stockman underlines in her paper about problems in investigating and documenting the archaic and modern styles of joik by the Sami in Scandinavia the necessity of distinguishing and classifying non strophic melodies like the joik separately from strophic melodies (Stockman, 1994). This is because the strophic melodies are formed out of a linear way of thinking.

Copland establish in his paper "Ethnomusicology and the Meaning of Tradition" that traditional music change in response to encompassing social and cultural movements as the material and social conditions under which traditional musical genres or styles crystallised change (Copland, 1993). Even so we can still recognise and identify music of a certain culture.

On the background of this discussion the following questions is to be answered: in what way does different cultures aspects of worldview influence the progress of musical sound? And, do musical changes happen in the frames of the worldview of the culture or not? What happens with the process of musical sound if the paradigm and worldview changes?

Definitions and possible approach to the problem
On this background the aspect of worldview is one value that must be considered when judging the music of different cultures. In order to do so we have to learn about how this factor influences the progress of music sound.

This task must be a concern of the ethnomusicologist. Ethnomusicology is traditionally defined as "the study of Music in culture". A wider understanding is presented by Martin Stokes who refers to Seeger in his use of the concept. He emphasises that music is not happening *in* society but it is through music and dance performances that fundamental aspects are recognised, social time is ritually articulated, and an entire cosmological system is grasped (Stokes, 1994).

When studying the music of the worlds' cultures one can use the concept "World music" to be understood as described in a paper by Slobin and Tinton that includes that music gets its meaning from culture, and that different cultures interpret it differently. *Culture* is defined as the whole way of life of a people, learned and transmitted from one generation to the next. *Music- culture* refers to a group of people's total involvement with music. Even if not all cultures have a word for music I call it Music in the same way as Slobin and Titon.

Since my questions concerns the progress of musical sound it is appropriate to try to define what music and sound is. The definition of Slobin and Titon is that "Sound exists as an independent phenomenon in the world. Music is not an object 'out there' and separate from us: Rather, music, like all other aspects of culture, is humanly constructed" (Slobin, 1992). My interpretation of this statement is then: Since music is humanly constructed by using the independent phenomenon sound, the musical sound is a product of the human being with all his or her experiences, knowledge, skills, tradition, culture, beliefs, imaginings, ideologies, spirituality etc.

Conclusions
In the articles mentioned above ethnomusicologists list a number of significant musical factors that are of great importance when investigating and analysing music in culture. Factors such as:
Ideas about music
Social organisation of music
Repertories of music
Material culture of music
Vocal sound
Musical instruments
Principal melodic intervals
Music use and function such as in religious ritual
Musical change, transmission, and history
Music in relation to time and space.

The intention in these papers is to assist the reader understand music as a cultural phenomenon and the writers want to present an holistic picture of musical life and culture. They also point out that if we wish to identify what is that determines the nature of a music, we should look to general character of its culture and particularly the types of relationships among people within its society, and to the way the society relates to other societies.

In statements mentioned about, music used in religious rituals does so without taking notice of different kinds of religious thinking and different aspects of worldview. I think one cannot give a holistic understanding of musical meaning in cultural context without making distinctions between different cultures, different kind of religions and the different aspects of world view and mankind.

If one wants to present an holistic picture of music in culture life and analyse music in culture in order to understand the meaning, use and function, one has to consider some other factors in addition to traditional musical components. These factors include the progress of musical sound in relation to: worldview, ideology and spirituality.

Micheal O Sulleakhan calls the phenomenon of musical creative process “the sound of the singing body” (Sulleakhan, 2001). He sees the connection that the musical sound produced is strongly dependent of the human body that produces it. Noirin Ni Riain points out that sound is a real link to one’s divine and human essence and to the yearning to be oneself and that all sound contains the possibility of new self-understanding. (Noirin, 2001) These two statements together point in the directions of the connection between the progress of musical sound and the aspect of worldview and mankind. That leads us further on to that different understanding that the worldview creates certain musical sound! The sound may exists independently but it is only when a human being takes it and creates a soundscape and transforms it into musical sound. The progress of the musical sound will be determined not only by the cultural context of the creator and the performer but also among other things by all his or her imaginings, beliefs and spirituality.

Different Musical Context and their Consequences on Cultural, Educational, Mass media and Research policy.

When one is in the area of music education and music in mass media understands "correct music" to be as much multicultural as possible, globalisation can lead to an understanding that musical experiences are universal. Universalisme is in this connection rooted in an understanding that music is impersonal and objective. Ethnocentrism however is rooted in the local and contextual understanding and is therefore not comparative with Universalisme. Universalisme and Ethnocentrism is shown as two value systems in conflict (Merton, 1968).

If music is supposed to be understood in context and as an expression of a worldview system this will come in conflict with a universalistic understanding of music as being impersonal and objective. In mass communication, music is understood as universal when music is recorded on phonograms or other media. The musical context will more or less be invisible. In addition to that, most technological mediums are linear and not circular. That means that music, as an expression of circular worldview does not go well together within a linear media system.

When using traditional anthropological methods in researching and interpreting circular musical expression without taking notice of differences between circular and linear musical understanding I will say you get into serious trouble. This situation will arise when doing research in the field of indigenous peoples' music using traditional music anthropological methods.

It is common to separate traditional knowledge from the western scientific knowledge. The traditional knowledge based on oral tradition defines as traditional or experienced knowledge. A question in connection to this is the ethical aspect of who has the mandate or right to interpret traditional knowledge?

This problem is relevant since a lot of research in the area of indigenous music, such as Maori music and Sami music, up to recent times has been done by outside researches. Therefore I can see it is a risk for knowledge being misunderstood or even misused if the researcher not only represents but also assumes and is not aware of differences of worldview (Usher, 2000).

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Music in Cultural, Educational and Mass Media Policies in South Africa

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Schalk Fredericks was born in Johannesburg, South Africa. Obtained a B.Mus and Performer's Diploma at the University of Cape Town in 1974. He lectured at the Rand College of Education from 1976 to 1989 for Junior and Senior Primary teacher training. In 1990 he was appointed as music subject advisor which broadened into Teaching and Office Personnel Development in 2000. Schalk has also been a music examiner for the Gauteng Department of Education and served as external examiner at the Johannesburg College of Education for a number of years. Schalk recently collaborated with Dr. H. Potgieter from the University of Pretoria in delivering a paper at the Pan African Musical Arts Education Conference.

Abstract

The policy framework in the arts and culture, mass media and education sectors are very conducive for the implementation of music education. Efforts to make South Africa globally competitive resulted in research into Information Computer Technology. Decisions were made by the state to build computer laboratories at schools so that learners at primary and secondary schools could improve their literacy, mathematics, science and computer skills. Educators are also trained in computer literacy so that they could utilise the computer facilities as a teaching tool or integrated into the curriculum for learners.

The stage is now set to develop arts and culture and music lessons in particular with the assistance of stakeholders such as private companies, NGO's multimedia technologists and everybody who can contribute either by means of funding or expertise.

The provision made on television and radio for educational purposes should be broadened so that arts and culture and therefore music can be included.

Introduction

South Africa has progressive media policies and educational support has been forthcoming from all sources, that is, radio, print, television and electronically. South Africa ranks twenty-third in telecommunications and seventeenth in internet in the world (www.demiurge.wn.apc.org). In this paper I will sketch the cultural, educational and media background that can impact on the implementation of music education.

Background

Culture

The South African stance on culture is captured in various documents. The South African Draft White Paper on Arts, Culture and Heritage (1996, p. 12) states that

> Culture refers to the dynamic totality of distinctive spiritual, material, intellectual and emotional features which characterise a society or social group. It includes the arts and letters, but also modes of life, the fundamental rights of human beings, value systems, traditions, heritage and beliefs developed over time and subject to change.

The arts are embedded in culture and are therefore not treated separately for educational purposes. In the new Outcomes Based Curriculum *Arts and Culture* has been identified as one of the eight learning areas.

Against the background of previous human rights abuses in South Africa and to ensure redress and equal distribution of all cultures, the arts and culture policy supports the principle of diversity in a multi-cultural context (White Paper on Arts, Culture and Heritage, 1996, p. 18). An example of this is the eleven official languages of the country.

The Bill of Rights

The Bill of Rights in the Constitution of the country (Act 108 of 1996) speaks for the equality of all cultures (para.9.3); freedom of artistic creativity para.16.1 (c) and the right to participate in the cultural life of your choice (para.30 and 31).

Freedom Charter of 1955

In the Freedom Charter a paragraph is devoted to learning and culture:

> The government shall discover, develop and encourage national talent for the enhancement of our cultural life;
> All the cultural treasures of mankind shall be open to all, by free exchange of books, ideas and contact with other lands;
> The aim of education shall be to teach the youth to love their people and their culture, to honour human brotherhood, liberty and peace (www.anc.org.za/ancdocs/history/charter.html)

The White Paper on Local Government

> The Constitution lists culture as a concurrent competence. This means that provincial and local government has some responsibility in promoting and developing arts and culture in their areas. (1996, p. 48)

Education

The Revised National Curriculum Statements, Grades R – 9, Schools document of 2002 expounds the Outcomes-based educational approach adopted by the government. Outcomes –based education "strives to enable all learners to achieve to their maximum ability. This it does by setting the outcomes to be achieved at the end of the process. The outcomes encourage a learner-centred and activity-based approach to education" (RNCS 2002, p. 1).

One of the main purposes identified for Arts and Culture is to "Provide exposure and experience for learners in Dance, Drama, Music, Visual Arts. Craft, Design, Media and Communication, Arts Management, Arts Technology and Heritage" (RNCS, 2002, p. 4).

Learning Outcome 4: 'Expressing and Communicating' reads as follows: "The learner will be able to analyse and use multiple forms of communication and expression in Arts and Culture." This Learning Outcome requires that the learner develops the ability to read and use nuances of cultural expression to convey meaning through the Arts. It deals with forms of communication media (television, radio, film, and advertising) and their influence on people and societies (RNCS, 2002, p. 10).

Arts and culture and the use of media are catered for adequately in the education policy documents. In the National Curriculum Statements (NCS) document for grades 10 - 12, Further Education and Training (FET) Band, reference is made to a multitude of Learning Support Materials that learners and educators can use in the classroom, for doing homework or researching a project are:

- textbooks
- music dictionaries, encyclopaedias and other reference works
- posters and pamphlets
- magazines and newspapers, journals
- videos, audio-cassettes and CDs
- multimedia packages
- computer software
- internet
- musicians, e.g. in the community
- live performances (NCS, 2003, Part 2 of LPG, p. 23)

e-Education Policy

This policy in paragraph 4.26 states

> Conventional print media, as well as the use of devices such as conventional radio broadcast and tape-recorders, will continue to be used in e-schools. However, we have relatively under-developed digital teaching and learning resources at present. It is crucial, therefore, that we develop as a matter of urgency an education-industry partnership to develop innovative, effective and sustainable e-learning resources. (e-Education White Paper, 2004, [Electronic Version])

However, as has been the case in all other instances, priority areas have been identified and unfortunately arts and culture is not one of these areas – par. 4.30:

> The Department of Education will promote the generation of new electronic content that is aligned with outcomes-based education. Priority areas for

> national roll-out include South African History, Technology, Mathematics, Sciences and the biology of social behaviour associated with HIV/ AIDS (e-Education White Paper, 2004, [Electronic Version]); also *Sunday Times*, 2004, p. 20)

Arts and Culture is included in the curriculum by the Education Department and the Department of Arts, Culture, Sports and Recreation promotes the development of cultural practices in communities. Local government also has a role to play in providing facilities for arts and culture.

The White Paper on Broadcasting Policy

Media support for education is quite substantive as is reflected in television. The Broadcasting White Paper states clearly that: "The use of broadcasting to support the provision of education and information to the South African population" (White Paper on Broadcasting Policy, 1998, para. 8.1 [Electronic Version]). Furthermore it

> relates to the use of broadcasting as a resource in support of both the formal and informal education. In this context broadcasting is a tool for the dissemination of educational materials to learners in all corners of the country in a timeous and cost effective way. Broadcasting is used as a support structure in the provision of materials for human resources development aiding the educators, teachers, trainers and learners wherever they may gather for educational purposes. (White Paper on Broadcasting Policy, 1998, para.8.1 [Electronic Version])

A Task Team recommended that: "The need for the broadcasting system to offer a structured service supporting curriculum-based education, distance learning, adult basic education and training, early childhood development, teacher development and professional skills development" (White Paper on Broadcasting Policy, 1998, para.8.1 [Electronic Version]).

The Dedicated Educational Channel

The Independent Broadcasting Authority in its Triple Inquiry Report of 1995 found support for the idea of a dedicated educational channel. A feasibility study was completed in 1998. This has become a reality. The Terms of Reference of this Task Team identified such a dedicated channel as contributing to:

- Making the opportunities for education available to South Africans who need them
- Improving the quality of education through the provision of quality materials to the needy areas
- Promotion of the concept of life-long education
- The provision of educational materials which are integrated into the educational process and supporting educators and learners through the country.
- Supporting distance education (White Paper on Broadcasting Policy. (1998) par. 8.3.4)

The Mindset Network has made a second channel, Channel 82 of Dstv, available. The programme bears the name "Activate" (*Sunday Times*, April 18, 2004 p. 26).

Communications Policy

The Government Communications Department states in the policy that it "aims to

enable ordinary people to have access to Information and Communication Technology. This includes tele-education – enabling the country to reverse illiteracy through distance education" (GCIS White Paper, 1996, [Electronic Version]). Media diversity and the social responsibility of businesses to develop all media are encouraged.

International

South Africa is a member of UPU, of ITU, an arm of the United Nations and participates in the Pan African Postal Union and the Council of Commonwealth Postal Administration. It has been realized in Africa that the key to educational globalisation lies in electronics. Eleven key areas of opportunity have been identified from the 4th Africa Computing & Telecommunications (ACT) summit held in Nairobi in 2002.

In Africa there has been fast growth of cellular and internet communications. The link between cellulars and the internet has spawned the 'mobile information age'.

One of the greatest challenges is to develop applications to exploit the infrastructure and eleven key areas of opportunity have been identified. The following has been paraphrased from the ACT Summit Report with some quotations:

- Rural excess continues to be a challenge – private sector concentrates on commercially viable areas – establish rural development funds
- Access to low cost devices for rural areas – electric power problems, devices for African conditions
- Transition of technologies and resistance to change by incumbent operators – new technologies a threat to incumbent operators; new technologies for better and cheaper services.
- Reducing the cost of expansion of infrastructure: new capital projects e.g. roads – take advantage of road construction to bury fibre along the road under construction. – this reduces the cost of civil works of rolling out fibre.{stealing of cables in South Africa}
- Nurturing local entrepreneurship – unfortunately investments have been made with foreign strategic partners. "Local entrepreneurs are not taken into account and indeed face complex problems to contribute in the sector." Government to nurture an affirmative process to nurture local entrepreneurs.
- Economies of scale to enhance bargaining power – harmonise standards across sub-regions so that regional economic blocks can work together to build economies of scale I procurement of technology and services.
- There is little or no e-commerce in Africa with the exception of South Africa. Lack of support by banks: Banks in Africa need to review their perception on e-commerce and join other stakeholders to work out strategies to develop e-commerce.
- Access to skills and education "Stakeholders in education should work with ICT sector to build content and exploit the current infrastructure to improve delivery and access to educational resources across the country."
- Access to government services – using ICT's, citizens will save time accessing government services efficiently and enjoy a good life. Government should start programmes to build e-commerce networks for faster and efficient delivery of services.
- Advance democratization in Africa – ICT provides opportunities- further than traditional media for interactive discourse on governance

- African participation in Africa – ensure informed and empowered participation in international meetings; access to orbital slots; participation in ICANN, ITU, AfriNIC among others. (http:/ictdevagenda.org/print_article.php?id=253).

It appears that private companies who have put their weight solidly behind educational efforts have addressed most of the above areas. The use of satellite and broadband width internet supply has obviated the use of landlines and fibre cables (see www.sentech.co.za and Shoma Foundation.co.za). Telkom, MTN, Pinnacle, Sentech, Mecer, Ernst and Young, and Microsoft are some of the companies who have engaged in partnerships with the provincial education departments.

At an ICT conference held recently in the Western Cape, 5 – 8 April 2004, delegates came from many African countries such as Malawi, Namibia etc. and further a field. It was concluded, as reported by a colleague who attended the conference, that there is no uniformity of approach educationally to the use of computers. Computers could be used as a tool, a teaching aid and/or integrated into the curriculum. Interactive methods and critical thinking should be employed and not merely 'cut and paste' procedures. The term, Computer Application Technology, (CAT) has been coined (www.innovation.schoool.za).

Efforts to make South Africans globally competitive have resulted in focusing on Literacy, Maths, Science and ICT.

National
South Africa has engaged in a lengthy and detailed study since 1997 to ascertain the feasibility of using computers in the classroom (ICT Audit (2000) from www.education.gov.za). We have arrived at the point where the infrastructure is in place, notably in Gauteng province. A report from http:// ipsnews.net reads: “South Africa's biggest internet projects, ever undertaken on the African continent, aim to provide every student in Gauteng province and eventually the entire country with free access to email, the internet and an online learning curriculum”.

The daily and Sunday newspapers have supported educational efforts with weekly supplements aimed at both primary and secondary schools. Workshops and materials have been sponsored by various businesses. Workshops have prepared educators to use materials in classrooms. Daily television programmes focus on various educational topics.

A non-governmental organization, Open Learning Systems Education Trust (OLSET), has daily interactive English lessons that are broadcast on various radio stations. Songs are also used in the lessons. There are supporting videos, teaching materials and expert support (www.sn.apc.org./olset).

A wide spectrum of lessons have been offered via the print medium, including visual art and story-telling, however, maybe because of the medium no lessons for music teaching have been found.

Local
All schools in the country could link to a national school network. Provincially every province has different partners (schoolnet.co.za). Of the nine provinces in South

Africa, Gauteng province followed by the Western Cape province and Kwa-Zulu Natal seems to be taking the lead in developing electronic media for community and educational purposes. Gauteng Online has initiated a pilot programme that it hopes to roll-out to 2500 schools by 2006. The plan is to supply 1,500 Gauteng schools with 25 computers by 31 March 2004. The use of newly installed computer labs should enhance learning in all learning areas. Computer labs do provide for sound, through headphones, and "multimedia equipment such as TV, CD-ROMS, sound cards and electronic screens" (GOL Policy Discussion Paper, 2003, p. 3). The ENCARTA programme, a Microsoft donation, has been made available to access local and remote information and to access the pronunciation of words. (Educational functionality testing document, 2004, pp. 1 - 4).

The intention is to train all educators so that they are computer literate. All provinces are intended to have school networks, but these are not fully functional.

In Kwazulu-Natal the NGO, Media in Education Trust (MIET) is engaged in various educational efforts called "Rain and Zikhulise" (www.miet.co.za). These efforts include HIV/AIDS education and the ever-present natural sciences, maths and human and social sciences projects. Although this NGO is engaged in materials development there is no record of arts and culture materials being developed.

The use of the electronic medium is in its initial stages at schools and seems to be lagging behind television, print and radio in educating the nation.

Impact on Music education development and implementation
An integrated approach has been adopted for teaching the arts. The arts are integrated into Lifeskills in the Foundation phase, grades 1-3; and integrated into Life Orientation in the Intermediate phase, grades 4 - 7. Music, dance, drama and visual arts are combined in an arts and culture focus area in the Senior Phase, grades 7 - 9.

It is only in the Further Education and Training band, grades 10 - 12 that music is offered as a discrete subject.

> Skills, values, attitudes and knowledge are developed within Arts and Culture in an integrated way. Most African art forms and cultural practices are integrated. Song, dance, drama, poetry and/or design are integral parts of some indigenous African genres". Furthermore it is stated that; "Western art forms are more inclined to remain discrete. This Learning Area Statement seeks to respect the integrity of each art form and to integrate them whenever possible, combining individual disciplines to create new modes of expression (RNCS, 2002, p. 7).

Separate provision is made for instrumental music at Magnet Schools, Arts schools or extracurricular centres.

To my knowledge learners make use of the internet to do research on History of music and for their portfolios for instrumental music. Recently I also became aware of instructional CD- Rom packages for theory of music, in Afrikaans and in English, and multimedia training opportunities (www.evcyberversity.co.za). It remains to be seen if various music software packages will be supplied to schools as, to date, the

educational materials and supplements provided by the media concentrate on literacy, numeracy and lifeskills in the primary school and mathematics, science, English and technology in the secondary school.

A colleague who is involved in the Shoma Education Foundation, a Computer-Mediated Professional Development project for educators remarked that in 24 sessions offered in the project only one session dealt with arts and culture in the Intermediate phase and one session in the Senior phase.

Because of a lack of expertise in the integrated approach and confusion over what exactly to convey the Gauteng Institute of Education Development (GIED) has developed some materials for teaching various learning areas.

At a recent conference of Pan African Musical Arts Education (PASMAE) in Kenya one of the concerns was that there are no software programmes that reproduce local African instruments and rhythms. It was resolved that major computer companies would be approached to develop software and make them available at affordable prices.

Rhodes University has been engaged in ethnomusicological research for a considerable time and well-known researchers such as Andrew Tracey have compiled a database of MP3 recordings that could be used in classrooms. The International Library of African Music has links to other websites and is in the process of digitizing music collections (www.ilam.ru.ac.za).

At the same PASMAE conference it was remarked that inaccuracies in pronunciation, language nuances and performance characteristics can lead to poor teaching by educators who are not familiar with a language or culture. This points to multimedia packages so that educators can use them even if they are not familiar with a culture (see “Venda Lashu” at www.Puk.ac.za/music/isam/songbook)

It is a fact that in a multicultural context it happens all too often that one cannot cater for the diversity of cultures in a classroom. It is also a fact that many schools do not have trained arts and culture specialists. This is being addressed to some extent by an Advanced Certificate in Education (Arts and Culture) that is being offered collaboratively by the University of the Witwatersrand and the Curriculum Development Project, a visual arts NGO. However, the demand far outstrips the supply.

Large classes, of forty to fifty learners, make media and technological support an imperative. The noble intention of having arts and culture as a compulsory part of the curriculum for all learners, and not an extracurricular or extra- mural activity as previously, could become a wasted effort.

A limited number of South African web-based sources have been found dealing with music. Schoolnet has initiated an Intercultural Understanding project between South African and Finnish schools. Use is made of an ejournal to define course material, tasks and exercises for learners, theory for educators and report on experiences (www.schoolnet.co.za). A music theory in Afrikaans and English and a multimedia course is also available.

Conclusion

The policy framework within South Africa for arts and culture and by implication, music education, is ideal, however, much still needs to be done to ensure the implementation of arts and culture in the educational set-up. The research into computer usage has been done. The building of infrastructure in one province, Gauteng, is probably about 90% on target. Similar developmental packages as that being used for Maths and Science which include television, print, Internet and teacher development components, should be used for music teaching. Media resources can be used advantageously in this pursuit, in particular and obviously, those media that have an audio element. Educators need to grab this opportunity of integrating computer information technology and music teaching, thus making full use of the computer labs. Departmental curriculum officials and educators should develop Outcomes Based Education, arts and culture, lessons that utilise the excellent computer facilities that are available. Regular usage by arts and culture officials, educators and learners will ensure that the skills that are such an integral part of music learning will be developed. "Stakeholders in education should work with ICT sector to build content and exploit the current infrastructure to improve delivery and access to educational resources across the country." (AITEC, 2002, [Electronic Version])

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Postcoloniality and Music Education: Finding the Colonial Gaze

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Abstract
In the twentieth century, a deadlock of modern musical abstractionism made many Euro-American composers, such as Stockhausen, Cage and Reich, to be infatuated with non-Western acoustic cultures. They, however, involved only stylistic borrowings instead of a more fundamental rethinking of sound and its socio-cultural and environmental role after all. Example of these gazes of Euro-American musicians can be found in a number of music educators' approaches as well. At the same time, many non-Western musicians and music educators have tried to declare musical independence from their former colonizers using traditional and folk acoustic cultures. They, however, have not been successful yet in reclaiming their "indigenous identification" (if such things really exist) because of the strength of the historical musical impact of the West. Since the 1970s, E.W. Said, G.C. Spivak, H.K. Bhabha, and P. Gilroy have proposed post-colonialist theories applying structuralism and post-structuralism. According to them, socio-cultural separatism or reversion in the non-West is always beaten by Euro-American globalization. Therefore, post-colonialist view shows us that multiculturalism is to be considered as resulting from political and economical globalization as generated and celebrated particularly by the United States.

Then, what is "music" as our media connotation all about? The following hypotheses are put forth:
1. Music is a product based on the concept of European tonal system.
2. Thus music merely refers to the nineteenth century of the West as the term "modern" indicates.

This paper attempts to contribute to that discourse.

I. Postcolonial and the Nineteenth Century Europe

In the 1970s, such non-Anglo-Saxon thinkers as Said, Spivak and Bhabha made their presences felt in the field of postcolonialism. In the words of Anita Loomba (1998, xii-xiii):

> It is true that term "postcolonialism" has become so heterogeneous and diffuse that it is impossible to satisfactorily describe what its study might entail. This difficulty is partly due to the inter-disciplinary nature of postcolonial studies which may range from literary analysis to research in the archives of colonial government, from the critique of medical texts to economic theory, and usually combine these and others.

In the late twentieth century, this "world" experienced de-colonization and dismantlement of imperialism. Postcolonialism indeed directly indicates a chaotic state which arose from the term "modern" as this refers to the nineteenth century of Europe. Including music, European culture and history as reorganized on a Euro-centrism were extended all over the world (e.g., Karatani, 1989). In short, music, as we recognize today, might be a product based on the concept of European aesthetics and merely refers to the nineteenth century of the West as the term "modern" indicates: music should perhaps be a term "reserved" for sounds produced by eighteenth and nineteenth century European instruments (Cage, 1939). As R. Murray Schafer (1995) reminds us on this point:

> The orchestra as we have today, is an invention of the colonial powers of nineteenth century Europe. The music conceived for it was largely intended to enkindle the enthusiasms of Europeans for the hegemony of their culture over "inferior" cultures around the world. Even the materials out of which the instruments were made attests to this; gold, silver, ebony, ivory, grenadilla wood, rosewood—these are not materials found in Europe; they come from Africa, Asia and South America, from the parts of the world Europe was, at that time, exploiting; so that when the bourgeoisie of France or Italy or Germany or England gathered to hear a symphony concert what they were really celebrating was their empire overseas.

In the eighteenth century, many concerts in Europe existed as societies for entertaining aristocrats rather than purely for listening to music. The sponsorship of music, however, switched from the aristocracy to the bourgeoisie in terms of music history from the Viennese classicists to the Romantics as a result of the acquisition of wealth in the Industrial Revolution. Audiences increased dramatically as a result of the participation of the bourgeoisie, and the relationship between musicians and audience also changed. In short, a musician came to perform for the general public rather than for the limited number of aristocracy. Many composers, for examples, Beethoven, Chopin, and Liszt, became independent of their patrons, at the same time, music was put into general distribution as a commodity. The establishment of a distribution system of musical scores played an important role to make middle class consumers to play musical instruments in their homes. Jacques Attali (1985, p. 69) explains:

> Music's mode of financing then completely shifted, making publishers partial substitutes for patrons. Interested in the production of new works, they took

> the risk of sponsoring them for a rapidly expanding market of amateur interpreters. The bourgeoisie, unable to afford a private orchestra, gave its children pianos…The breadth of the piano repertory of the nineteenth century is quite clearly connected to the place it occupied in the salons of the bourgeoisie of the time, as an instrument of sociality and imitation of the Parisian salons and the courts. Power continued to address the musician haughtily. But the tone was no longer one of conquest; it was the tone of the grocer.

Music became a commodity through publishers in the nineteenth century, as Attali (1985) mentions: "a means of producing money." Because of a certain psychological background, many non-Western music educators today, however, support the value of European classical music. What do they actually believe? From the eighteenth through the nineteenth century, several clichés about concept of art, such as "originality," "a work of art," "a genius," "a prodigy" and so on, were born. Today we think about art in all kinds of media such as painting, drama, music, literature and architecture. People in the early eighteenth century, however, used the term art in military tactics, the art of navigation, optics and dynamics, (i.e., Watanabe, 1989, pp. 24-25). According to Watanabe (1989), the term "technique," for example, is derived from Greek "*techne*," and there was no exact distinction between technique and art by the middle of eighteenth century. Many thinkers asserted the original value of music and tried to rank art as the place where people were able to have the purest experience of beauty. The concept of the aesthetics is expressed by Edward Hanslick in 1854, as follows: "the most essential condition to the aesthetic enjoyment of music is that of listening to a composition for its own sake...The moment music is used as a means to induce certain states of mind...it ceases to be an art in the purely musical sense" (1957, pp. 100-1). This is a crucial statement concerning the essence of Hanslick's view of "pure music" and "aesthetics". What he tried to explain was "the voluntary and pure act of contemplation which alone is the true and artistic method of listening" (1957, p. 97). Nicholas Cook (1990, pp. 15-16) explains:

> Hanslick's ideas, and even some of his words, are echoed in the more wide-ranging distinction that R.G. Collingwood drew some eighty years later between what he called "Art proper and falsely so called". Collingwood (1938, p. 276) describes false art as being "aimed ultimately at producing certain states of mind in certain persons. Art falsely so called is...the utilization of 'language' (not the living language which alone is really language, but the ready-made 'language' which consists of a repertory of clichés) to produce states of mind in the persons upon whom these clichés are used."

This is the distinction between art and entertainment in music in the Western aesthetics of music. Cook (1990, p. 182) continues: "a work of music is fundamentally a moral entity and not a perceptual one. And this is little more than a twentieth-century adaptation of the concept of 'art-religion'". Western classical music in the nineteenth century developed amid a mixture of social, economic and philosophical contexts in Europe. Though nineteenth century classical music in Europe became a commodity, the music simultaneously acquired an aesthetic stance as a means of maintaining its authority. As a result of this process, many outstanding musical works were spread among the general population in the nineteenth century. This was because the technical innovation inside music allowed it to become a good

commodity. And with the spread of this music, it established both an aesthetic and economic dominance. At the same time, these changes in music had several consequences. One such consequence is that specialized professionals such as composers, performers and publishers and so on monopolized many artistic activities. This specialization has been continued even today. Said (1991, p. 3) points out:

> Today's complete professionalization of performance. This has widened the distance between the "artist" in evening dress or tails and, in a lesser, lower, far more secondary space, the listener who buys records, frequents concert halls, and is routinely made to feel the impossibility of attaining the packaged virtuosity of a professional performer.

In the middle of nineteenth century, the "professional" meant what was called the "virtuoso." They attracted an audience using superhuman skills and immaculate technique. Said (1991, p. 3) also explains:

> Here Poirier's rather melodramatic ideas about brutality, savagery, and power can be moderated with and acknowledgment of the listener's poignant speechlessness as he/she faces an onslaught of such refinement, articulation, and technique as almost to constitute a sadomasochistic experience.

In the middle of nineteenth century, many concerts included works by earlier composers. A lot of earlier composers (for instance, J.S. Bach, Mozart, Beethoven, etc.) came to be deified and their biographies were remodeled from the middle to the end of the nineteenth century. For instance, the art historian Alessandra Comini in *The Changing Image of Beethoven—A History of Mythmaking* (New York, 1987) introduces a variety of Beethoven's portraits. In one drawn in 1803, Beethoven looks like an ordinary person, but in a statue made in 1902, he is semi-nude like the ancient Greek thinkers and becomes an heroic image. Walker (1996, p. 4) points out:

> Aesthetics is but one of these "fashions" which emerged in the nineteenth century but lives on in western culture. It is however a well though-out concept which has logic based in the musical structures of composers such as Beethoven, Liszt, Schumann, Brahms and Wagner, and argued in the texts of Hegel, Schopenhauer, Hanslick, Fichtes, Schelling and Schlegel. The music written to this specific theory of aesthetic experience constitutes a supreme expression of the culture of central Europe in the nineteenth century. Philosophically, this nineteenth century German position moved the locus of debate about aesthetic experience from issues of sense perception and feelings to those of transcendental experiences of pure beauty and perfection.

The concept of focused listening (Schafer, 1977) to appreciate music as part of high-class culture, was born. It brought about a dualism between artist and audience (e.g. the separation of professional and amateur or producer and consumer). European classical music along with the orchestra has also exerted a great influence on music education, even in many non-Western nations, Schafer (1995) says:

> Today the orchestra survives as a museum of sentimental sound objects mostly from that period. It has become a window into an old world of great emotional power and much beauty. The migration of the orchestra to Pacific rim

countries in recent decades, and the evident enthusiasm for it there, is a subject I am not qualified to discuss.

II. Postcolonial and Aesthetic Music Education as a North American Illusion

At the beginning of the twentieth century, European classical music based on the concept of tonality reached a kind of deadlock of modern abstractionism (i.e., dodecaphonic system by Schoenberg). In order to find a new scheme of music, many Euro-American musicians got infatuated with non-Western acoustic cultures. Such composers as Stockhausen, Cage and Reich, at worst, involved only stylistic borrowings instead of a more fundamental rethinking of sound and its socio-cultural and environmental roles. Examples of these views of Euro-American musicians can be found in a number of music educators' approaches. In music education, Bennett Reimer cites examples from all kinds of music (e.g., jazz and rock), and ethnic sounds from around the world. However, these Euro-American views of music and music education have created an unequal flow of influences between the West and the non-West. In *A Philosophy of Music Education*, Reimer has written about the difference between feeling and emotion, and aesthetic experience. He says, "The experiences most people have with art testify to the existence of feeling but feeling as somehow different from the emotions outside art" (Reimer, 1989, p. 41). For Reimer, the goal of music education is:

> The goal or aim of the general music program is to develop, to the fullest extent possible, every student's capacity to experience and create intrinsically expressive qualities of sounds or, to put it another way, to develop every student's aesthetic sensitivity to the art of music. The goal of the performance program is precisely the same, (1989, p. 185).

However, Reimer's attitudes to music, "expressive qualities of sounds" and the "student's aesthetic sensitivity to the art of music" has been criticized by Walker (1995):

> Reimer was not really suggesting that we can find aesthetic value in all the world's musics: Kwakiutl Potlatch songs, Ituri Forest Hunting songs, Australian Aborigine Corroboree songs, rock and roll or even jazz...My point here is that aesthetic music should not be accepted as a socio-cultural universal even in western culture. Rather, it should be seen as one of the pluralities which go to make up the complex tapestry of western musical history.

Reimer's words come from nineteenth century Western aesthetics as articulated by Hanslick according to the musical situation of Western society in those days, in which critics had developed a position where music could exist as an autonomous world. And this kind of attitude by critics can be exclusively seen in the nineteenth century. Hanslick (1957, p. 12) took the formalist position with his line "the beauty of musical work is specifically musical—i.e., it inheres in the combinations of musical sounds and is independent of all alien, extramusical notions." Reimer (1989, p. 27) takes the position of absolute expressionism. He criticizes the formalist position with his comments; "Art becomes, in Formalism, a matter for the artistic elite, and it provides those few a special intellectual pleasure unlikely to be considered essential by any but that chosen few." However, both the formalist and the absolute expressionist positions deeply implicated each other. Jean-Jacques Nattiez (1987, p. 110) clearly explains the

difference between the formalist and the expressionist. According to Nattiez, the formalist thinks that music means itself and for the expressionist-absolutist, music is capable of referring to the nonmusical. The relationships between the two opposite aesthetic camps, for example, Schumann and Brahms (Brahms was an admirer of one of the most powerful representational composers Robert Schumann. Brahms was also indifferent to the debate between representational and non-representational campus even though he himself was a pure nonrepresentationalist), Hanslick and Wagner, and Boulez and Stockhausen in the twentieth century, were always being influenced each other and swinging as a kind of pendulum.

The writer believes that today's music educators in Japan should reconsider Western aesthetics and its values, not follow them: we presumably need to learn what deconstruction, cultural history, narratology, and feminist theory have to offer (Said, 1991, p. xvi). Western aesthetic theory is a cultural artifact and can be applied to a particular musical culture based on the nineteenth century Europe. The invention of the theory is matched by the invention of the music to suit, in which case, the theory is a cultural invention, like the music, and is not universal, unless all cultures invented the same theory—which they actually have not. Thus, Western aesthetic theory does not have to be universally accepted by everyone in the world. Bruno Nettl (1983, p. 25) says: "ethnomusicology as western culture knows it is actually a western phenomenon." Nattiez (1990, p. 60) also points out:

> Any musicologist realizes that music is probably a universal fact (it appears that there is no civilization without music), and realizes that the "faculty of music" is written into the genetic destiny of humanity, like the "faculty of language." The moment this is realized, however, the musicologist must be able to relativize the concept of music, and acknowledge that western musicology is itself merely a form of culturally conditioned knowledge.

From this quote Nattiez does not say that the universals of music cannot be sought. However, the concept of music in the West based on logocentrism, has changed. In other words the borders between music and noise are becoming more and more ambiguous because of Western composers such as Russolo, Schaeffer, Varèse, Cage and Schafer in the twentieth century. The problem of the schism between music and noise has been researched by some alternative apparatuses including that of cognitive anthropology (e.g., "Music in the Mind, The Concepts of Music and Musician in Afghanistan" by Hiromi Lorraine Sakata, 1983), zoomusicology (e.g., the French composer F. Mâche's ornithomusicology, 1983 and "Do Animals Have a Music?" by George Herzog, 1941), ethono-musicology and semiology of music. Nattiez (1990, pp. 61-67) continues:

> As soon as we go off in quest of the universals of music, we encounter a similar difficulty. We recognize the worldwide existence of music, but all those things that we acknowledge as musical facts are not necessarily thus categorized by everybody. The investigator's dilemma when confronted by this paradox is inherent not only in the question of universals. This dilemma is...the dilemma of any comparative study. Any comparison will always be shaped by the comparer's point of view.

Even through the use of semiology of music, Nattiez operates with the assumption of the universals of music, that is to say, we do not yet know the answers toward the universals of music. Such a European awareness including Nattiez's view of non-Western sound culture has been fully explained by meanings, connotations and so-called scientific evidence. However, as a postcolonial thinker suggests, Nattiez's view of music is perhaps merely a positive doctrine about non-Western sound culture as one of European academic fashions:

> My principal operating assumptions were—and continue to be—that fields of learning, as much as the works of even the most eccentric artists, are constrained and acted upon by society, by cultural traditions, by worldly circumstance, and by stabilizing influences like schools, libraries, and governments; moreover, that both learned and imaginative writing are never free, but are limited in their imagery, assumptions, and intentions; and finally, that the advances made by "science" like Orientalism in its academic form are less objectively true than we often think, (Said 1994, pp. 201-202).

The Western aesthetic theory was formed from a background of philosophy, cultural and political history until the end of nineteenth century. As Said points out, arts and music are constrained by socio-cultural conditionings. And the views of alternative studies such as semiology, ethno-musicology will still be conditioned by language. Thus, Reimer's position is not supportive; that is to say, Western aesthetics will be an illusion, or at least one of many fashions about how to listen to music. The aesthetic theory of the nineteenth century was a social invention of Europe and cannot be a universal anymore than the Aboriginal dreamtime can. How can a social invention be a universal? It is nonsense to say that we should deny philosophy itself. Since every single human being thinks about something and always drifts between life and death, epistemology and ontology might provide us with two of the tools to look at human nature and culture. Considering epistemological and ontological issues has not exclusively been in the West. They are within Asian cultures as well. Emphasizing Western aesthetic values in the nineteenth century, however, has made a kind of cerebral infarction situation in Japanese music education, because of the cultural differences between the West and Japan. Reimer (1995, pp. 233-244) thinks about "foreign musics":

> To understand that foreign musics are foreign is to have learned a fundamental lesson about the nature of the human condition...Music, I want to suggest, exists, first and foremost, to serve our souls...each individual can both find soul in the music of his or her culture and share soul to some extent with those of other cultures, is to have helped them experience musically the paradoxical -and fundamental - nature of the human condition.

Reimer's position, however, is still stuck with Western nineteenth century aesthetic values. A couple of possible questions exist concerning Reimer's position. Can we take for granted the term "soul"? Does music always exist to serve for each individual soul? Umberto Eco (1972, p. 383) is rather poetic:

> If the ultimate Structure exists, it cannot be defined; no metalanguage can ever capture it—because if it can be discovered, it is no longer ultimate.

The problem here does not rely on whether the universals of music exist or not but our attitude towards the universals of music, that is to say, some investigations are needed to clarify the reason why we should identify the universals of music and where the desire comes from. This is the exteriority which we probably need in Japanese music education, for example. Reimer is a person who can easily move from camp to camp (e.g., ethno-musicology) to extend his concept of aesthetics. He might be a good missionary for the aesthetic camp in American music education however, he is not at all suitable for considering any alternative for Japanese music education.

III. Final Thoughts

Since the introduction of cultural relativism and multi-culturalism, many non-Western musicians and music educators have tried to declare musical independence from their former colonizers using "traditional" and "folk" acoustic cultures. Non-Western music educators, however, have not been successful yet in reclaiming their "indigenous identification" (if such things really exist) because of the strength of the historical musical impact of the West (i.e., Imada, 2003). The Ministry of Education in Japan, for example, has promoted to teach how to play the Japanese traditional instruments in music classroom at secondary level. In spite of their Western musical background, many Japanese music teachers have tried very hard to find some sort of essential "Japaneseness" into Japanese traditional tunes. They believe that we Japanese originally have a sense to play and appreciate Japanese traditional tunes as if the beauty of those tunes has existed as "a prior" in our "mind" and "soul." In short, we have somehow forgotten our tradition because of the introduction of Western music education engineered by the Meiji Restoration Government. However, sooner or later, Japanese music teachers shall learn that the terms essence, identification, mind and soul and so on were formed from a background of European ontology and epistemology until the end of nineteenth century. That is to say, Japanese music teachers learned their own "musical identification" through European logos after all. According to postcolonialist theories, socio-cultural separatism or reversion in the non-West is always beaten by Euro-American globalization. Therefore, post-colonialist view shows us that multiculturalism is to be considered as resulting from political and economical globalization as generated and celebrated particularly by the United States (it makes us sense, if we take a look at today's worldwide popularity of Disney's sound tracks such as *Aladdin*, *Pocahontas* and *Lion King*). Then, what is "music" as our media connotation all about?

Our newly globalized world will most likely to keep sowing variety of cross-cultural contacts, even in music education, after all. We, therefore, should place our researches of postcoloniality in the context of our educational institutions and music classrooms. Tetsuya Motohashi (2000, p. 72) states: "the term 'post' in postcolonial does not imply 'past' at all. Thus, postcolonial should be anticolonial all the time." How to find and analyze the colonial gaze in terms of music and education, this is something we should more focus on for developing a possible pathway between not only the West and non-West but also global and local societies and cultures in domestic nations.

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Between a rock and a hard place: Music representatives within systems

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Abstract
Many education systems support or have supported a music position within the administrative centre of education departments. The roles and responsibilities assigned to these positions vary from country to country and province to province but the one thing they do have in common is that they provide a reference point and voice for music in the broader context of education and subsequent policy making and implementation. With the benefit of experience and insider knowledge, we see these positions as critical to the well-being of music education at a number of levels. At the most public level, these positions can provide one of the faces or voices of the system for practitioners in the music classroom; the link between the "faceless head-office" and support for those at the "chalk-face". The less public and obvious role is that of advisor and often, vigilante, in matters of policy making, and implementation plans and where decisions are being formulated by the non-specialist management. We have also observed that these positions can attract an enormous amount of stress because of the inherent conflicts of interest that arise. It would seem that there is an element amongst teachers who see these positions as redundant and of little use in the day-to-day functioning of teachers in classrooms and the conditions they have to endure. These teachers often perceive the occupants of these positions to be out of touch with the "real" world of the classroom and that responses to questions and requests smack of "party policy". While we do not deny this might sometimes be the

case, we would argue that people in these positions have a much greater grasp of the "big picture" issues. They are constantly faced with decisions about the issues from upper management they will make a stand and those on which they will compromise. They are only too aware of the impact of theses decisions on the classroom teacher and have to tread that fine line between remaining loyal to the integrity of the discipline and presenting some flexibility to the powers-that-be through negotiated compromise. This paper identifies the role stressors of conflict, ambiguity and overload which seem to have particular relevance to the classroom music educator who finds his or herself in a consultancy position in the system's management hierarchy.

Many education systems support or have supported a music position within the administrative and policy making centre of state education departments. The roles and responsibilities assigned to these positions vary from country to country and province to province but the one thing they do have in common is that they provide a reference point and voice for music in the broader context of education and subsequent policy making and implementation. At the most public level, these positions can provide one of the faces or voices of the system for practitioners in the music classroom; the link between the "faceless head-office" and support for those at the "chalk-face". The less public and obvious role is that of advisor and often, vigilante, in matters of policy making, and implementation plans where decisions are being formulated by the non-specialist management. We have also observed that these positions can attract an enormous amount of stress because of the inherent conflicts of interest that seem to arise. In examining the literature related to social psychology of organisations, "certain behaviours and demands have been found as stressors, in particular the role conflict, role overload and role ambiguity phenomena in teachers" (Monfries & Hazell, 1995, p. 2) that could assist in clarifying some of the problems encountered in these positions. These stressors seem to occur in many occupations and references to the problem appear in a wide range of the research literature associated with, for example, mental health, law, business, politics, and so forth (Tadepalli, 1991; Erera, 1989, Krayer, 1986). This paper focuses on these role stressors which seem to have particular relevance to the classroom music educator who finds his or herself in a consultancy position in the system's management hierarchy. It is interesting to note that the long term effect of these factors is the "negative impact on self esteem, professional self-image and consequently resilience in the face of adversity (Monfries & Hazell, 1995, p. 2).

Occupations in which people hold positions between organisations or systems, called "boundary positions", are more susceptible to role conflicts (Scheib, 2003, p. 125). As a simple example, Scheib notes that teachers are in a boundary position that might give rise to role conflicts between the academic world and the athletic world when they coach competitive athletic teams. In the case of the former classroom music teacher, their "boundary position" could be seen as sitting between the world of the classroom teacher and the very different role that exists within the world of generic education policy making. Role conflict occurs when the behavioural norms that are consistent with one role that we play prevent us from behaving in accordance with the behavioural norms consistent with another role. An Australian report from the Council for Aboriginal Reconciliation on *Aboriginalisation and Role Conflict* points to the conflict that arises when stakeholders have different perceptions of the desired outcomes of a role.

> While Aboriginal staff in service delivery and policy-making positions in the public sector can often circumvent the liaison and communication difficulties non-Aboriginal staff experience, there also needs to be sensitivity to the demands which are placed on them by the close ties they have to their client community. Aboriginal staff often experience the frustration of being unable to effect much change within a large bureaucratic structure, yet they are seen by family and friends as accountable to the Aboriginal community, and therefore answerable for government decisions which are considered unfavourable.

In this case, Aboriginal staff within the bureaucracy are focussed on representing and making a case for the needs of the Aboriginal community at large but face the problem of the slowness to effect change or exert influence in large government systems. At the same time, the community they represent, being outside the day to day workings of such systems, are not fully aware of the problems faced by their representatives and see them as having a far greater influence on policy making than is possible. The same scenario also rings true for music representatives in the management and policy making level of education systems. Music teachers in schools see the people in these positions as their main voice in the development of music curriculum and assessment and are frequently critical of policy making decisions. At the same time, these representatives are sometimes criticised by upper management for their lack of flexibility and compromise when they argue against proposals in an effort to maintain the integrity of the discipline. In addition, there is sometimes a perception by those outside the system that these music educators are no longer in touch with the basic needs of the music teacher at the 'chalkface' as demonstrated in the following quote:

> It is one thing to say that there should be people in strategic music position but (there is) the next question 'What do these people add in terms of students learning in music?'. At the end of the day, it would be a bigger step ahead to have more teachers teaching music in schools than have more people based in a head office where they never see a student (Music teacher in personal correspondence, January 2004)

This comment was prompted when the President of the Australian Society for Music Education urged members to be vigilant and call upon support from the National Executive if these positions came under threat. There is clearly a need to more widely publicise how important this representation is at this level. What is not clear is how teachers in schools might be made aware of the importance of these positions without compromising the person in that position in the eyes of upper management. It seems at the moment those most sympathetic in their acknowledgement of the significance of this role are those who have experienced the same role conflict, one example being music education academics. It is all very well for Eisner (2001) to say that "Music educators will need to help the public look beyond repertoire and technical expertise as a basis for appraising music education. The public needs to understand what the students are learning and the kind of experience they are having" (p. 24) but the music consultant is frequently faced with educating both those in education policy making and management about the characteristics and worth of music as a discipline within the system and the classroom practitioner about the often limited influence they are able to exert.

It seems that multiple roles become more common as people move up the management hierarchy in an organisation and it is not uncommon for the demands of these roles to conflict (Brenner, 2004). Role conflict can also refer to a person being pushed far beyond the boundaries of their job description and role ambiguity, where the individual is unsure of worker/management expectations and the scope of responsibilities, can also be a factor in burnout (Anonymous, 2002). When these music consultancies are the most senior music education representation in a system, the role becomes multidimensional and more ambiguous, role ambiguity occurring when there is not a clear understanding of work objectives. Apart from being a

reference point in matters of music education policy and implementation for both upper management and those below them in the music education hierarchy, these people become the reference point for any issue related to music in education for politicians, organisations and the general public. There also seems to be a tacit belief by those in the music fraternity that the music consultant will also have a significant role to play in professional associations while there is often little support from upper management for this role. Part of the problem in this particular case is the relative smallness of music education where multiple roles are often imposed on a small group of people.

Bauer and Simmons (2001) refer to a range of research supporting the notion that role ambiguity is a multi-dimensional concept and that the process of defining a role is not a static element, but one where continuous cycles of interactions are necessary. This idea fits well with education systems where roles can change regularly in line with, for example, policy changes and changes of government. They also acknowledge that "role ambiguity and many outcome variables may be a curvilinear one, where certain levels of ambiguity are necessary in order to motivate but beyond which the outcomes are detrimental". This is an important point. A potentially restrictive outcome of defining a role too narrowly is that the person in the role can be prevented from responding to perceived needs and issues. We acknowledge that it is important for the music representatives to have a public face with their "clients" (teachers in schools) yet the system and role definition is such that they are frequently prevented from having such interactions. There is always some difficulty in the New South Wales system when inviting the music representatives to present to pre-service teachers. Given the relationship between institutions for preservice training and school systems is sometimes a little distant, one would think that this sort of interaction would be heartily supported but not so.

As noted above these consultancies are senior roles in the music community and perceived as such by the music profession who call upon these people for advice. On the other hand, this level of importance is often not reflected within a system where the management is concerned with what they see as generic issues and the power brokers are those with portfolios for generic areas such as assessment, curriculum development, teacher education and so forth. The music educators in these positions have to tread a very thin line between their conflicting loyalties. When some policy decisions appear to be absurd because of their lack of relevance to or discord with the discipline of music, the music consultant has to make decisions about how much information about the construction of that policy he or she will reveal to the music community without incurring the displeasure of upper management for lack of loyalty and support for current decisions. In a situation where music in many educational authorities falls under the collective arts field, the pressures can be amplified where a person with a specialisation in one of the arts disciplines is responsible for the formal (and informal) advice on policy implementation and development. This problem is not only facing music but the other arts disciplines as well as many other discipline areas within the curriculum.

In light of the above, it is hardly surprising that the additional stressor of role overload, where "the quantity and wide variety of different roles expected of the focal person is overwhelming to the point that no one role can be performed satisfactorily" (Schieb, 2003, p. 125), can occur. To rise to this level in the bureaucracy, we note that

these music educators more often than not possess characteristic leadership traits: "They tend to be slightly higher in intelligence than the average of the group and possess administrative and technical competence. They tend to be emotionally mature, are confident, goal-oriented, dependable and have a strong drive to succeed. They usually communicate well with others and seek their co-operation, are sociable and considerate" (Bond & Boak, 1996, p. 22). Bond and Boak also note that "There are also implicit and explicit indications that leadership is inextricably linked with the exercising, recognition and allocation of power in a variety of forms" (p. 21). We suggest that all three role stressors can occur in these positions when leadership is recognised and accepted both outside the bureaucracy and at the lower levels but not necessarily by upper management who are involved with the same leadership notions and an exercise of power but in a different, generic context. In addition, when the nature of big bureaucratic system is largely impersonal and inflexible, it can induce feelings of alienation and disenchantment which include:

- "a sense of not belonging.
- undue, and apparently inappropriate restrictions on individual behaviour.
- lack of adequate opportunities to participate in decision making or organisational activities.
- exclusion from office communications and consultations.
- insufficient recognition of professional skills and training.
- lack of recognition of personal skills and training.
- lack of recognition of personal commitments and responsibilities outside work" (Queensland Health, 2001, p. 4),

All of these seem to relate to role ambiguity and a lack of recognition of the discipline related leadership roles these people have. The potential negative outcomes might also explain why many of these consultants leave the education system, finding work in both the private and public sectors where their knowledge and skills are recognised and transferable.

In this paper we have endeavoured to explore three role stressors that we see occurring in music consultancy positions in an education system's management hierarchy. It is difficult to see how the role's inherent issues of conflict, ambiguity and overload might be addressed but it is quite clear that people in these positions need enormous resilience to maintain a healthy self-esteem and professional self-image, that enables them to continue to function in any way effectively. Acknowledgement of the existence of these stressors can go some way to validating people's feeling stressed and their sense of frustration but we also need to provide support for and confirmation of the leadership role that these people have. A number of education bureaucracies in Australia have moved towards the adoption of a more corporate organizational and management structure. Unfortunately they have not also adopted the personnel support and pastoral care policies associated with the corporate world. It would be a pleasant and no doubt productive change if some thought was given these personnel issues within the policy making hub of education systems but the "people" factor is often lost in the face of this current educational climate where:

> Educational leaders are faced with increasing challenges which appear, at times, to be multiplying at a logarithmic rate. The world grows smaller and the education professions face greater scrutiny by informed consumers… existing resources are not always adequate to deal with new and different

> challenges… fiscal reductions indicate the need for choices… political implications for management and administration reach far beyond the local community. Sometimes it seems as though educational leaders are running as fast as they can to stay in the same place (Bond & Boak, 1996, p. 21).

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Developing Curriculum Standards for Music in Taiwan's High Schools

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Abstract

General Music has been part of the high school curriculum for the past fifty years in Taiwan. Recent revisions in elementary and junior high school curriculum in Taiwan that called for an integration of the arts made it necessary to re-examine curricular offerings at the high school level. The Music Sub-Committee was formed by the Ministry of Education and given the responsibility to develop the music curriculum standards. There are four steps devised for the research process: (1) a review of literature on high school curriculum, (2) a world-wide examination of existing high school curriculum, (3) a survey of opinions of practicing high school music teachers in Taiwan and (4) the gathering of broad public opinion through a public hearing. The results of each of these steps are reported. The new curriculum standards are designed that reflected the data collected and current trends in music education. The proposed Taiwanese music curriculum standards include four credits in General Music, and four credits for music electives, including music appreciation, chorus, band or orchestra, and music technology. This is the first time in Taiwanese music curriculum would include varied music courses other than General Music.

Introduction
General Music has been part of the high school curriculum since the central government was restored in Taiwan after the World War II in 1945. For more than fifty years, General Music has been included in the curriculum standards for first and second year high school students and classes usually meet once a week for 50 minutes. The standards have been revised several times, but the music curriculum remains unchanged. A recent major revision in elementary and junior high school curriculum in 2002, so-called the Grade 1-9 Curriculum, made it necessary to re-examine curricular offerings at the high school level. A new high school curriculum has been prepared for those students completing the "Grade 1-9 Curriculum" and entering high schools in the fall of the year 2005.

Background
The educational system of the Republic of China is centrally controlled by the Ministry of Education (MOE), which devises policies and standards for all levels of education. There are four types of high school systems in Taiwan, including general high school, comprehensive high school, vocational high school and experimental high school. The MOE formulates curriculum standards for each type of high school. The general high school serves as an extension of the nine-year compulsory education and accepts students who demonstrate academic achievement. The high school in this paper refers to is the general high school.

The current high school curriculum standards was completed in 1995 and implemented in 1999. General Music is required for the first year students with a single class period meeting 50 minutes per week. Second year students could substitute an "Arts in Life" course for general music. "Arts in Life" was introduced in the high school curriculum standards in 1995 and is designed to acquaint students with the role various arts play in contemporary life. However, few high schools offer the "Arts in Life" course because teachers do not feel adequately prepared to teach the multi-art content. Two years of General Music remains the typical offering in most general high schools in Taiwan.

The High School Curriculum Revision Committee was formed by the MOE in April 2001 and given the responsibility to develop specifications for the goals of the high school curriculum standards, credits and courses that would be required as well as a list of elective courses. They were requested to reduce the total credits required for high school graduation from 194 to 180; reduce the number of required courses and increasing the number of electives. They were also to develop a curriculum that would delay the division of high school students into science and liberal arts streams until the last year of high school and to encourage the development of school-based curriculum.

In October 2002, twenty sub- committees were formed: one for each of the required courses. One of these was the fifteen-member Music Sub-Committee consisting of music professors, high school principals, experienced high school music teachers, and curriculum and educational psychology professors. The researcher served as Director of this sub-committee. To coordinate efforts, the directors of the twenty sub-committees met once a month to discuss the broad issues of the high school curriculum.

Procedures of the Study

The music sub-committee desired to take a thoughtful and scholarly approach to their curriculum-development task. Therefore several steps were devised for the research process: (1) a review of literature on high school curriculum, (2) a world-wide examination of existing high school curriculum, (3) a survey of opinions of practicing high school music teachers in Taiwan, and (4) the gathering of broad public opinion through a public hearing. The results of each of these steps will be reported.

Review of Literature

The review of literature revealed that the purpose of high school education is: to continue the nine- year compulsory education; to cultivate good citizenship; to explore future study interest; to adjust the course difficulty level and to prepare the college entrance or working skill (MOE, 2002). The continuity of music content from Grade 1-9 Curriculum to high school curriculum is essential and to provide variety of music study for high school students for their future study interests is also important. Educators in many countries all agree that technology has already dramatically affected the ways students learn. Technology has been part of our national education reform, the MOE states that "national education should emphasize information technology literacy so as to equip students with a right attitude and necessary computer skills" (Yang, 1999).

Yeager(1988) states the desired outcomes from high school general music courses are to bring about attitudinal changes that can result in students' becoming more discriminating participants and consumers of music. It is also desired that students will demonstrate an interest in future music study and participation. The curriculum project teams at the National Conference on Music/Arts for the High School General Student proposed four types of music courses: a performance-based approach, a listening-based approach, an arts-based approach and a comprehensive approach (Gerber & Hughes, 1988).

Since general music is the only music course offered in Taiwan's school from elementary through the high school level, the committee faced the problem of how to differentiate the levels of General Music. Hinckley (1995) felt that the high school general music should be different from elementary and middle level general music. High school level should be less exploratory, more in depth; should be more relevant to student's lives and interests; should allow more independence for students to pursue their own musical interests. Hinckley also discussed the music needs for well-educated adults in the communities. She indicated that high students should continue to be curious about music and be lifelong music learners so that they are well-informed music consumers; they need to be aware of the music resources in their communities and know where and how to get information about music.

Review of World Curriculum

To determine the nature of high school music offerings around the world, a review of current high school music curriculum from eight different countries was conducted. Curriculum guides of eight countries or provinces were collected, including USA, Canada (Saskatchewan, British Columbia), England, France, Germany, Australia (Queensland), Japan and Mainland China (Shanghai).

According to the National Curriculum in England, music is only required from key

stage 1 to 3; there is no content at the key stage 4, the high school level. The curriculum of France does not have specified content for music either. The remaining six countries and provinces have well organized curriculum guides for music. However, music is not a required course; it is only a part of the arts requirement in these locations. .

Some music electives were described in great detail. For example, the "Years 1-10 Syllabus for the Arts" by Queensland School Curriculum Council indicated that the minimum hours for Level 6 (Grades 8-10) music courses is 180 and that the course should include the study of rhythm and meter, pitch and melody, harmony, form and structure, timbre and expression. Outcomes for the Queensland course are described with statements such as: "students express themselves creatively through singing, playing instruments, improvising and composing. They know and can use a range of diatonic tonalities, primary and secondary chords and mixed meter". It is noted that the Queensland School Curriculum Council is planning to complete the Grade 11-12 Syllabus for the Art in 2004.

The committee found that music curriculum guides from the six countries and provinces all provides detail courses content and learning outcomes. The written format of Japanese curriculum is very similar to the present Taiwanese curriculum in that it provided course content for each grade in high school and was limited to general music course offerings.

From the review of world curriculum the committee concluded that most high schools do not have a specific music course requirement, but include music as part of a broader arts requirement. A diversity of courses is offered to fulfill these arts requirements such as general music, orchestra, band, chorus, dance, drama, visual art, media, photography etc.

Survey of Taiwanese Music Teachers

To gain information about current practices in high school general music curriculum and teaching a questionnaire was sent to music teachers in Taiwan. A questionnaire containing 16 questions was designed to collect teachers' opinions on goals for general music, credits offered, course content, evaluation methods, music texts used, music performing groups offered (extra curriculum), and problems of implementation of the current high school music curriculum.

Questionnaires were mailed to 295 Taiwanese music teachers in December 2002. Responses were received from 161, giving a return rate of 54.58%. The returned questionnaires were analyzed and narrative responses were organized into categories. The results indicate that that 64.6 of teachers agree with the current credits hours requirement of is one credit per semester for the first and second year high students. The results also indicated that 84.4 of respondents have taught performing groups suggesting that opportunities to perform music, especially choral ensembles, are very popular in high schools.

Teachers were also aware that the course content of general music curriculum is too heavy. More than half (61.6) of music teachers indicated that they cannot teach the recommended content in the time allocated. Only 26.7 of respondents report that they felt the course content is appropriate. Responding teachers indicated that prescribed

course content in “Listening”, “Music Knowledge” and “Singing” are taught the most. Teachers offered the opinion that the most difficult teaching units were “The Introduction of Chinese instruments”, and “Chinese Music Scale and Ethnic music” suggesting that many music teachers do not feel confident in their ability to teach traditional Chinese music.

Public Hearing

A public hearing was required by the MOE as part of the curriculum revision process and was considered an important part of this research. There were four public hearing scheduled in April and were going to be held in different regions of Taiwan. But these plans were canceled due to the SARS. Only one hearing was finally scheduled on June 13, 2003 at National Taiwan Normal University and announced through MOE mailing system and web site. The hearing was attended by around 35 participants representing practicing teachers, college professors, administrators, publishers, and graduate students. A brief overview of the Music Sub-Committee’s findings from the Review of Literature, Review of World Curricula, and the Survey of Practicing Teachers were presented and a rough draft of the sub-committee’s ideas for curriculum revisions was presented. The participants were more concerned about the scheduling of General Music, and how to teach the Music III and IV. Most of the hearing participants agree on the content of the new curriculum. A few suggestions on the order of the content and words were made.

The Proposed New Music Curriculum Standard

In the past, General Music has been the only music course offered in the high school; band, orchestra, and choral groups are considered as extra curriculum. Based on the literature review, the comparison to the music curriculum from other countries, the analysis of returned questionnaires, and the opinions from public hearing, the music committee proposed a new version of high school music curriculum in September 2003. The new curriculum offers a variety of music courses, including General Music, chorus, band or orchestra, music appreciation and music technology.

The High School Curriculum Revision Committee’s recommendation is that a total of 12 credits of arts related learning be required for high school. The arts related learning area includes General Music, General Art and Arts in Life. One 2-credit course is required of all high school students in each of these three areas. Thus each high school student will have 6 credits of specific arts requirements, including 2 credits in General Music. The remaining 6 credits will be elective and can be chosen from any art area. It would be possible to have 2 credits of General Art, 2 credits of Arts in Life, and 8 credits of General Music in a strong music program high school.

The proposed high school music curriculum standards contain four courses, Music I to IV. Music I and Music II are General Music courses, based on a comprehensive view of music and musicianship, and course content is categorized in 4 areas, musicianship, performing, creating and listening. Students taking General Music should be able to understanding musical concepts such as rhythm, melody, structure, instrumentation, tonality and be able to describe these verbally. Students should feel comfortable expressing themselves through singing, performing on selected instruments and improvising. They should be able to listen perceptively to music and to use music as a source of aesthetic fulfillment.

Music III and Music IV include four different classes, music appreciation, vocal performing (chorus), instrumental performing (band or orchestra), and music technology. The offering of these courses will depend on students' interests, performing skills and teachers' specialties. It is hoped that these classes will allow students to pursue their own musical interests and continue music study through high school. The development of music technology class not only meets the goal of our education reform, but also the trends in music education.

Each music course will be 2 credits. Music I and II are recommended for every high school student, because to many of our students high school will be the last opportunity to receive formal music instruction. These courses are traditional General Music courses. (It is noted that over 60 of the teachers responding to our questionnaire indicated that General Music is appropriate for high school students.) Music III and IV are designed to enrich our music curriculum by adding the performance-based courses and listening-based courses that have been lacking in the past.

Conclusions

This paper reports the process of developing the new vision of music curriculum standards in Taiwan. The new music curriculum continues the established tradition of required General Music while introducing a listening-based program, a performance-based program and music technology into Taiwanese high school music curriculum to provide diversity of music program. Our research indicates that the proposed new curriculum standards would meet world-wide trends in music education. This is the first time in our music education system would include varied music courses other than General Music. Teacher training program are expected following the implementation of the new music curriculum.

It is fortunate to know that our nation is one of the only countries that requires high school students music credits, our music teachers have chance to help those students for whom high school will be their last opportunity for formal music instruction. Arts related courses are part of the core of the new high school curriculum. Most of the curriculum guides from other countries provide detail content and learning outcomes for music study; we need to develop more detail curriculum content and to publish teaching materials, in order to help teachers and students improving teaching and learning qualities.

The revision of the high school curriculum is part of our education reform. Since the new curriculum was released the MOE has received many criticisms and questions from educators, school teachers, parents and students. The MOE was going to promulgate the new high school curriculum in September 2003 and the implementation was scheduled for the fall of 2005 for those students completing the "Grade 1-9 Curriculum". Because the revising process was behind schedule, the MOE postponed the implementation to 2006. A National Conference on High School Curriculum Development was held on April 19, 2004, the MOE planned to address the curriculum and how to orientate high school education at the conference (MOE, 2004). Much opposition to the implementation of the new curriculum was voiced prior to this scheduled conference. Many questions and concerns were voiced during the conference. Shortly after the conference, Dr. Huang Jong-tsun, former Minster of Education, was replaced by Mr. Tu Cheng-sheng. Meetings and Discussions were set

after the April Conference. Minister Tu finally announced that the New High School Curriculum will be posted at the end of August 2004 and implemented in September 2006.

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Challenges of Policy Makers to Achieve Effective Implementation: Curriculum Changes in Music

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Abstract
Periodic changes and reforms in education have been a part of the development of education and its system, especially when confronted with challenges of social, political and economic differences and deviations. Despite its good views and intentions, education changes have always been highly criticized by the public due to their high visibility and sensibility to the welfare of the community. An investigation on the ways to ensure effective implementation of a policy is thus essential to the discipline. This study quests for features and issues involved in policy implementation experienced in various places. Hong Kong, which is currently undergoing its education reform, is the major area of investigation in this study. A new set of curriculum guidelines has been published by the Hong Kong Government to actualize its policy. This study is intended to (1) investigate the processes, considerations, and challenges confronted by policy makers in making changes in education, (2) identify the gaps between policy planning and implementation, and (3) make recommendations on what could be valued in order to implement the policy and its intended music curriculum effectively.

Introduction

The study of education policy, which has a history of around forty years, is relatively new in the discipline of policy studies. According to Coombs (1994), the study of education policy is extraordinarily complex, vast, and varied with staggering array of structural settings. Education policy is formulated and implemented at multiple levels with intricate distribution of authority within these levels. Moreover, it has multiple objectives and ambiguity about goals creating disagreements among different groups and institutional settings. Numerous studies (Bogason & Toonen, 1998; Bressers, O'Toole & Richardson, 1995; Jordan & Schubert, 1992; Klijn, 1996; Marsh & Rhodes, 1992; Milward & Provan, 2000; Peterson & O'Toole, 2001) point out that policy implementation involves complex networks of organizations. Hogwood and Gunn (Pal, 1992) concede that policy implementation can never be executed properly, and some degree of failure is almost inevitable. The system and most of its policy deliberations are highly visible and sensitive, which further complicate the effectiveness of policy implementation. Its visibility is due to the fact that education policy involves the well being of the future generation, which is always the concern of the public (Coombs 1994). It is sensitive because any change of education policy has always been battlefields among politicians (Chubb & Moe, 1990; Meier & Stewart, 1991).

Implementation of Education Policy

Hogwood and Gunn (Pal, 1992) establish a model of "perfect implementation", and ironically state that the real world is hard to achieve its perfection. The model consists of ten factors:

1. No insurmountable external constraints
2. Adequate time and sufficient resources
3. Required combinations of resources
4. Policy is based on valid theory
5. Cause and effect relationships are direct and uncluttered
6. Dependency relationships are minimal
7. Objectives are agreed upon and understood
8. Tasks are specified in correct sequence
9. Perfect communication and coordination
10. Power and compliance (Pal, pp. 172-174).

The list could never be exhaustive, and the combinations of different factors and multiple levels of networks make difficult for scholars to accurately analyze the effectiveness of policy and its implementation. Although Coombs (1994) simplifies the phenomena by identifying three competing educational values: quality, equity, and efficiency, the issue of how to justify policy positions on these values is complex. Pal (1992) states, "No policy can ever be designed in such a way as to contain every conceivably important administrative detail. Policy-makers have to rely on others to translate their proposals in action" (p. 172).

In relation to Pal's last statement, Long's (1992) study stresses the function and efficacy of strategic facilitation in policy implementation, which depends on the others to put into action. Long substantiates several features of conducting strategic facilitation. First, facilitation must specifically relate to the needs of the entity, in this case the schools in concern. In other words, government agencies, the facilitators must approach definitive statements of the needs in order to avoid as much as possible obscurity and misunderstanding. Second, effective facilitation requires a good sense

of timing for making easier the path forward for achievement. Third, effective negotiation and communication skills are vital in striking for acceptable agreements. The facilitator needs to know, to hear, and to deal with the feedback and remarks in an appropriate manner. Fourth, the job of the facilitator is to change and affect the attitudes of the delegates, in this case, the principals and teachers. This is because delegates do not necessarily have an immediate acceptance and enthusiasm for the facilitation process as does the facilitator. All in all, the responsibility for a policy to be implemented successfully lies with the organization or the group who has to identify, define, and own the problems, and select the appropriate actions. The responsibility of the facilitator is to explain and clarify issues concerning the policy to principals and teacher for them to understand the rationale, objectives, approaches, timing and schedule, and the support of resources available for implementation.

From another approach, Meier and O'Toole's (2003) study shows that network management contributes greatly to effective implementation and tangible policy results which free educational units from existing constrains, and allows them to effectively select available resources. They state, "Effective action often requires managers (in this case, government agencies) to deal with an array of actors to procure resources, build support, co-produce results, and overcome obstacles to implementation" (p. 689). The capability of managers in mobilizing resources and enhancing support is vital to effective implementation of policies. The overall planning and its actions are often nonlinear, interactive, and contingent. The choices of when, where, and how to network is especially pertinent.

In short, policy implementation involves unavoidable external constraints, clear objectives and valid theory based, direct cause and effect relationships, complex networking, appropriate managerial coordination and procedures, effective negotiation and communication, attitude changes of various parties, adequate mobilization of resources, provision of support, long time, as well as adequate sequence and schedule planning. To deal with this vast and complex topic, Cheng and Cheung (1995 & 2002) established a comprehensive framework for analyzing educational policies, which is divided into four frames: background and underlying principles, policy objectives and planning process, gaps between implementation and planning, and policy effects and impacts. The frames include a unidirectional and cyclical process, which is highly dynamic. The study of this paper will focus on identifying the gaps between implementation and planning, and investigate on the possibility of better strategic facilitation and networking management in order to ensure the effectiveness of implementation in schools. The objective of the study is to identify problems and issues for policy makers, principals, teachers, and researchers to understand the process, and consider its impact and defects in order to achieve effective implementation in the area of changes in music curricula.

Features of music curriculum changes

To further understand the features and issues in curriculum implementation, several studies with regard to the experiences in Australia, Canada, the United States of America (USA), China, Taiwan, and Hong Kong, have been identified for discussion (see Table 1). The Australian studies highlight the close relationship between an emphasis of contemporary music and the building of cultural identity as well as finding a balance between integrated approaches and the integrity of separate disciplines, in this case, music. The Canadian model stresses the importance of long-

term commitment, research orientation, and participants' collaborations for an effective implementation. The USA model points out the vitality of teachers' involvement and professional development, compensation for their participation, long time process and focus of teaching and learning relationship and impact of assessment to learning. The Chinese experience promotes decentralization of responsibilities to local authorities, which has been a part of many Western countries' past experiences. Try-out teaching in schools before implementation, teachers and students as core participants and conceptual and attitude changes of school leaders are also emphasized. The extreme difference of resource allocation among regions is a phenomenon in China because of its vast territory and extreme economic conditions. This is also likely to happen in countries among districts with different economic circumstances which raise the issue of equity in education. In Taiwan, the model highlights the use of curriculum guide to replace detailed syllabus contents, time support for teachers' involvement in curriculum planning, setting up of district coordinators for different subjects and supervisory system to assist implementation, and teachers' professional development especially with regard to curriculum planning. It should be noted that the studies identified are not the full list of studies around the world, and some of these studies only refer to experiences or investigation in a particular region of the countries concerned. Readers are advised to refer to the studies for further details.

Table 1
Features and issues in the implementation of music curricula

Regions	**Features and Issues**
Australia	♦ A search for cultural identity and champions of Australian contemporary music (NSW) ♦ A balance between integrative discipline and separate discipline approaches
Canada	♦ A research-based model with systematic implementation ♦ Long-term commitment with continuous review and improvement ♦ Collaborations among teachers, consultants, resident artists, etc.
USA	♦ Vital role of teachers' involvement and professional development ♦ Time-involved process ♦ Compensation for teachers' participation ♦ Emphasis on the relationship between teaching and learning and the impact of assessment
China	♦ Decentralization of responsibilities ♦ Try-out in schools before implementation ♦ Teachers and students as core participants ♦ Conceptual change of school leaders ♦ Extreme differences in resource allocation
Taiwan	♦ Curriculum guidelines instead of detailed contents ♦ Time set for teachers on curriculum planning ♦ District convener for different subjects ♦ Teacher training programs conducted among schools ♦ Supervisor system set to assist teachers to developing curricula ♦ New courses developed by tertiary institutions to cope with policy changes ♦ Teachers lack experience in curriculum planning
Hong Kong	♦ Curriculum guide sets direction for teachers to develop their own

curriculum
- Teachers need professional development in curriculum planning and creativity
- School support towards an agreed music curriculum
- Establishment of achievement standard and smooth transition of stages of learning
- Promotion of cultural identity in the music curriculum

From the Australian perspective, McPherson (1995) highlights two fundamental issues facing arts educators: First, the arts are distinct discipline in the curriculum; and second, the contribution of arts to general education. Both issues have to do with how arts educators can find a good balance between the approach of integrative arts or cross-disciplines and arts as a separate entity in the curriculum. This problem confronted by the Australians some ten years ago is a current topic of discussion in Hong Kong, where the integrative approach was put forward by the government recently. In addition, the study by Jeanneret, McPherson, Dunbar-Hall and Forrest (2002), shows that the promotion of contemporary music in schools has a vital role in developing the cultural identity of the students in Australia.

The study of Bush (2002) highlights a research-based model of the establishment and implementation of the Saskatchewan Arts Education curricula in Canada. The model utilizes both quantitative and qualitative survey led by a panel of professional educators and researchers to evaluate the process of implementation. The project was systematically implemented, evaluated and revised. It was initiated in the 1980s, through the 1990s, and is still continuing its implementation and improvement with the introduction of new scope and sequence, charts sample lessons, and suggested resources. Long-term commitment and continuous review and comment for improvement was the key feature of this model, which was achieved through various collaborations among teachers, consultants and curricular writers, catalyst teachers, resident artists at different stages of its implementation. The panel of this project recommended that the arts curricula should be a core and compulsory part of the Saskatchewan public education.

In the USA, Conway (2002) points out that a curriculum document must address what is taught and learned in order to be useful for teachers and students. He highlights the vital role of teachers' involvement in part of the developmental process, and stresses that teachers should be provided with professional development in trying out new ideas suggested by the curriculum. In the process of establishing a curriculum, ample time is needed for brainstorming, gathering sample resources, developing assessment measures, and reflecting on the process. Teachers, therefore, should be compensated for the time they have spent in curriculum development. The content of the document should include philosophy, goals and beliefs, list of developmental skills or benchmarks, required resources, teaching strategies, assessment strategies, and curricular resources such as books and literature.

The study of Wells (1997) in the USA underscores the vitality of considering what students could demonstrate before deciding what to teach. He stresses that assessment criteria/dimensions helps students to focus on curricular priorities. A major task in preparing assessment dimensions is to review and analyze some of the student works which could lead to valuable discussions on students' standards and abilities, teachers'

expectations and priorities, curriculum modifications, areas of future staff development, improved instruction for students' improvement, and meaningful assessment. All in all, what students ought to know and be able to do should be a major focus of discussion in developing a curriculum. In the process of development, Wells and his team spent considerable time, either in small groups or with the entire team, in reviewing, adapting, refining, and developing materials and contents to meet the needs of their students.

Education reform in China has been conducted since 1999. According to Xie (2002), education reform in China is closely related to the overall development of the society. The current reform stresses students' innovation, active participation, exploration and practical experience. One of the major emphases in the reform is on decentralization of responsibilities from the state to local regions or areas. He concludes that curriculum reform will only succeed when teachers and students have become its core participants. Under the policy of trying-out in schools before implementation, the new music curriculum has been tested in 38 pilot districts involving 500 counties (Liu, 2002). At the local level in Guangdong, Wang (2002) praised that the development of music education there is fostering greatly as evidenced by the establishment of government agencies focusing on the administration of arts education. Steady growth of music programmes in schools, multi-facet extra-curricular music activities, adequate emphasis on local folk music, achievements in music education research, and publications of teaching materials. However, there are two major issues to tackle for the better development of Guangdong's music education. First, many school leaders' conception about the function of music education in schools is still highly conservative, including fostering students' political growth and academic achievement, building glory for the school, and educating a few elite talents. Second, there are extreme differences in resources, teachers' qualifications, teaching quality and availability of teachers between urban and rural regions.

In 2000, Taiwan introduced a new curriculum for elementary and junior high schools, which was implemented in 2001 and is currently under its full implementation. The new curriculum only provides guidelines but not detailed contents. As such, schools are required to develop their own programme/curriculum. Traditional subjects were grouped under seven domains of learning area: language, arts, mathematics, health and physical education, social studies, science and technology, arts and humanities, and integrative activities. The "arts and humanities" learning area includes music, visual art, and drama. The objective of this domain is to facilitate students' learning in creating and exploring, aesthetics and critical thinking, as well as culture and understanding. Lai's study (2002) on Taiwan's education reform points out that school-based curriculum change enables teachers to be involved in curriculum planning. Many schools set aside half-a-day each week for teachers in each area to work together developing their own school curriculum. Each school district has a leader in each learning area to responsible and coordinate meetings for curriculum development. Furthermore, teacher-training programmes were conducted among 300 schools. In the area of "arts and humanities", 46 of the junior high school teachers, and 38% elementary school teachers have attended the programme. The government funded many research projects, conferences, workshops, and facilitated setting up a web-site for teachers. A consultant system comprises university professors was established to help teachers to develop their curricula. In response to the new curriculum, many universities have added courses in integrated curriculum, and a few

have developed degree programmes specializing in arts and humanities. Lai continues to point out three issues confronted by music educators in Taiwan. First, music teachers relied heavily on textbooks' contents in the past, and as such, they have little experiences in curriculum design and planning. Second, educators are concerned about the quality of music programmes because instruction time for the "arts and humanities" area is less than those for music and art in the past. Third, the contents of new textbooks are inconsistent, and the design of thematic approach of including different subject areas and daily life contents has heavily weaken the teaching and learning of music as a subject discipline. Apparently, educators are concerned about whether the integrated approach of the new curriculum could really help students' learning in various subject disciplines.

In summary, the above studies pinpoint many areas underscored in the previous section on education policy. Features involved in curriculum change include teachers' professional development for change, timely process that could involve several years to complete, long-term commitment for improvement, action research and try outs for effective implementation, support and compensation provided to teachers, teachers as core participants, involvement of students, effective communication to affect attitude change among principals for support, collaboration and leadership among participants, emphasis of teaching and learning relationship, and standards and assessment.

The process of change in Hong Kong

After the handover of the sovereignty from the British government back to the Chinese in 1997, Hong Kong has experienced tremendous challenges of social, political and economic changes. Since then, the Hong Kong (Special Administrative Region) Government and its agencies have launched a long journey of education reform (see Appendix 1). They planned for the reform, set up committees, organized consultative meetings, initiated various related projects, and published documents to publicize and promote its education policies. The major agencies include the Education and Manpower Bureau (EMB) (formerly known as the Education Department), Education Commission (EC), Curriculum Development Council (CDC), Hong Kong Arts Development Council (HKADC), University Grants Committee (UGC), Cultural and Heritage Commission (CHC). Following the *Education Commission report no. 7* (Hong Kong Government, 1996) and the *Information technology for learning in a new era* (EMB, 1998), the government in 1999 launched the *Education blueprint for the 21st century* (EC, 1999) which set the way for education reform. In this reform, the government highly stresses information technology in education, school-based management and lifelong learning.

With regard to arts education, *A Creative Hong Kong 2000: The Millenium challenge through arts education* (HKADC, 1999) was the first printed document in this current education reform focusing on the betterment of arts education. It stresses arts education as the key to meet the challenges of the 21st century and as a means to achieve quality and all-round education. It presents both the barriers to be overcome in arts education, and opportunities in developing arts education. Four position papers were drafted to the EMB, EC, UGC, and CDC. The papers urge to substantiate arts education as a standing agenda, develop a long-term policy for arts education, ensure having professionally trained arts teachers, establish special arts schools as well as arts academy, review the examination system by taking into account students' performance in the arts, to conduct a review on the arts curricula, to include arts as a

compulsory subject up to senior secondary school, etc.

Along the process of change in education was the setting up of the Culture and Heritage Commission (CHC) (CHC Secretariat, 2002) in May 2000. This is the very first culture and heritage commission ever set up in Hong Kong. It was hoped that this could be the beginning of Hong Kong having its own cultural policy since Hong Kong never has had any long term cultural policy before (Leung, 2002). The CHC started its first public consultation in March 2001 and completed its Consultation Paper in November 2002. The paper stresses "diversity with identity" in view of Hong Kong being an international city with pluralistic approach, and having Chinese heritage as its cultural root. With regard to a policy for culture and arts education, the paper suggests "to focus on the development of a coherent, continuous and diversified curriculum, the provision of quality support, and the promotion of partnership and community involvement (CHC Secretariat, 2002)". However, the data presented in the paper is only partial with more emphasis on art. The part on music education at the tertiary level is incomplete. As for primary and secondary education, it points out that the scope of the proposed curriculum is narrow and its contents tend to limit to the development of skills over appreciation and creativity. The CHC Consultation Paper also recommends the infusion of arts into other areas of learning, quality support on staff development, collaboration between tertiary institutions and cultural organizations, provision of teaching artists or artist-in-residence, and recognition of outstanding arts educators. Unfortunately, it does not matter much whether the Paper has accurately reflected the real situation of arts education in Hong Kong or whether the recommendations are helpful to the cultural development of Hong Kong, because the government did not have any major response or feedback to the Paper. The media criticized that the CHC was "unofficially" dissolved. The emergence of a long-term cultural policy is still a long way to become true.

In 2001, the EMB published the *Learning to learn: The way forward in curriculum development* (LL) (CDC, 2001) consultation document. The LL is the outcome of a holistic review of the school curriculum, which categorizes school learning subjects into Eight Key Learning Areas (KLA): Chinese Language Education, English Language Education, Mathematics Education, Personal, Social, Humanities Education, Science Education, Technology Education, Arts Education, and Physical Education. Arts Education includes subjects in music, visual art, drama, and dance. Following the publication of the LL was the establishment of the CDC Committee on Arts Education, which aims to set the curriculum direction and objectives. It also planned to establish the new senior high school arts curriculum which is currently under consultation. The CDC on Arts Education organized training programmes in three areas: strategic planning on school curriculum (for principals), co-competency enhancement (for arts teachers) and developmental needs of arts subjects. The result or evaluation of these training programmes is (to date) unknown.

In 2003, the CDC printed the new *Music curriculum guide for Primary 1 to Secondary 3* (MCG) (CDC, 2003) to replace the two old music syllabuses for primary and secondary schools, which has been in used for over 20 years. The CDC released the MCG draft in early 2003, set for public consultation between March and April 2003, and distributed its final version in December 2003. The full implementation of the MCG is aimed at between 2006-07 and 2010-11. The MCG sets the direction for teachers to develop their school-based music curricula. It provides recommendations

for schools to plan and develop their music curriculum covering curriculum framework, curriculum planning, learning and teaching strategies, assessment, and learning and teaching resources. Through integrated activities of creating, performing and listening, the four learning targets stated include developing creativity and imagination, developing music skills and processes, cultivating critical responses in music, and understanding music in context. The four learning targets, though basic in nature, pose difficulties and need more thorough and in-depth study and practical action in implementation.

Before the distribution of the MCG in December 2003, a series of workshops and seminars entitled Arts Education KLA Curriculum Leadership Series (Appendix 2) was held with the objective of enhancing the understanding and ability of the Arts Curriculum Leaders in planning and developing school-based arts curriculum, and their further collaboration with panel members at schools. The participants are mostly Panel Heads in arts education, including art, music, dance and drama, or principals and other teachers. The series covers areas in art, music, and drama related to topics on curriculum planning and implementation, appreciation and critical responses, teaching and learning of creative music-making, assessment for learning, integrative learning, role of arts education, and responsibilities of panel heads. The Series was repeated in 2003 and 2004 after the release of the MCG. In addition, consultation forums, consultation period for the MCG draft, and introductory seminars for the MCG were organized respectively. Apart from workshops and seminars, the EMB also initiated and commissioned individual research reports, school projects and publications of teaching materials in CD-Roms and teaching kits for primary and secondary school teachers. These projects cover areas in creative music making, Chinese music, and Cantonese opera. Currently, the EMB has already called for submission of the publication of new textbooks according to the aims and objectives of the MCG and these textbooks are currently under review.

Cham Lai's (2002) paper stresses three of the major innovations of the MCG (summarized in Table 1). First, it sets the direction for teachers to develop their music curriculum according to the needs of students. Second, creativity is the major emphasis, which aims to stimulate and develop students' creative thinking in music. Third, the MCG emphasizes that students should be able to construct, apply, and transfer their musical knowledge. Cham Lai highlights four issues with regard to the future implementation of the MCG. They include in-service teachers need professional development in curriculum planning, assessment of curricula effectiveness, creativity and peer-coaching practice; an agreed and well-planned music policy with school support; a required set of achievement standards for teachers' reference; and a smooth transition of learning from one key stage to another. In her conclusion statement, Cham Lai points out the role of arts education in the development of cultural identity among students in Hong Kong.

Discussion and Recommendations

The above theories, studies and experiences concede that education reform or change is a timely process which takes years to complete. The experience in Hong Kong is of no exception. At the same time, the highly complex network and structure which involves numerous authorities and agencies in the process of reform surely aggravates the problem of the effectiveness of its success. In order to avoid conflicts and inconsistency and to ensure quality policy implementation, it is advisable to form a

joint committee among different authorities to oversee the proper implementation of its policy. In addition, the committee should set up an effective system of communication in order to further facilitate its policy implementation with regard to time schedules, resource allocation, support, quality, equity, and efficiency. Furthermore, since education policy is highly visible and sensitive, the government agencies in implementing their policies should plan, convey, and explain their messages clearly to the stakeholders and at the same time, provide feedback and appropriate action to any queries or comments. Obstacles and barriers in the process of change are unavoidable. Effective negotiation and communication skills are thus vital to reaching acceptable agreements. Refinements and re-refinements of policies are always crucial to the success of any quality policy implementation.

Experiences in various places have differences and similarities with regard to their processes and emphases of changes in curriculum. Hong Kong, being an international city confronting numerous economic, social and political changes happening around the world, is more likely to change following the successful models, hopefully, of some of the Western countries. Instead of continuing using the old content-based prescriptive music syllabuses, a completely new curriculum guide is written setting directions for teachers to choose and decide their teaching contents. The same happens in Taiwan. The use of a curriculum guide without content prescription is a paradigm shift for teachers in Hong Kong. Unlike many Western countries, the role of teachers in selecting their own teaching contents is already a common practice. Teachers in Hong Kong and many countries in Asia used to rely heavily on published textbooks. Designing their own school curriculum or teaching contents is not something commonly practiced. The curriculum guide, though designed with good intention, will pose difficulties among teachers who suddenly lose hold of the prescribed contents of the old syllabus and find it hard to grasp the essences of the new MCG guide. Professional development in curricular design for teachers, as stated in a number of studies, is thus one of the key elements for success in policy implementation.

Another issue closely related to teachers' reliance on the provision of the textbooks is teachers' heavy workload, including teaching, administration and extra-curricular duties in schools. Although there is provision of support staff like teaching assistants and laboratory technicians, the amount of teaching hours and amount of students in a class is still too many. Some of the teachers have to teach up to twenty hours a week while the number of students in a class is 41 in primary schools and 43 in secondary schools. This situation will not change unless there is adequate support of time off for teachers. Time is a crucial factor for the preparation of quality and creative teaching. Teachers need quality time to design their curriculum creatively according to the needs of their students. When the reform is stressing the creativity and critical thinking of our students, the ability of the teachers to be creative in designing the curriculum is equally important. Teachers' creative ways and manner of teaching is pertinent in stimulating and motivating students' learning. Even with the provision of textbooks, music teachers still need to devote their time to reschedule and design the contents according to the students' standards and needs. They must have some sort of philosophy with regard to his/her teaching in music, which makes his/her music programme unique from other schools. As such, the provision of time is always vital.

During the process of reform, the call for lifelong learning raises the need for teachers

to upgrade their professional qualifications, which pushes them to continue their studies in whatever forms. Untrained primary teachers teaching music has to take courses to become qualified to continue teaching music. Language teachers have to take the language proficiency test and are required to acquire a degree majoring in languages (Chinese or English). Many music teachers teaching languages are thus required to upgrade their qualifications. Extra duties, projects and related reports and documentations were asked for in the reforms but there are no compensations for teachers' participations. As a result, with heavy staff development requirements and extra workload, teachers were driven to exhaustion. Reviewing some of the successful experiences, compensation and support is necessary in order that teachers are better involved mentally and physically. Better involvement of teachers would mean an increase of the success rate of policy implementation. It is through support, encouragement, and sincere clarification on policy implementation that can further involved teachers as the core participants in education reform. The current situation creates a negative attitude among teachers and is not a healthy situation for policy implementation.

Creativity, which has been emphasized in the MCG, is another area teachers need to have professional development. It should, however, be noted that creativity in music includes more than sound projects, improvised performances or integration of literature, drama, dance, etc. The fundamental and most highly appreciated creativity in music which is music composition has been over-shadowed by "classroom creativity". The gap between the school music curriculum and the real music repertoire is surely something which needs serious examination. Teachers' professional development in both classroom creativity and music composition are equally vital. At the same time, both the preservation of traditional music and the creation of new music are vital to the transmission and continuation of the musical culture, whether it is the Chinese traditional music or the Western classical music. They have close connection and should be equally emphasized.

The development of teaching and learning materials is always a plus to the teachers and students. In this area, the EMB and The Hong Kong Institute of Education has produced different packages and teaching kits. To involve teachers more in the process of the reform, the government could encourage developing useful teaching and learning materials for teachers and students, collaboration between schools and tertiary institutions, subsidizing the publication of teaching materials, compensating teachers' time spent by providing substitute teachers, or providing part-time clerical support for their development of these materials. All kinds of support will be welcome and will enhance teachers' willingness to participate in the education reform movement. However, the publication of teaching kits and packages can only be considered as a foundation to facilitate teachers' teaching. Teachers' analytical and critical thinking competency serves a more essential role in enhancing teachers' ability to deal with the fast changing and developing education environment. As such, the promotion and publication of high level knowledge on the design of curriculum, assessment approaches, teaching strategies, philosophy, psychology, and rationale should be emphasized. To make this more practical, teachers should be guided towards the teaching of their own discipline rather than only theoretical approaches.

Similar situation occurs in Hong Kong where music is incorporated in one of the eight Key Learning Areas which includes music, art, drama, and dance. In addition, there is

a push to have more integrative learning in the curriculum. However, no extra class time is provided. One of the major issues foreseen would be the gradual competition from the two new subjects, drama and dance, against the two established subjects, music and art. Schools in favour of the new subjects will shift their teaching resources and attention to dance and drama. As a result, the time that could be allocated to music and art will be less, or the number of schools offering music and art will decrease in favour of drama and dance. However, the aforesaid concern will not happen in reality because subjects like music and art have been well-established. Although both disciplines require high level techniques and training and is time consuming, its value as an individual discipline and its role in education is still unique and hard to be replaced. The disciplines themselves are already two distinct professions. The shift of the pendulum to integrative arts is, however, a trend that could not be ignored. Its rationale of involving different disciplines in learning and teaching as well as the aim of motivating students to be more creative especially in transferring their knowledge and critical thinking skills to different disciplines do have impact on education. As such, the concern should not be on the argument of having a new discipline but rather on the enhancement and value-added strategic of upgrading the disciplines of music and art in the direction of creativity and transfer of knowledge and critical thinking skills in teaching and learning. The pendulum will come to the centre when a balance is achieved among these disciplines.

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Appendix 1

Hong Kong Education Policy Papers since 1997

1997	• Speech by the Chief Executive the Honourable Tung Chee Hwa at the Ceremony to celebrate the Establishment of the Hong Kong Special Administrative Region of the People's Republic of China • Education Commission Report No.7 • Education and Manpower Bureau: The 1997 Policy Address • Report on Review of 9-year Compulsory Education • The 1997 Policy Address: Building Hong Kong for a New Era
1998	• Consultation Document on the Review of the Education-related Executive and Advisory Bodies • Information Technology for Learning in a New Era: Five-year Strategy 1998/99 to 2002/03 • Consultation Document on the Outstanding Teacher and School Awards • Review of the Education Department: Final Report • First Report of the Chief Executive's Commission on Innovation and Technology • The 1998 Policy Address: From Adversity to Opportunity • Consultation Document on Establishment of a General Teaching Council
1999	• An Investigation into the Development and Implementation of the TOC Initiative with Special Reference to Professional Competencies, Professional Development and Resources: Final Report • Education Blueprint for the 21st Century – Review of Academic System: Aims of Education • A Creative Hong Kong 2000: The Millennium Challenge through Arts Education • Second and Final Report of the Chief Executive's Commission on Innovation and Technology • Education Blueprint for the 21st Century - Review of Education System: Framework for Education Reform • The 1999 Policy Address: Quality People, Quality Home – Positioning Hong Kong for the 21st Century
2000	• Consultancy Study on the Manpower and Training Needs of the Information Technology Sector • Transforming Schools into Dynamic and Accountable Professional Learning Communities: School-based Management Consultation Document • Education Blueprint for the 21st Century - Review of Education System: Reform Proposals • Learning for Life, Learning through Life: Reform Proposals for the Education System in Hong Kong • The 2000 Policy Address: Serving the Community – Sharing Common Goals
2001	• Learning to Learn: The Way Forward in Curriculum Development • The 2001 Policy Address: Building on our Strengths – Investing in our Future
2002	• Consultation Paper on Continuing Professional Development of Principals • Consultation Document of Working Party on Harmonisation of Pre-primary

	Services • Culture and Heritage Commission Consultation Paper 2002
2003	• *The 2003 Policy Address: Capitalising on our Advantages – Revitalising our Economy • Proposed Framework of Education Statistics – Consultation Document
2004	• The 2004 Policy Address: Seizing Opportunities for Development – Promoting People-based Governance • Information Technology in Education – Way Forward

*It should be noted that the 2002 Policy Address was deferred from October 2002 to January 2003. As such, there is no 2002 Policy Address.

Appendix 2

Workshops, Seminars and Related Activities on Arts Education

Year	Workshops and Seminars
1999	The establishment of Curriculum Development Council Committee on Arts Education
2000	The establishment of Ad Hoc Committee of Music Curriculum Development
2002	Arts Education KLA Curriculum Leadership Series • Core Module 1: Seminar on the Arts Education Key Learning Area Curriculum Guide (Secondary School) • Core Module 1: Seminar on the Arts Education Key Learning Area Curriculum Guide (Primary School) • Elective Module 4: Seminar on the Development of Drama in Schools (Primary Schools) • Elective Module 4: Seminar on the Development of Drama in Schools (Secondary Schools)
2003	Arts Education KLA Curriculum Leadership Series • Elective Module 2: Seminar on Art Appreciation and Critical Responses Elective Module 1: Workshops on Pedagogy in Creative Music-making for Music Teachers • Core Module 1: Seminar on the Arts Education Key Learning Area Curriculum Guide (Secondary School) (same as 2002) • Core Module 1: Seminar on the Arts Education Key Learning Area Curriculum Guide (Primary School) (same as 2002) • Core Module 2: Seminar on Assessment for Learning in the Arts (Primary school) • Core Module 2: Seminar on Assessment for Learning in the Arts (Secondary School) • Core Module 3: Seminars on Integrative Learning in the Arts (Primary School) • Core Module 3: Seminars on Integrative Learning in the Arts (Secondary School) • Core Module 4: Seminar on the Role of the Arts Education KLA Curriculum Leader (Primary School) • Core Module 4: Seminar on the Role of the Arts Education KLA Curriculum Leader (Secondary School)
2003	A series of consultation forums introduce the salient points of the draft Curriculum Guides. Workshop on Music Curriculum Planning and Implementation The consultation periods for the draft Curriculum Guides on Music Distribution of Music Curriculum Guide (P1-S3) and Visual Arts Curriculum Guide (P1-S3) Certificate Courses on the Teaching of Music and Visual Arts (formerly called "Art & Craft") for Primary School Teachers Seminar for New Primary School Panel Heads of the Arts Education Key Learning Area Introductory Seminars on the Music Curriculum Guide (P1 - S3) and Visual Arts Curriculum Guide (P1 - S3) of the Arts Education Key Learning Area

2004 *Arts Education KLA Curriculum Leadership Series*

- Core Module 1: Seminar on the Arts Education Key Learning Area Curriculum Guide (P1 - S3) (Primary and Secondary Schools) (same as 2002)
- Elective Module 1: Seminar on Pedagogy in Creative Music-making (Primary and Secondary Schools) (same as 2003)
- Core Module 2: Seminar on Assessment for Learning in the Arts (Music and Visual Arts) (Primary and Secondary Schools) (same as 2003)
- Elective Module 2: Seminar on Art Appreciation and Critical Responses (Primary and Secondary Schools) (same as 2003)
- Core Module 3: Seminars on Integrative Learning in the Arts (Primary School) (same as 2003)
- Core Module 3: Seminars on Integrative Learning in the Arts (Secondary School) (same as 2003)
- Core Module 4: Seminar on the Role of the Arts Education KLA Curriculum Leader (Primary Schools) (same as 2003)
- Core Module 4: Seminar on the Role of the Arts Education KLA Curriculum Leader (Secondary Schools) (same as 2003)

Taiwanese college students' attitudes toward multicultural musics

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Abstract

This study attempted to discover Taiwanese college students' learning background in multicultural musics and their learning attitudes toward learning multicultural musics in the future. There were 299 non-music major students in a technological college in central Taiwan. They were surveyed by a questionnaire. The results showed that students were most unfamiliar with traditional Chinese music notations. Indigenous Taiwanese musics and world musics were next. Students were most familiar with popular music and Western classical music. Their preferences showed that they preferred to learn popular music, Western classical music, world musics, and Chinese Qin music. However, they hold neutral attitudes toward learning Taiwanese aboriginal musics and traditional Chinese notations. They showed negative attitudes toward learning traditional Kunqu, folksongs of Holko, and folksongs of Hakka. This study revealed that among the traditional Chinese and indigenous Taiwanese musical styles, students preferred instrumental music to vocal music. They were also more curious and interested in world musics than traditional Chinese and indigenous Taiwanese musics. In addition, students tended to prefer music styles with which they were familiar (such as Western classical music and popular music).

Introduction

Historically, the Japanese set up the modern Taiwanese education system during the Japanese Ruling Period (1895-1945). The schools in Taiwan were patterned after the schools in Japan, which were modeled after western schools. Therefore, the curricula in Taiwan were westernized. The impetus for multicultural education grew during the 1960s as nationalism. In 1965, the government in Taiwan started a movement to preserve the Chinese culture in response to the Cultural Revolution in China, which tried to discard it, especially Confucianism (Hsu, 1981). The Ministry of Education (MOE) emphasized the teaching of traditional and newly composed Chinese music, called national music, in senior and junior high school music curricular standards (MOE, 1971; MOE, 1972). However, Taiwanese indigenous materials were not included in curricula until the 1990s. The government recognized the pluralistic characteristics of the Taiwanese population and for the first time promoted indigenous cultures in education (MOE, 1993; MOE, 1994). The curricula, which were aimed at teaching the cultures of Hoklo, Hakka, and Taiwanese aborigines, were then implemented in 1997. Later, the government in Taiwan reformed the elementary curriculum and junior high school curriculum to be a nine-year curriculum, the Grade 1-9 Curriculum. One of the characteristics of the Grade 1-9 Curriculum was multiculturalism, which further emphasized equality, mutual understanding and respect between all ethnic groups in Taiwan in addition to indigenous content materials (MOE, 2003).

Regarding the implementation of national music, the author reviewed the music textbook series published by National Institute for Compilation and Translation from 1968 to 1996 (Lu, 2001). Although the newly composed Chinese art songs were many, the content relating to traditional Chinese music was scarce. Traditional Chinese music appeared only in the appreciation section. Most of them introduced the traditional musical instruments. Textbooks materials like that were deemed unable to offer students comprehensive knowledge about Traditional Chinese music. Therefore, it was concluded that the music textbooks of the studied period did not meet the requirements of the corresponding curricular standards. Studies also reported that music teachers viewed teaching traditional Chinese music as one of the most difficult activities, especially teaching instrumental performances (Chang, 1991; Chiang; 1998). Music teachers suggested pre-service and in-service teacher education programs including Chinese and Taiwanese music history, Chinese music theories and basic musicianship development, as well as music of other non-Western cultures (Chiang; 1998). Lu (1994) pointed out that because the music education in elementary and middle schools has long been dominated by westernized material or patriotic songs, traditional Chinese music, indigenous Chinese musics, and indigenous Taiwanese musics were facing extinction.

It seemed to be a universal problem that music teachers were unfamiliar with non-Western musics or multicultural musics. In the United States, Volk (1991) surveyed instrumental music teachers in the eastern United States and found that music teachers were open to multicultural musics but unsure about what to do with these musics in their programs. Teacher preparation in multicultural music was further suggested in Chin's study (1996). Chin surveyed multicultural music course offerings in higher educational institutions with departments of music credited by National Association of Schools of Music (NASM). Chin reviewed the description of courses listed in the 1992 to 1993 college catalogs. Results showed that half of the surveyed institutions

did not list any music courses with multicultural content. Among 781 courses offered by 534 music departments, only one percent of courses were specifically designed for the implementing of multicultural music in the classrooms. Chin concluded that few of the departments of music met the NASM goals.

Some researchers studied student attitudes toward multicultural musics. Shehan (1981-82) found that students preferred ethnic styles with greater rhythmic dynamism (African and Japanese instrumental musics) to the less pulsive and less syncopated musics (Indonesian and Japanese vocal musics). Fung (1994) studied college nonmusic majors' attitudes toward world musics (Africa, China, India, Indonesia, Japan, Korea, Middle East, and Thailand) and revealed that students' preference for the selected music styles were similar and a little lower than neutral. Fung also found that students' preferences for instrumental pieces were higher than vocal pieces. Fang (2003) did a similar study in Taiwan by surveying students from elementary to senior high schools about their world music preference. Fang found that students' attitudes tended to be a little higher than neutral but did not reach a positive degree. Fung's and Fang's results, though somewhat in opposite directions, all concluded that their participants' attitudes were neutral. Comparing Japanese and American undergraduate nonmusic majors' musical preferences, Darrow, Haack, and Kuribayashi (1987) found that all students preferred Western music. Eastern music styles were generally disliked while Japanese students were more receptive to eastern styles than were American students. North and Hargreaves (1995) studied college students' attitudes toward popular music and examined the relationships between subjective complexity, familiarity, and liking. The results showed that liking and familiarity were positively related. They also found an inverted –U relationship between liking and subjective complexity. The conclusion of North and Hargreaves seemed to apply to explaining the finding of Hu's study (2002). Hu found Taiwanese aboriginal children preferred children's songs sung in Chinese or in their own languages to those sung in Hoklo or Hakka dialects. It fact, they were more familiar with the former than the latter.

In Taiwan, junior college students are required to take a music appreciation course. Undergraduate students are also offered appreciation of arts or other courses related to arts as electives. However, not many of these courses are related to multicultural or indigenous musics. Also, no related studies are available to inform teachers who are interested in including multicultural materials in their teaching. Therefore, through this study, the author attempted to discover Taiwanese college students' learning background in multicultural musics and their learning attitudes toward learning multicultural musics in the future. The research questions are (a) whether Taiwanese college students have experiences of learning multicultural musics before they attended colleges, and (b) which musics do they prefer to learn in the future? Regarding the definition of terms and the scope of this study, the learning which this study referred to could happen in both formal (educational) and informal contexts. Also, there are much more Chinese and Taiwanese music genres than what this study covered. The author does not intend to cover all musical contents or genres. The selected ones have the characteristics of being the best representative of the categories or being commonly included in textbooks.

Method

Estimation of ethnic constitution in Taiwan showed that approximately 75% of the population were Hoklo, 12.5% were Mainlanders, 10.8% were Hakka, and 1.7% were

aborigines (Chen, 2002). The percentage distribution of the participated college's ethnic makeup is similar to that of the population. The participants were students in a technological college in middle Taiwan. The college had different systems of programs. Therefore, the author randomly selected two classes from each of the four programs: daytime four-year college program, evening four-year college program, daytime junior college program, and evening two-year junior college program. A total of 299 students participated. The author distributed copies of a questionnaire to them at the beginning of the fall of 2003, which was their first semester in the college. Participants were asked to fill it out in class and return to the author upon completion.

The questionnaire contained two sections. The first section asked students to what degree they were familiar with 10 multicultural music components. The 10 components were: traditional Chinese musical modes, the traditional Chinese pitch system, the traditional Chinese pitch notation, the traditional Chinese rhythmic notation, indigenous Taiwanese Hoklo music, indigenous Taiwanese Hakka music, and indigenous Taiwanese aboriginal musics, Western classical music, world musics, and popular music. The questionnaire offered four possible answers for each question. They are: (a) I have never heard about it, (b) I have learning experiences about it but I forget what it is, (c) I have learning experiences about it but I only remember a little bit of it, and (d) I have learning experiences about it and I know what it is.

The second section asked students whether or not they would like to learn the listed musical contents. There were nine types of musical learning in this section. They were: Western classical music, world musics, popular music, traditional Chinese classical music (music of Qin, songs of Kunqu, and traditional notations), and indigenous Taiwanese musics (Hoklo folksongs, Hakka folksongs, and aboriginal musics). The Taiwanese aboriginal musics included both folksongs and instrumental music of different tribes. As in the first section, there were also four possible answers for each question: (a) It is not worth learning so I do not want to learn it, (b) It is worth learning but I do not want to learn it, (c) It is worth learning so I want to learn a little bit about it, and (d) It is worth learning so I want to learn how to appreciate it.

Results

Regarding traditional Chinese music, the results showed that more than 97% of the students did not know the traditional Chinese pitch system, the traditional Chinese pitch notation, and the traditional Chinese rhythmic notation. The most frequently chosen answer was "I have never heard about it." Up to 63% of the students did not know the traditional Chinese musical modes. The most frequently chosen answer was "I have learning experiences about it but I forget what it is." Regarding indigenous Taiwanese musics, most students expressed that they did not know musics of Hakka, aborigines, and Hoklo. The percentages were 83%, 78%, and 67%, respectively. The most frequently chosen answer was "I have never heard about it." Regarding other genres of music, 80% of the students expressed that they did not know any world musics. 50%of the students have the experiences of learning Western classical music. The most frequently chosen answer was "I have learning experiences about it but I only remember a little bit of it." 75% of students have the experiences of learning popular music. The most frequently chosen answer was "I have learning experiences about it and I know what it is."

A series of tests for a single proportion were conducted to examine whether there was

a significant tendency in students learning attitudes. The null hypothesis was "there are 50% of the students who want to learn each of the listed musics." A series of chi-square analyses were also conducted to analyze whether students enrolled in four different programs have different levels of willingness toward learning each of the listed musics.

The following were the results of all tests for a single proportion (Table 1). It seemed that students did not want to learn indigenous Taiwanese musics. They hold negative attitudes toward learning Hoklo folksongs and Hakka folksongs, and hold neutral attitudes toward learning aboriginal musics. They hold positive learning attitudes toward learning traditional classical Chinese Qin music (instrumental music) but hold negative attitudes toward learning traditional classical Chinese Kunqu (vocal music). In contrast, most students wanted to learn Western classical music, world musics, and popular music. Among the preferred musics, while students indicated that they wanted to learn to appreciate popular music, they expressed that they just want to learn a little bit about other types of musics. The examinations of chi-square tests did not reveal any significant difference between the learning attitudes of students in the four programs (Table 1).

Table 1
The Results of Tests for a Single Proportion and Chi-Square Analyses

Style	%	z	χ^2
Popular music	96	15.90*	5.24
Western classical	74	8.30*	4.62
World musics	73	7.95*	0.84
Taiwanese Aborigines' musics	55	1.72	1.62
Hoklo folksongs	40	-3.45*	0.97
Hakka folksongs	38	-4.15*	7.41
Music of Qin	68	6.23*	0.73
Traditional notations	50	0	4.72
Kunqu (songs)	42	-2.76*	1.41

Note: *$|z| > 1.96$. $df = 1$. *$\chi^2 > 7.82$. $\alpha = 0.05$

Discussion

Most students never learned about Chinese pitch systems, pitch notations and rhythmic notations. They only learned a little bit about Chinese modes. Their knowledge about Traditional Chinese music is very limited. This result probably is because their teachers did not have the knowledge either. In the future, this is the most urgent problem to be tackled. To have comprehensive knowledge about traditional notations is necessary to interpret classical and regional pieces of Chinese music heritage.

Among the traditional musical styles, students indicated positive attitudes toward learning the music of Qin (instrumental music) but indicated negative attitudes toward learning Kunqu (vocal music). Taiwanese students' preference for instrumental music to vocal music could also be found in their attitudes toward learning Taiwanese indigenous musics. They held negative attitudes toward learning indigenous Hoklo and Hakka folksongs, but held neutral attitudes toward learning aboriginal musics (including both folksongs and instrumental music). The finding that Taiwanese students seemed to prefer instrumental to vocal music was parallel to Shehan's (1981-

82) and Fung's (1994) studies with American students on their preference toward world musics. A major difference between instrumental music and songs was the presence of lyrics. If Taiwanese students were unable to interpret the classical verse of the Kunqu or unable to understand Hoklo or Hakka dialects, they might feel discouraged to learn the songs associated with the genres. Oppositely, instrumental music, without lyrics, might make students feel free in the interpretation of music they heard.

There is one more possible reason to explain why students' learning attitudes toward Taiwanese aboriginal folksongs and instrumental musics are better than Hoklo and Hakka folksongs. There are famous singers of popular music who are Taiwanese aboriginal origins. To synthesize Taiwanese aboriginal music with popular music is also somewhat prevailing in Taiwan. The association of Taiwanese aboriginal musics with popular music might improve students' preference toward the former.

This study also revealed that Taiwanese students were more curious and interested in world musics than in Taiwanese indigenous folksongs and musics. The above-mentioned types of music are similar in the situation that most Taiwanese students had never heard about them. Although students' choices on the questionnaire reflected that they valued Taiwanese indigenous folksongs and instrumental musics, it seemed that they held negative or neutral attitude toward learning them. Oppositely, most students want to learn world musics. College students' preference for world musics, as presented in this study, was stronger than that of elementary to senior-high school students in Fang's study (2003). It is possible that the Westernization of the country and the attempt to further internationalize the country make Taiwanese college students want to learn world musics as part of their knowledge of the world.

Most students indicated that they were familiar with Western classical music and popular music, and they also had preferences toward learning them. On the other hand, most students were not familiar with all other types of music on the questionnaire, and they did not have much desire to learn them except for world musics. This finding also supported the conclusion of North and Hargreaves (1995), saying that there was a positive relationship between liking and familiarity. It is recommended that future studies can explore whether exposing students to traditional Chinese music or indigenous Taiwanese musics can increase students' preference toward them.

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Representing syllabus and performance standards in external Music examinations within a standards-referenced framework: The New South Wales experience.

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Abstract
The NSW Higher School Certificate is a high-stakes credential awarded to students at the end of secondary education. Each year approximately 65000 students complete the requirements for the Higher School Certificate in 83 subjects and 146 courses ranging from Aboriginal Studies to Visual Arts and in 2003, 4701 students sat for Music examinations. An external examination conducted by the NSW Board of Studies and an assessment program conducted by their school are used to measure a student's final achievement.

The NSW Higher School Certificate allows students access to three different courses of study – Music 1, Music 2 and Music Extension. Both Music 1 and Music 2 are comparable and the Music Extension course is designed for the most capable students. In Music 1 and Music 2, students must study the concepts of music through the learning experiences of performance, composition, musicology and aural, within a range of musical styles, periods and genres. The Music Extension course allows students to specialise in either performance or composition or musicology and may only be studied in conjunction with Music 2.

Following the 2001 examinations samples of student responses judged to be representative of the quality of responses typically produced by students at the borderline between different levels of achievement were collected and published on CD-ROM for all curriculum areas. These "standards packages" also included the examination papers, the marking guidelines for each question and the statements of performance. The task for the teams of judges since 2002 has been to use these standards packages when applying the standards-setting procedure to essentially answer the question, "what mark would the students who produced the sample responses shown in the standards packages receive in the current year's examination?"

The resultant products are CD-ROMs that exemplify both syllabus and performance standards in Music. This seminar will demonstrate the Standards Packages and make correlations between marking guidelines used for assessing each of the components and the performance bands finally awarded using samples drawn directly from these Standards Packages.

Public examinations in a standards-referenced framework

In contemporary society there is strong support for the view that money spent on education should lead to improvements in student learning, or at least to no declines. Thus, a public examination system that does not enable explicit judgments to be made as to whether students are achieving required standards is of limited value.

To enable such judgments to be made, and thus to exact full value from a curriculum-based examination, student performance needs to be related to some form of pre-defined standards. When these standards are expressed in terms of course outcomes, professional judgment can be used to reference student performance to these standards. That is, student performance will be related to the things students know and can do. In addition, the use of standards will enable the equating of different examinations. This will allow a direct comparison of the performances of different cohorts across time within the same course, even though they have attempted entirely different examinations. Refer to Figure 1 – the relationship between syllabus and performance standards.

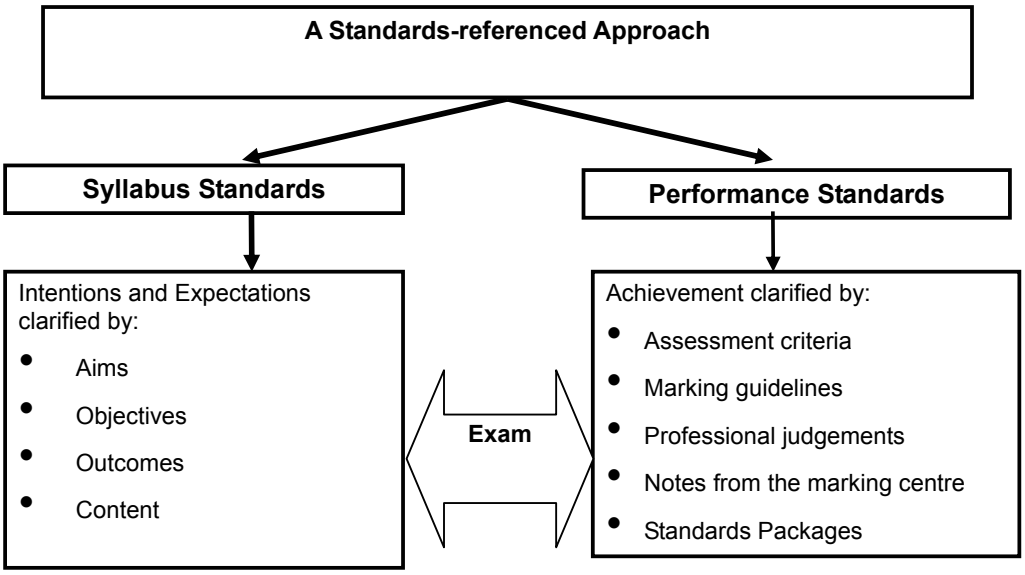

Figure 1. The relationship between syllabus and performance standards.

The New South Wales Government in its policy document, *Securing Their Future*, released in August 1997 adopted the recommendation made by McGaw (1997) that "a standard-referenced approach to assessment be adopted for the Higher School Certificate by developing achievement scales for each subject" (p. 97). McGaw recommended that examination data be used to clarify performance scales on which student achievement and item difficulties can be represented, to develop descriptions of what the scales measure in broad bands so as to amplify the meaning of the bands. The Government determined that from the 2001 HSC examinations student achievement would be reported using a standards-referenced approach.

The context for this work is the New South Wales Higher School Certificate (HSC) examinations. The NSW Higher School Certificate is a high-stakes credential awarded to students at the end of secondary education. Each year approximately 65000 students complete the requirements for the Higher School Certificate in 83 subjects

and 146 courses. The courses students take relate to the traditional subject disciplines, such as English, Mathematics, History, French, Music as well as subjects ranging from Aboriginal Studies to Visual Arts. In 2003, 4701 students sat for Music examinations. During the final year of school students typically study five or six courses with their achievement in these courses since 2001 being reported using a standards-based approach. An external examination conducted by the NSW Board of Studies and an assessment program conducted by their school are used to measure a student's final achievement. The examinations are closely based on course curricula, and employ a variety of different item types, as appropriate.

Most examinations consist of written response-type items that are scored polytomously. Some examinations also include multiple-choice and short answer items. Written components generally consist of short or extended responses or the solution to a mathematics problem. However, in some courses there are other, more substantive, manifestations of student work. For example, in Visual Arts, students submit for assessment a piece of artwork they have created. In the examinations for foreign languages, items that assess listening and speaking skills are employed. In Music and Drama, students are assessed on components such as the quality of their performance of pieces of music or short plays they have prepared.

In each course a new examination is prepared each year. While the general structure of an examination paper, including the number and type of the items and the maximum possible score for each item, remains similar from year to year, new items are included in the examinations every year. Once an examination is sat it is widely available.

The process of determining and setting standards

Teams of experienced teachers using data and student responses to past examinations met to prepare statements describing five different levels of achievement in their course. These statements were the first component of the standards that were to be set for each course. The levels were designated as Band 2 to Band 6 with Band 6 being the highest level. A sixth level of achievement, Band 1 was considered to be below the minimum standard expected, did not have a description. Refer to Appendix 1 for sample of Music Performance Bands.

The procedure that was developed to relate student examination performance to these standards was based on the work of Bennett (1998). This research developed and tested a multi-staged Angoff-based standards-setting procedure that could be applied in the context of the NSW Higher School Certificate examinations. It is a procedure that uses teams of highly experienced teachers employing professional judgment informed by certain appropriate statistical data and student examination responses to determine what examination marks correspond to the borderlines between the different performance bands established for that course.

The way the procedure operated in 2001, the initial year as follows:

For each course a team of experienced teachers was created. These teachers, referred to as judges, were given special training for this task. They were also given a copy of the band descriptions for their course, a copy of the examination paper and specially designed recording sheets.

Stage 1
Working independently from his or her colleagues, each judge read the band descriptions carefully and developed an "image" of the knowledge and skills of students whose achievements would place them in each performance band in that course. The judges then used these images to develop images of students whose achievements would place them on the borderline between two bands.

Having done this, each judge recorded what mark for each examination question a borderline band 5/band 6 student would receive. Adding up these individual question marks gave the total examination mark that the judge believed corresponded to the borderline or cut-off mark between band 5/band 6. Averaging the cut-off marks between band 5 and band 6 proposed by all the judges produced the first estimate of what examination mark will represent the borderline between band 5 and band 6. The judges followed the identical procedure for the band 4/band 5, band 3/band 4, band 2/band 3 and band 1/band 2 borderlines.

Stage 2
The judges came together and discussed the decisions they had made individually. At the same time they were given specially designed statistical reports that were very effective in showing how students of different abilities typically had performed on each question in the examination. The judges worked through and discussed this information. During this process a judge had the opportunity to modify any of the decisions he or she recorded during the first stage. Through this stage the team started to develop a common image of students who would be at the borderlines between bands.

The judges recording sheets were again collected and processed as in Stage 1. This resulted in a new set of band cut-off marks.

Stage 3
The examination responses of samples of students who had achieved the marks for an examination question that were equal to the band cut-off marks identified by the judges for that question were collected. The judges then met again and reviewed and discussed these examination responses. The judges were asked to confirm that the responses produced by these students were typical of what they would expect of students placed at the borderline between bands. The judges also reviewed student works slightly above and below their proposed cut-off marks. During this process the judges had the opportunity to further refine their band cut-off marks.

When they had completed this third stage the average of the decisions made by the judges became the cut-off examination marks necessary to achieve each performance band.

These marks were then used to finalise the marks that were to be reported to students. This was done by adjusting the mark that was adjudged to be the borderline between Band 6 and Band 5 to 90, the mark adjudged to be the borderline between Band 4 and Band 5 to 80, and so on. Marks between these borderlines were simply adjusted using linear interpolation.

The final activity undertaken in 2001 was to "capture the standards". This involved the development of a "Standards Package" for each course. The packages produced on CD-ROM contained the band descriptions, the 2001 examination paper, marking guidelines and samples of responses of students at each borderline and other statistical information are collected and incorporated into what is referred to as a Standards Package. The material is presented in such a way that teachers, students and others can most effectively develop a clear understanding of the standards that have been developed for each course.

This activity was critical because these Standards Packages were an essential part of the standard setting procedure for the examinations in later years. In 2002 and onwards, it was the job of the teams of judges to become thoroughly familiar with the material and apply the same standards in determining the band cut-off marks in subsequent years. In this way, while the actual cut-off marks may vary from year to year for a number of reasons, the standards used to report students' achievement will not vary.

The New South Wales Higher School Certificate Music Courses and Examinations

The NSW Higher School Certificate allows students access to three different courses of study – Music 1, Music 2 and Music Extension. Both Music 1 and Music 2 are comparable and the Music Extension course is designed for the most capable students. In Music 1 and Music 2, students must study the concepts of music (duration, pitch, tone colour, dynamics and expressive techniques, texture and structure) through the learning experiences of performance, composition, musicology and aural, within a range of musical styles, periods and genres. The Music Extension course allows students to specialise in either performance or composition or musicology and may only be studied in conjunction with Music 2.

All students are externally examined on performance and aural skills. Other assessment items such as submitted compositions, submitted essays and musicology viva voces are employed and are determined by students' choice of electives within each course.

Performance examinations are conducted, typically, in the students' own school during a two week period where teams of examiners move across the state. Each student is assessed by two examiners working independently to make their judgements. Musicology viva voces are assessed in the same way. Submitted works in composition and musicology are marked at a central marking centre. Musicology essays are marked independently by two people and compositions are marked by two teams of two markers. In the case of composition, students submit their score to be marked together with a recording of the work that is used as a guide to the composer's intentions.

The aural/listening papers are conducted at each school with candidates on a predetermined date as part of the Higher School Certificate program. Examination papers, together with CD recordings are sent to schools and administered there. The student responses are then sent back to the central marking centre where they are marked by two markers independently.

In each section of the examination, "benchmarks" are developed. These benchmarks show, using student work, the typical responses and descriptions of the qualities of responses expected of student in different mark ranges. The benchmarks are developed by a Supervisor of Marking and senior markers who undertake this leadership role as well as the monitoring of the marking process to ensure consistency in judgement from the markers. In the case of performance and viva voce examinations, the benchmarks consist of video footage that markers are briefed on prior to the examinations.

For a complete set of syllabus materials, examination specifications, marking guidelines and performance bands refer to the Board of Studies, NSW website (www.boardofstudies.nsw.edu.au).

Issues of assessing student achievement in Music

Student achievement in music is assessed for a variety of purposes and in a variety of ways. Music assessment according to McPherson G. and Thompson (1998:12), is the process by which one individual attempts to balance and synthesise the various qualities of a performance by another individual, with the aim of providing a judgement, such as a ranking, grade or qualitative description. There lacks, however, a commonly agreed upon and shared vocabulary to describe levels of achievement in music. Cantwell and Jeanneret (2000) note that often terms such as "musicality", "originality" and "musically convincing" are used to describe the characteristics that create a quality performance. These terms are inherently subjective and often ill-defined.

Much of the recent literature in this area has focused on using assessment and evaluation within a classroom context with fewer researchers focusing on the high-stakes examinations that determine whether a student passes grades, graduates etc (see Colwell 2002). In this article he states that:

> Assessments should not just judge competence as correct or incorrect, in-tune or out-of-tune, as might be expected in a performance program, but should also aid students in learning to distinguish quality of ideas, whether remarks are clear and accurate, whether previous knowledge is used in formulating a comment or reflection, and whether reference is made to standards. Assessment must also show the importance of *thinking* that occurs in reacting to musical experiences. (p. 1154)

McPherson, J. (2001, 2002) has focused on the description and assessment of musical performances. This works describes the two main approaches taken in the assessment of performance – that is a global or specific approach. Although these focus on the assessment of musical performances, music education researchers tend toward stronger support for the holistic approach to assessment highlighting the difficulties in consistency and reliability encountered by judges when trying to rate performance traits independently of each other (see Heller & Campbell, 1971, Fiske 1973, Radocy, 1989, Mills, 1991, Wapnick, Flowers, Alegant & Jasinskas, 1993, Swanick 1996, 1998).

The two approaches are described my McPherson, J. (2002) as those that:

1. Refer to particular technical aspects or attributes of a performance, whereby judges attempt to allocate grades, comments or marks to each and every aspect, totalling them to form the final judgement
2. Make a holistic judgement about the performance but not report individually on aspects of the music, however some of these aspects may often be addressed to assist in the substantiation of the judgement

Any musical task is a complex integration of knowledge, skills and understanding that combine aspects of technical achievement with cognitive and metacognitive processes. Swanwick (1998) stated that "we may have to search for a meaningful shared vocabulary or to find and declare criteria that seems to make sense to everyone" (p. 1) and that it is "important to have criteria that take into account the potential richness of musical experience" (p. 2).

Musicians, in particular composers and performers, intend their work to be enjoyed in its entirety. They make efforts to ensure that the structure, dynamics, expressive techniques, textures, tone colours, rhythms, melodies, harmonies etc interact in such a way as to make the statement, or evoke the mood intended. They do not intend us as listeners of music to focus on these aspects independently. It is in the interaction of these aspects or performance traits where the music moves beyond the realm of technical achievement, to that of artistic endeavour.

Assessment against clearly defined standards should exemplify the course content and outcomes being assessed. These standards require the assessing of students, individually and collectively, on developmentally appropriate grade-level goals (Colwell 2002, p. 1153) and need to take into account the richness and complexity of the musical experience described by Swanwick whether it be in the domains of performance, composition, musicology or aural skills.

In the HSC Music examinations, the holistic approach has been adopted as the assessment method in all sections of the examination. Markers make an overall judgment of the performance, composition etc based on a set of criteria and marking guidelines that articulate these criteria into levels of achievement. Comments made by the markers relate to the criteria and marking guidelines and further articulate these within the context of the particular work being assessed. The holistic approach is more suitable for assessment in this context as a truer representation of the richness of the tasks and the complexity with which students respond to these tasks.

The HSC Standards Packages

Developing and disseminating of a set of standards for teachers to use to measure student achievement in a variety of educational settings and contexts across NSW presented challenges. Difficulties with demonstrating standards were magnified by there being a lack of models to draw on that maintained both the integrity of the standards setting process and the integrity of the subject area. This meant that NSW had to produce works that would both develop teachers understanding of standards and related policies while being scrutinised by the music education community.

The HSC standards packages were developed for two purposes. As already discussed above, they are used by the teams of judges in future years to ensure that student achievement in the HSC examinations is referenced to the same standards from year

to year. That is, they equip the teams of judges who have the task of determining what examination marks will represent the borderlines between the performance bands for future examinations with clear and concrete information showing the standards they are to apply.

A further important application of the packages, however, is to assist teachers to develop a clear understanding of the performance standards established for each HSC course.

By using these packages teachers, and their students, are able to bring together the descriptions of the standards (the Band Descriptions), the tasks students were asked to perform (the examination and marking guidelines) and samples of the responses of students who demonstrated the standard of work typically produced by students at the borderlines between different performance bands. By working through these materials teachers can develop an understanding of the standards for their course and be able to use this information in planning their teaching programs and learning strategies.

Each package contains

- an Introduction, which explains in more detail the nature of the package and the standards-setting procedure;
- the syllabus;
- the band descriptions;
- the examination paper and marking guidelines;
- samples of student responses and works that were awarded the band cut-off marks for each question established during the standards-setting procedure and;
- statistical data showing how those students placed at the borderline between two bands performed on the multiple-choice questions;
- Navigation Tips that will assist in using the package in the most efficient manner.

In the versions of the HSC Standards Packages produced following the 2002 examinations, examples of the work produced by students who achieved full marks in a question were also included.

By looking at each question students were required to answer and then studying the responses of the students, teachers gain a very clear understanding of the standard of work typically produced by students at the borderline between each band. This understanding is further enhanced when teachers re-read the band descriptions used to report student achievement and match these descriptions to their images of students at each borderline.

Implications, considerations and conclusions

The Standards Packages exemplify both syllabus and performance standards in Music. These contain combinations of actual student work sample in written, audio and video formats that act as a guide to teachers to assist them in making judgements at their own schools and to assist them to demonstrate these standards to students. Refer to Appendix 1 for the number of samples in each course and category to assist teachers and students in identifying standards from the examinations.

The use of video format
Careful consideration was given to the use of video formats within the CD-ROM and the effect that would have on the representation of student work and the standards achieved. The video footage of performances is not taken from the actual HSC examinations but rather is a combination of resources that have been collected through a number of ways. These videos are used to train markers prior to the performance examinations and in most instances were filmed at schools across the state by teachers wishing to have a video record of student performances for their own assessment purposes. As markers are briefed with these video samples prior to the examinations, no student video footage is used from the current cohort of students. With all subjects where a performances is component of the examination (Music, Drama and Dance) this is the standard practice.

Music is an artform that relies on sound. One of the issues then is the sound quality that can be produced on the CD-ROM. This quality can be affected through the quality of the original recording, the transferral to digital formats and, of course, the quality of the hardware that the CD-ROM is being viewed upon. In order to compensate for these variables, cut-off samples are not always exact, rather they are represented as, for example, “low band 6” or “high band 5”etc. The annotations that accompany these samples assist teachers to understand the quality of the performances and how they relate to the band descriptions.

Another issue to be considered when using video is the identification of students. As with all student work samples used, the Board of Studies obtains permission from both the student and their parents for the use of the footage. Sensitivity must therefore be used when representing the lower band descriptions and their cut-offs. The samples used focus on the upper mark ranges and general characteristics are provided for students in the lower ranges without the use of footage that would identify the student.

A range of repertoire
Students have enormous flexibility within each of the music courses as to the repertoire they are able to perform in the examinations and the styles, periods or genres they can explore through their composition and musicology works. The Standards Packages therefore, need to represent this diversity with the student work samples. As further representations of these standards emerge over time, developers of the packages will need to be conscious of representing a range of repertoire (styles, periods and genres) in all of the examination components.

Consistency within and across the curriculum
In referring to the successful implementation of school-based curriculum, Biggs and Collis (1989) state that teachers and curriculum developers need to use a “common metric to refer to desirable levels of attainment across the curriculum” (p. 151). These packages allow comparisons to be made with achievement in Music relative to other subject areas within the curriculum.

The Standards packages also allow for teachers and students to judge equivalent achievement in each of the music examination components. This is particularly relevant in external examinations and for teachers to achieve consistent judgement in their own assessments relative to set standards. As an example, three students submit different elective options for an examination. One chooses to be examined in

performance, one in a submitted composition and one in a submitted musicology essay. These three options are all examining an elective component of the examination and are all worth the same percentage of the students' final mark. Each of the components of performance, composition and musicology has their own domain specific requirements and their own valued characteristics and criteria. The Standards packages allow teachers and students to see the same cut-off point in performance, relative to composition and relative to musicology.

Conclusions

The Board of Studies, NSW is a centralised curriculum authority who has the charter of determining curriculum for all schools in NSW through the development of syllabuses, the development of examinations that measure student achievement against syllabus standards and ultimately the reporting of this achievement. This three-fold role is unique amongst many educational administrations, particularly as education administrations and authorities across the world come to terms with a standards-based approach to curriculum.

Developing high quality syllabus and curriculum materials must then be examined using equally high quality, valid and reliable measures of student achievement. These measures need to reflect the intention of the curriculum being studied and the typical standards achieved by students in their responses to the tasks. The development of a bank of student work that exemplifies the agreed upon standards is a vital link within this framework.

The Standards Packages developed to reflect the standards achieved by students in the NSW Higher School Certificate allow the wider education community to see what it is that students should know, should be able to do and should be able to understand as a result of their studies. These packages assist in achieving consistency within the course options, consistency within the entire curriculum and most importantly, consistent judgement in relation to standards across a number of years.

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Appendix 1 – Draft Performance Bands

MUSIC 2

The typical performance in this band:

Band 6	• displays extensive knowledge, skills and understanding of music in social, cultural and historical contexts and of music as an art form • makes high level musical observations reflecting comprehensive musical experiences • demonstrates excellent development of ideas, musical discrimination and stylistic understanding in composition • performs with expertise displaying stylistic interpretation and a high level of technical skill • demonstrates comprehensive analytical skills supported by an excellent understanding of the musical concepts
Band 5	• displays detailed knowledge, skills and understanding of music in social, cultural and historical contexts and of music as an art form • makes detailed musical observations reflecting diverse musical experiences • demonstrates successful development of ideas, stylistic and technical competence in composition • performs stylistically with musical sensitivity and technical accomplishment • displays detailed analytical skills supported by a thorough understanding of the musical concepts
Band 4	• displays sound knowledge, skills and understanding of music in social, cultural and historical contexts and of music as an art form • makes sound musical observations based on broad musical experiences • demonstrates musical merit and stylistic awareness in composition • performs with musical style and proficiency • demonstrates broad analytical skills based on a good understanding of the musical concepts with stylistic inconsistencies
Band 3	• displays basic knowledge, skills and understanding of music in social, cultural and historical contexts and of music as an art form • makes musical observations based on their musical experiences • demonstrates inconsistent musical merit and stylistic awareness in composition • performs competently but inconsistently • demonstrates basic analytical skills and understanding of the musical concepts
Band 2	• displays limited knowledge, skills and understanding of music in social, cultural and historical contexts and of music as an art form • makes simple musical observations • demonstrates limited musical merit in composition • performs with limited interpretive and technical skills • demonstrates limited analytical skills and simple understanding of the musical concepts
Band 1	•

Appendix 2 – Number of samples provided in HSC Music Standards Packages

Music 2 – Composition (Core)

Band	2001 – number of samples	2002 – number of samples
Exemplary	0	1
5/6	4	2
4/5	4	2
3 /4	4	3
2/3	0	3
1 /2	0	0

Music 2 – Composition (Elective)

Band	2001 – number of samples	2002 – number of samples
Exemplary	0	1
5/6	3	2
4/5	2	3
3 /4	1	3
2/3	0	2
1 /2	0	0

Music 2 – Performance

Band	2001 – number of samples	2002 – number of samples
Exemplary	0	1
5/6	1	1
4/5	1	1
3 /4	0	1
2/3	0	1
1 /2	0	0

Music 2 – Musicology Elective

Band	2001 – number of samples	2002 – number of samples
Exemplary	0	1
5/6	2	3
4/5	1	2
3 /4	1	2
2/3	0	1
1 /2	1	1

Music 1 – Performance

Band	2001 – number of samples	2002 – number of samples
Exemplary	0	1
5/6	1	1
4/5	1	1
3 /4	0	1
2/3	0	0
1 /2	0	0

Music 1 – Composition

Band	2001 – number of samples	2002 – number of samples
Exemplary	0	1
5/6	4	3
4/5	3	3
3 /4	2	2
2/3	0	1
1 /2	0	0

Music 1 – Musicology

Band	2001 – number of samples	2002 – number of samples
Exemplary	0	0
5/6	0	0
4/5	0	1
3 /4	0	0
2/3	0	0
1 /2	0	0

Music Extension - Performance

Band	2001 – number of samples	2002 – number of samples
Exemplary	0	1
E3 /4	1	1
E2/3	1	1
E1 /2	0	0

Music Extension - Composition

Band	2001 – number of samples	2002 – number of samples
Exemplary	0	1
E3 /4	2	2
E2/3	3	2
E1 /2	0	0

Music Extension - Musicology

Band	2001 – number of samples	2002 – number of samples
Exemplary	0	1
E3 /4	1	2
E2/3	1	2
E1 /2	0	0

Policy to practice: *Arts Action* and support for the non-specialist teacher in the K–6 classroom

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Abstract
The *Arts Action* CD-ROM was developed to provide support for teachers implementing the new *Creative Arts K–6 Syllabus* in NSW government schools. The CD-ROM targets non-specialist teachers and provides support for Dance, Drama, Music and Visual Arts as well as generic information on the Creative Arts. This paper focuses on the music section of the *Arts Action* CD-ROM.

In providing support for the new *Creative Arts K–6 Syllabus*, a central concern is the need to improve teacher confidence and skill in teaching music K–6. A related need was the provision of accessible support material much of which was lost when the K–6 music syllabus was replaced by a creative arts syllabus covering four disciplines. Other challenges concerned issues surrounding staging of content, expectations of commonality between the arts and limitations of time and budget.

The information for each subject is organised under the headings of understanding the syllabus, programming ideas, teaching strategies and units of work. These organisers are intended to provide a commonality of design between the four arts subjects. In the music section, the approach taken when unpacking these four organisers, is significantly different to that of dance, drama or visual arts and is directed by the need to both demystify the music as well as to model teaching strategies.

The formation of the Creative Arts Key Learning Area

In 1989, the State, Territory and Commonwealth Ministers of Education agreed on, and endorsed, ten common goals for schooling in Australia. This led to the development of National Statements[1] and Profiles for eight identified areas of learning: English, Mathematics, Science, Technology, Languages other than English, Heath and Physical Education, Studies of Society and Environment, and the Arts. Music was included as one of five art forms in the Arts learning area, along with dance, drama, visual arts and media. In New South Wales (NSW), the learning area was referred to as the Creative Arts key learning area, and media was omitted from the arts strands.

With the release of the draft *Creative Arts K–6 Syllabus* in 1998, NSW moved from having two syllabuses in the arts: one each for music and visual arts, to a single Creative Arts K–6 Syllabus for dance, drama, music and visual arts. The document has an over-reaching aim; includes separate objectives, outcomes and content for each of the four art forms; but, groups each of the four subjects as one area of learning. The mandatory requirement in NSW for study in this key learning area is that music and visual arts are to be taught in each year from K–6. However, in government schools, all four art forms are expected to be implemented by 2006.[2]

This paper traces the strategies and support offered to NSW government schools for the implementation of the 1984 *Music (K–6) Syllabus and Support Statements* and compares them with the implementation strategies for the new *Creative Arts K–6 Syllabus*. This comparison provides a context for the approach taken to the music section of the Department of Education and Training resource, *arts action* (2002), which was issued to all government schools in NSW in 2002.

Pre-service preparation

Tertiary pre-service training for primary education has come to reflect the national initiative of grouping subjects into key learning areas. In his recent research on the provision of music pedagogy to primary education teachers, Stevens (2003) has indicated that between 1980 and 2002, time devoted to core music education has been

[1] The National Statements provided a framework for developing curriculum and the Profiles provided a developmental progression of student outcomes (Francis, 1994).

[2] Memo 01/036 (S.029) from the Director General of Education and Training to Principals of Primary and Central Schools and Schools for Specific Purposes states "Schools should plan for optional implementation of the visual arts and music components of the syllabus in 2001, prior to their full implementation during 2002. Schools will have until 2006 to fully implement the syllabus with the inclusion of dance and drama in the curriculum".

cut in NSW universities by an average of 75%, with the reduction in hours ranging from as little as 17% to as much as 93%. Although there are a number of reasons for this reduction in hours, a significant factor is the inclusion of music as one element within the creative arts key learning area, rather than a subject in its own right.

Both student teachers and graduate teachers are increasingly challenged by a crowded curriculum which requires many subjects and mandatory perspectives such as Aboriginal Education, Multicultural Education, Literacy, Numeracy and Technology perspectives across the curriculum, to be covered. With the reduction of pre-service provision (only nine hours in an entire degree structure, commonly delivered in three sessions in some institutions), it is not surprising that many teachers lack the confidence to provide ongoing music education for their students.

Strategies such as integrating the arts or integration of the arts across the total curriculum are becoming increasingly common *solutions* to meeting these requirements in schools. Although there are some extremely successful models of integration, their success is dependent on an understanding of the art forms involved. It is unlikely, with the current provision of core music education, that this understanding exists.

Consultancy support

In 1984, with the release of the new K–6 Music Syllabus, NSW government schools were grouped into ten regions. Each region was responsible for its own curriculum implementation strategies (Jeanneret, 1988). A music consultant was located in each of the ten regions[3] and their role was to support the implementation of the K–6 music syllabus. The Curriculum Implementation Coordinating Group was established with representatives from the appropriate Department of Education sections, including schools, to oversee the three year implementation process. This group supported the regional music consultant with a reference point, a model implementation plan (as outlined below), resources and an annual professional development conference (NSW Department of Education, 1985, 1986, 1987, 1988). The music consultants worked within a three-tiered structure, leading and co-ordinating a team of District Advisory Teachers (DATs) and Music Reference Teachers, in a train-the-trainer model.

The DATs were teachers with experience and expertise in music who were trained by

[3] At this time, dance was included as part of the PDHPE Syllabus and drama in the English Syllabus. A Visual Arts Syllabus was released at the same time and was supported by specialist Visual Arts consultants in each region.

the regional music consultant to help deliver workshops. The DATS worked mostly on a voluntary basis, presenting at school staff meetings and providing after school workshops for music reference teachers and other interested participants from a cluster of schools. Each school was expected to appoint a music reference person who was to be a music contact person, participate in training sessions on the syllabus, and in turn, provide leadership and music in-service for staff within their own school.

The support this team provided was very comprehensive and based on an extensive range of resources which targeted specific audiences. For instance, the new syllabus was not posted to schools. It was hand delivered to principals or another member of the school executive on attendance at a special introductory workshop. At this workshop, participants were introduced to the syllabus through a package entitled *Music K–6 implementation for school executives* (NSW Department of Education, 1987a). This resource focused on moving from policy to practice, working through the entire syllabus in a very accessible manner, and emphasising the support statements which addressed issues relevant to the school executive, namely managing music in the school and providing resources needed to teach music in the classroom.

A second target audience was the classroom teacher with little musical expertise and experience. The resource *First time musical activities K–6* (NSW Department of Education, 1986a) provided short and extremely accessible musical activities, well suited to the novice, and supplementary activities which could be taken back to the classroom. It was also designed for delivery by a presenter who was not necessarily a musical expert, giving step by step guidance for delivery by this target group. Each activity was designed to last only about ten minutes, providing extremely accessible and flexible delivery options. They were often used as a ten-minute activity in a staff meeting providing teachers with their music activities for the week.

More in-depth material was provided in *Helping teachers implement the new K-6 music syllabus* (NSW Department of Education, 1986b). This resource was designed to be presented in a one-hour introductory workshop followed by an in-service workshop which lasted for one or two days. It provided a sequence of activities, each of which lasted approximately twenty minutes.

The resource also provided guidance and further advice for the presenters. It provided a suggested process for teaching the activities, a step-by-step process for conducting the workshops, as well as tasks for the participants that directed their discussion and attention to recognising the treatment of musical concepts and to identifying the skill

that was being developed in each musical activity.

Although this approach has been criticised at times for being too prescriptive, the approach recognised that not all presenters were musical experts, although their audience may very well perceive them as such. It also helped to broaden the level of confidence and musical facility at a grass roots level.

A more in-depth approach, which assumes a certain level of musical expertise on behalf of the presenter, was demonstrated in *Programming music in the classroom* (NSW Department of Education, 1986c). This resource explored different programming styles, looking at thematic, skills-based and concept-based programming as well as strategies for integrating different programming styles.

Other target audiences included specific student groups. For instance, *Music (K-6): Activities for upper primary* (NSW Department of Education, 1986d) was designed specifically for upper primary students who have had little or no previous music education. The activities are at a very simple level of conceptual learning, but are directed at upper primary classes. Another very successful resource which targeted a specific student group was *Music and Dance for the Regular and Special Classroom* (NSW Department of Education, 1985b). Although this resource targeted regular as well as special needs students it contains valuable strategies for students with special needs. The resource consists of a cassette and two booklets. The first booklet contains games and activities for speech and singing and the second booklet approaches dance from a musical perspective.

Another layer of support in this comprehensive structure, was the training offered to several cohorts of primary teachers who undertook an intensive music course. The participants were seconded from their schools to participate in eight weeks of intensive music training. The modelling of teaching practice and extensive resource material they worked through, developed their musical skills and expertise, producing an enthusiastic team of teachers who fed this expertise back into the system. The experience stimulated many of them to undertake further studies in music education and produced a significant pool of enthusiastic and confident teachers who went on to provide leadership in the field.

The comprehensive implementation strategies in the 1980s produced a ground swell of support for teaching music in primary classroom. The combined efforts of music consultants, DATs, music reference teachers and teachers who had participated in the

intensive music program, provided the face to face contact that gave many teachers the confidence to *have a go* at teaching music in their classroom (Perrott, 1985; Nettle, 1987). It provided strategies for developing and implementing music programs in schools and gave opportunities for a significant pool of teachers to further their skills and extend their expertise. The strategies formed a core of teachers with leadership experience who provided a reference point for the next generation of teachers.

In 1998, when the draft of the *Creative Arts K–6 Syllabus* was released to schools, NSW government schools had been regrouped from ten regions into forty districts. Twenty district creative arts consultants were appointed, each responsible for supporting K–12 Music, Dance, Drama and Visual Arts, across two geographical districts. These positions remained until 2003. [4]

The district consultancy team included a mixture of primary and secondary teachers with a range of expertise across the four art forms. They worked to establish and reinforce district arts networks of primary and secondary teachers in each art form, supporting existing arts activities and working directly with schools to support the implementation of the *Creative Arts K–6 Syllabus*. The consultants were encouraged to work across all arts in the same way that K–6 teachers were required to do.

Like the consultancy team working on the 1984 syllabus, there were a range of resources developed to assist them in their work with schools, and the resources targeted a number of audiences. They included first step resources designed to introduce arts activities to teachers (*Four Arts* 2000); an arts planning matrix designed to help schools measure, monitor and plan for a comprehensive arts program in their schools; subject specific resources and the *arts action* CD-ROM.

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[4] In 1993, a CEO Creative Arts position was established in the Curriculum Directorate. It was supported by a team of regional arts consultants who worked on arts perspectives in the National Curriculum. In 1994, the Department of School Education underwent a restructure in which the ten regions were reorganised into forty districts. The ten regional creative arts positions disappeared in this restructure and at the same time, New South Wales withdrew from the National Curriculum Agenda. Shortly afterwards, in 1996, specialist curriculum consultants were appointed in music, visual arts, drama (and dance). These officers developed resource materials and provided support for syllabus implementation in the arts. However, it was not until 1998, that a team of creative arts consultants were positioned around the state. The background of these consultants varied during this six year period but the make-up of the original team was five with music background (three secondary, two primary); seven with dance background (three secondary, four primary); four with drama background (all secondary); four with visual arts background (two secondary, two primary). A couple of the consultants had a background in two art forms.

During the 1990s, the development of resource material was centralised. One of the prime functions of the Curriculum Directorate was the development of resource material to support syllabus implementation in government schools. This reflected a shift in departmental policy on resource development as well as a significant shift in the process of curriculum development within the state.[5]

Centralising the resource development facilitated the production of high-quality resources which reflected current pedagogy.[6] It ensured that resources complied with commercial copyright expectations, enabled high quality production as well as content and reduced duplication of material with districts developing their own versions of the same material.

Three large-scale music resources were developed from 1996-2002, all targeting the non-specialist teacher.[7] Each contained a booklet of repertoire and teaching ideas with an accompanying CD. In addition, a CD-ROM entitled *arts action* was released, which addressed all four art forms but contained a significant resource for teaching music.

The first two resources, *Sync or* Swing and the first volume of the *Vocal-Ease* series, were developed prior to the release of the new *Creative Arts K–6 Syllabus*. They focused on providing repertoire and teaching strategies for music in the K–6 classroom. They were stand alone resources and contained no specific syllabus references. The second volume of the *Vocal-Ease* series was shaped specifically to support the language and emphasis of the new syllabus and was released in 2002.

The first of the *Vocal-Ease* resources was released in 1999. This resource targeted the non-specialist by providing them with accessible repertoire which could be used in

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[5] In 1990 the Board of Studies was formed and took over responsibility for developing syllabus documents K-12. The Department of Education and Training remains a key stakeholder in the syllabus development process, but is responsible for the implementation of these documents in government schools, not for their development.

[6] Many of the music resources in the 1980s were developed on a regional basis and while they were of a consistently high quality, there was considerable duplication between regions.

[7] In NSW, all K–6 syllabus documents are written with the expectation that they will be delivered by the classroom teacher. Although some schools chose to utilise their relief from face to face teaching time to employ a specialist music teacher, the majority of schools do not. Therefore, support material and implementation strategies tend to target the non-specialist teacher.

many different ways. It was also linked to a state-wide choral program, *Sing 2001*,[8] and had the dual function of providing classroom teaching activities which used vocal activities as a starting point, as well as providing a stimulus for school and district choral activities.

The link with the state-wide choral program was a component of a partnership that developed between the Curriculum Directorate and the NSW Performing Arts Unit (PAU). The partnership affected both the philosophy underpinning the resource and the way it was presented. The expertise within the PAU enabled original arrangements and recordings to be made of the repertoire selected for *Vocal-Ease*. These arrangements enabled an additional layer of musical support to be provided for the non-specialist music teacher as it provided high-quality audio tracks which both supported the activities and encouraged teachers to *have a go* at working with this repertoire in their classroom. The singers on these recordings were also carefully chosen to provide a high quality vocal model with a very natural voice, in an attempt to further increase the confidence of the non-specialist teachers working with the resource.

The *Vocal-Ease* resource has been extremely popular in schools, particularly the first book in the series. Its success is due to the high quality of the repertoire and supporting recordings, with accessible and musical teaching activities. The repertoire is simple, it works across most age groups and all contains a lot of scope for developing musical ideas from an initial stimulus.

Some of the repertoire was included in the early concerts of the *Sing 2001* program, with massed choirs of up to 800 students. The second book in the *Vocal-Ease* series built on the first one but focused on teaching music to Stages 2 and 3. It also had links with the state choral program, including some choral repertoire as extension activities

[8] The *Sing 2001* program was started in 1998 to promote singing in government schools. It had two components: the formation of choirs all around the state, and the development of a curriculum resource to encourage singing in the K-6 classroom (*Vocal-Ease)*. Approximately 60 choirs were formed in metropolitan and country districts around NSW and over 5000 students were involved in the program. Most choirs rehearsed on a weekly basis but in more remote areas satellite choirs met less frequently. Teaching tapes were developed and a core of common repertoire was distributed to choirs for performance at district, inter-district and state events. The program reached its peak during 2000 when they participated in the Pacific School games, the Centenary of Federation, the Sydney Olympic Games and the Para-Olympic games. A key component of the program was the training and development for the teachers. The choir conductors came together for a number of intensive training courses led by eminent conductors who also toured country areas and ran workshops for satellite and country choirs.

for school choirs.

The team involved in developing this music resource material included a team of teachers with complementary perspectives on music education in schools. Many of them had been involved in some capacity in the 1980s syllabus implementation strategy. When the district arts consultancy was formed, those with musical expertise also contributed to the development as well as delivery of resource material.

The strategies for implementing these music resources were varied. The first of these resources, *Sync or Swing*, was released in government schools prior to the appointment of district arts consultants. It was initially implemented using a train-the-trainer model. A teacher from every district attended a two-day workshop on the *Sync or Swing* resource and left armed with a range of strategies for implementing the resource in their district. Many of the participants ran very successful workshops based on this resource. However at the time, the support structures within districts were not always able to support the next phase of this model, namely the presentation of workshops on this resource to schools and groups of schools. Once the district arts consultancy was in place, they were able to facilitate further workshops on this resource.

From 1998, with the inception of the district creative arts consultancy, the resources were delivered through in-school and after-school workshops which were presented, or facilitated, by the district team. District arts consultants whose area of expertise was not music, often provided a preliminary activity based on these music resources, but drew on outside support for more in-depth music workshops.

The first volume of the *Vocal-Ease* resource was released when the district consultants were in place. Extensive workshops were run on this resource by the district consultants in their role as facilitators or presenters. All the consultants, irrespective of their arts background, were comfortable with introducing some aspect of this resource. The second volume received much less support from the district consultants and it tended to be only those with musical expertise who were initiated workshops to support its implementation.

Table 1. Summary of syllabus support for syllabus implementation

Support	1984 Syllabus	2000 Syllabus
Leadership	Curriculum Implementation Co-ordinating Group.	Curriculum Directorate.
Consultants	Ten K-6 music consultants, one per region.	Twenty K-12 creative arts consultants, one per two districts.
Professional development for consultants	An annual conference which focused entirely on music.	An average of two conferences per year. A session focusing on each art form was included at least once during the year.
Supporting network in schools and regions / districts	District Advisory Teachers in each region and Music Reference Teachers in each school. Music networks established in each region.	Music networks in most districts mainly focused on supporting events, festivals and camps.
Syllabus	Music as a separate syllabus	Music as one subject in the Creative Arts Syllabus.
Status of music in the curriculum	Mandatory in each year from K-6 and 100 hours (minimum) in Years 7-10.	Mandatory in each year from K-6 and 100 hours (minimum) in Years 7-10. However, competing with other arts subjects in both K-6 and 7-10.
Pre-service preparation	Music as a stand alone subject.	Music as one of four arts subjects.
Professional development for teachers	Whole school development days devoted to implementation of music syllabus.	Whole school development days mostly devoted to generic issues. Staff development sessions for music part of Creative Arts overview and rarely devoted to music.
Resources for teachers	Comprehensive resource development in music for different audiences and levels of experience.	Resource development budget shared by four subjects. Different audiences addressed but mostly as part of resource addressing all four art forms. Some resources developed specifically for music.

The *arts action* CD-ROM

The *arts action* CD-ROM focuses on unpacking the syllabus, modelling teaching strategies and providing programming models and units of work for each stage. It was intended as a professional learning tool for arts education and targets individual teachers, collegial groups and whole-school use. The resource includes footage of teachers working in arts classrooms, provides units of work, teaching strategies, programming ideas and information on the syllabus itself. It includes some cross-curriculum perspectives and generic information on the creative arts as well as text versions of many of the Department of Education and Training resources. Unfortunately the accompanying CD tracks were not included for the music resources due to space and copyright concerns, but a brief *taste* of much of the repertoire was included in an attempt to encourage teachers to pursue a full version of it from the

original CD.

In shaping the content for the music component, the first decision was to determine the target audience. Although an attempt was made to provide useful material for the experienced and accomplished teacher of K–6 music, the main target group was the generalist teacher who was interested enough to attempt teaching music.

This immediately presented a number of significant issues which needed to be addressed. In the first instance, it meant that it was highly unlikely the user could read music and therefore another way would need to be found to introduce the repertoire the units were built around. It meant there was a reasonable likelihood that the teacher would be self-conscious about singing and may even consider that he/she could not sing. It also meant that the user would probably have fairly limited understanding of the reasons for teaching the repertoire and very unlikely to have many ideas of what to do with it beyond *singing the song*.

A CD-ROM provided a valuable opportunity to demystify the repertoire and teaching strategies included in previous resources by modelling teaching practice through video footage and enhancing it with support material. As the non-specialist music teacher often has difficulty sourcing and learning new repertoire, the video footage provided an invaluable opportunity to model techniques for: teaching a song, introducing an ostinato pattern, teaching a movement sequence or instrumental pattern, encouraging students to experiment with sound, and other skills necessary for music education. It was hoped that the combination of video footage, audio files, image and text would give teachers the necessary confidence to make these initial steps as well as providing strategies for further development.

The design of the music component also attempts to indicate the purpose of the activities, to clarify what is being taught, to demonstrate a sequence of learning, and to demonstrate musical decision-making on both the part of the teacher and the student. It attempts to provide achievable and meaningful teaching strategies, increase teacher confidence and to provide a range of strategies for teaching music in the classroom.

Another challenge was presented by the syllabus structure itself as it links the notion of *stage*, to chronological years of schooling. Although the previous music syllabus grouped teaching activities into stages, it was understood to refer to stages of musical development. Despite the mandatory requirement that students in NSW government schools undertake study of music in each year of schooling, the reality is that this does

not always occur. Therefore student learning in K–6 music will not necessarily be continuous and the development of student skill, knowledge and understanding is often very patchy. This problem was recognised in the previous syllabus but the shift in focus in curriculum development by 1998, meant there was a need to link content to stages of schooling.

Repertoire selection can be one way of making age-appropriate links, but it was important in a resource such as this, to demonstrate an increase in skill level and depth of understanding with each of the stages represented. A number of teaching sequences have been included on the CD-ROM which show a sequential development of skills across different stages, using the same piece of repertoire.

The bulk of the subject specific material was developed over a period of approximately four months during which time the content was scaffolded, the units of work were written, students were taught the units of work, and filming took place. Like many education projects, the budget and time for filming were limited. Nevertheless, it was shot with two cameras and with consideration given to capturing the sound to demonstrate the musical components.

In music, filming took place over one school day for each participating class. Although the participating classes worked through the entire unit of work, only key steps in the unit were filmed, and the focus was on capturing the teaching process and student response. The only work samples as such, were those evident in performance of repertoire and activities. Unfortunately there was insufficient time for filming student compositions or student reflections on their own works or the performance and compositions of others.

In order to facilitate navigation through the CD-ROM, all four subjects used the same organisers for the material. Each subject presented the material under the headings *Understanding, Teaching, Programming, and Units.* However the approach within these sections varied considerably between each subject.

As the *Creative Arts K–6 Syllabus* covers four subjects, it is not surprising that it contains considerably less musical detail than the previous syllabus, which focused purely on music. Despite the valuable material that it contains on teaching in the arts and the shifts in focus in curriculum design, it has meant that the detailed working through the music syllabus components with accessible models of programming styles were replaced by a different model and one which is unable to place simple *first steps*

in unpacking the syllabus in the context of musical repertoire.

The *Understanding* section of the *Arts Action* CD-ROM attempts to address this problem by itemising all the syllabus components, illustrating each one with an example and then placing it in a musical context. Skills, musical concepts and repertoire are demonstrated through footage from the teaching units found in the *Units* section of the CD-ROM. Each of the syllabus components are illustrated in context. The aim of this approach is to increase teacher confidence by providing them with everything they need to be able to teach the material on the CD-ROM. In doing this, it also provides a model for teachers when developing their own units of work.

The *Units* section focuses on demonstrating the sequence of learning underpinning the activities. In order to facilitate teacher understanding and confidence, a range of formats are used to introduce the repertoire. Teachers can use audio files to learn the repertoire and classroom arrangements by ear, or learn it by viewing video footage of a class working through the activities. They can also use sheet music as all musical examples are also provided in musical notation. These units are presented from a different perspective in the *Programming* section. They are written up as a program for one term, demonstrating a range of programming styles and templates. The programming templates provide a direct link to the syllabus requirements for each stage of learning, assessment suggestions, as well as details of the learning sequence.

The teaching strategies employed in the units of work are unpacked in the *Teaching* section through annotated images and video footage. This is intended to improve teacher confidence and skill as well as heightening their understanding of the purpose of the activities and the teaching techniques used in their delivery. The cross-referencing between the four sections of the CD-ROM is intended to unpack the syllabus components in context.

The CD-ROM was released to government primary schools in 2002. The district creative arts consultants used *arts action* as a tool for whole-staff presentations and workshops. They used it to introduce each of the four arts, to demonstrate strategies for implementing the syllabus, and when opportunities arose, used it to workshop an individual subject in more depth.

The resource is also on the reference list of many tertiary courses and appears to be a providing a valuable tool for pre-service training of primary teachers.

The resource also provides an opportunity to demonstrate different expectations and levels of achievement for the various stages of schooling as it shows students working towards achievement of outcomes at different stages.

In conclusion

Unlike the music consultants for the 1984 syllabus, the district arts consultants worked across four arts forms, not just music. Although they worked with existing networks in each subject, and established new ones where there was a need to do so, they did not have a music reference teacher in each school. If there was a contact teacher, it was likely to be for the arts, not one for music and others for dance, drama and visual arts. Although they built up strong networks within and across schools, they did not have a team of district teachers to work with them in delivering support to schools.

The resources developed to support the new Creative Arts Syllabus and the commitment and dedication of the creative arts team has made very significant inroads into encouraging teachers to become involved in the creative arts. As a result of this process, there will be many teachers inspired to further pursue their interest and expertise in the arts.

The quality of their support to schools was outstanding, and the outcomes across the arts were most significant. In each art form, there were exemplary programs and projects initiated and implemented both within and across schools, and many schools made significant progress in their implementation of the *Creative Arts K–6 Syllabus* as a result of the leadership of the district creative arts consultancy.

However, with a lack of sequential development of teacher skill in both understanding and teaching music in both their pre-service training and their subsequent professional development, we cannot expect the quality of music education to match the expectations of the syllabus. A non-specialist teacher cannot be expected to develop a sequential program in music which reaches a Stage 3 standard, on nine hours of pre-service training, unless there intensive and regular professional development offered to them once they become practicing teachers.

The scope of the creative arts consultants' brief, combined with a shift in the nature of support structures offered to schools, has meant that this round of syllabus support has not produced a pool of leaders in music education, in the way that the 1980s model of consultancy was able to. Given the limitations of core music education in current pre-service training, this situation is of concern for the future of music education in schools,

as a grass roots level of expertise in music education has not been re-established to lead the next generation of teachers in schools.

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The effect of policy change on the Australian music curriculum: Inclusivity or de-skilling?

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Abstract
Australian curricula have undergone radical change since music was first introduced in schools in the late nineteenth century. By the 1950s the music curricula of the various States was firmly based on the tonic sol-fa method. These curricula expected students to be able to sing at sight from the specialized notation of the method and, in the upper years of elementary schooling, to make the transition to reading music from the traditional notation. Although not all teachers were confident to teach this syllabus effectively, many were and, in some cases, demonstration primary music specialists visited schools modelling just how this could be accomplished. There was a strong emphasis on music literacy via a carefully delineated vocal program that recommended a wide repertoire of carefully selected songs. This program also included music appreciation, recorder playing, and percussion band (for the junior years). This was the foundation of music curricula in Australia that was, in the 1960s, enriched by new approaches arriving from overseas, particularly the methodologies of Orff and Kodály.

In the 1970s further ideas were added to the mix, particularly those that intended

students to function, to some degree, as composers. By the 1980s the notion of integrated arts had been accepted, and curricula began to present the Arts as a cluster of related subjects, often suggesting that they could be taught simultaneously. The time given to music in primary teacher training was gradually reduced and the requirements on teachers became less specific. The curriculum moved from being a syllabus with specific requirements to be achieved to a curriculum framework in which fairly non-specific outcomes gave advice. These changes are similar to those occurring at the same time in other parts of the world.

Within the curriculum frameworks currently being used in all Australian states, music is treated as only one strand of a Key Learning Area called 'The Arts'. The curriculum has been reorientation from skill development towards a broader approach to understanding and practising the arts, with the intention to cater for all students, and to allow students the opportunity to begin study of music in late in their secondary school career if they wish. In the early years of school, music can be taught as part of an integrated 'performing arts' approach.

In this paper we examine some of the curriculum foci, learning outcomes and indicators from the curriculum documents to find out what has happened to the old skills of sight singing and understanding notation. It seems clear that it is possible to study music 'successfully' throughout the compulsory years of schooling without learning to sing at sight or to read notation with any degree of fluency. In fact, with a shortage of music specialists in primary schools, there are now few teachers who are capable of teaching these skills to young children, and few schools at any level where they are a core part of the music curriculum.

This situation is contrasted with a newly popular development in many parts of Australia, that of the independent children's choirs. A recent study of the growing number of children's choirs in Victoria showed that in many of them there is strong emphasis on the development of sight-reading skills, often taught through the use of sol-fa by Kodály-trained teachers. Sight-singing skills are valued by both the children and their parents, who see them as a benefit not attainable within the school program. However the highly selective nature of the membership of these choirs, in terms of both socio-economic status and musical achievement, means that most children have no access to these groups.

Our conclusion must be that in at least this aspect of music education, Australia has gone backwards during the last century. Our children have been de-skilled by a

curriculum direction that seems to assume either that most children are incapable of learning to read music, or that is it not important for them to do so. It is hard to imagine schools taking the same approach to the teaching of verbal literacy. A curriculum reform that aimed to include all children has actually had the effect of ensuring that a previously widespread skill has become the province of an elite.

Introduction

School music in Australia has undergone radical change since its first introduction in the late nineteenth century. By the early 1960s the curriculum in each state had become very similar, based firmly on singing, tonic sol-fa and music literacy. By the 1990s the curriculum had changed markedly. A comparison of these curricula is informative. It is important to look to the past for insight. As Fonder (2004) suggests, "knowledge of past successes and failures can clarify decisions for future policy – and possibly spark innovative new ideas and strategies" (p. 76). By examining the music syllabus, its emphases and the implicit ideas about music, a critique of past practice can raise issues about current school music teaching.

The Australian School Music Curriculum in the early 1960s

By the early 1960s the music curricula of the various Australian states were fairly similar and firmly based on the Tonic Sol-fa method which had been employed in state-supported schools throughout Australia since at least the 1890s (Southcott, 2002). The Tonic Sol-fa system, promoted by John Curwen (1816-1880), employed the solmisation syllables *doh, ray, me, fah, soh, lah* and *te.* This moveable *doh* system was to form the basis of the Kodály method (Rainbow, 1989). The tonic of a major key was given as *doh,* that of a minor key as *lah.* In the notational system, degrees of the scale were represented by their initial. Upper or lower octaves were identified by figures above or below the letter. Curwen emphasised that a note should be heard 'mentally' before it was sung. Notes were placed by their relative position within a key, not by their absolute pitch or by reliance on a given musical pattern. A chart called a 'modulator' was used which contained the solmisation syllables placed atop each other. Each degree of the scale was also represented by a hand sign. In the specialised notation system rhythmic values were represented by bar-lines and punctuation marks. The notation could represent considerable musical complexity and obviated the need for expensive staff notation publishing. The tonic sol-fa system was an educationally sound approach to the teaching of sight singing through aural training and a carefully sequenced program of music learning and activity. Many aspects of the Tonic Sol-fa system have been preserved in the Kodály approach. One of the major differences however is the order in which the tones are introduced. In the Tonic Sol-fa system the students began with what were called the First Step or 'pillar tones' – *doh, me* and *soh* – after which the Second Step, *te* and *ray* were introduced, then the Third Step, *lah* and *fah.* After the full diatonic scale, both major and minor, the remainder of the chromatic intervals were introduced (Curwen, 1892). Curwen emphasised the importance of training teachers in the system and devised a series of qualifications that could be completed through correspondence courses or vacation schools.

By the 1950s the music curricula of the various Australian states were very similar. Examples from one state are equally appropriate for another. A snapshot of what actually occurred in school music classrooms is provided by a journal of lessons maintained by a demonstration primary music teacher in 1950 in South Australia. The specialist taught the lesson which teachers were expected to attend with their students and continue with their classes until the demonstration teacher returned.

At Norwood Practising School (a demonstration school for teacher trainees) on March 10, 1950 the music class for Grade 3 students (8 year olds) began with breathing exercises and voice exercises which used the descending scaled of E*b* major and focused on good vocal tone and pitch accuracy. Next students worked from a modulator on the notes *doh* to *soh*. A well-known nursery rhyme was taught in sol-fa by rote to familiarise the students with the tones. Fragments of the song were used in a call and response pattern to consolidate the sol-fa and provide aural training. The students then worked on rhythm – at this early stage in the school year they focused on taa. Combining both pitch and rhythm the students sight-read simple patterns of crotchets using *doh* to *soh.* Next the students learnt a new song, in this case 'Brown Bread' in G major. The class and teacher were given a song to learn and add to their repertoire. The class teacher observed the lesson so she could continue the work until the return of the specialist in a month. Both the class teacher and school principal signed the lesson plan (Holmes, 1950). This manuscript covers an entire year's demonstration program in classroom music and realises the intentions of the set curriculum admirably. The demonstration teacher was also largely responsible for writing the teaching text distributed to schools, although authorship was ascribed to the then Supervisor of Music (Interview with P.L. Holmes, 1991).

In the official instructions for class music instruction in primary schools, singing was deemed to be the core of all class music lessons and at least half of each lesson was to be devoted to it. Songs should be chosen that appeal to the emotions, minds, and bodies of the singers. Each song should be aesthetically worthy with musical meaning and interest. Song words should fit the melodies easily so that they can be realised intelligently. Songs should be 'singable' with melodies that have more step-wise progressions than jumps. The songs should be in the correct range for children, then deemed to be D to F^1. Songs should be about ideas and feelings that children understand. The accompaniments to songs should be within that ability of the teacher (all of whom were expected to have some proficiency on the piano). Songs should cover a range of musical moods – although many songs should be bright and cheerful,

more sombre songs should also be represented. Most of the songs would have been nursery, folk or national songs, but teachers were also encouraged to select songs from the western art music tradition, from the Baroque to the Modern (Penrose, 1957, pp. 86-87).

The curricular aims for school music in 1956 were:

1. to preserve the voice and to produce a sweet musical tone,
2. to cultivate distinct and correct pronunciation,
3. to develop the power to read music,
4. to train children to sing expressively and artistically,
5. to guide the musical taste by means of a comprehensive repertoire of songs of real musical value,
6. to cultivate an enthusiasm for music that will lead to the desire to continue musical education.

   (Course of Instruction for Primary Schools, 1956, p. 68).

These aims were articulated a little further in the instructions to teachers. The aim of class music was "to foster real musical perception in the child …The child, on leaving the Primary School, should be able to read a score well enough to sing simple melodies fairly accurately. This skill will be most helpful in choirs, bands and orchestras which he may join later, as well as for intelligent listening to music" (Penrose, 1957, p. 7).

The preferred method of teaching class singing was a combination of rote instruction and music reading. Initially younger students were taught by imitation – they were expected to sing as many songs as they could learn, and hear more songs than they were able to learn. It was argued that children should learn to sing as they learn to speak – initially by copying adult behaviour. Teachers were also expected to teach students to read music. It was admitted that this was a lengthier process but, it was argued, this would provide a way for students to gain musical knowledge. Only a few songs each year were taught via the notation. The lesson format divided the process into identifying the measure, reading the rhythm using ta and ti ti, clapping the rhythm and internalising the rhythm by thinking of the patterns silently. Then the sol-fa names of the melody were spoken in rhythm. Once the key was recognised and the modulator patterns for that key practised, the notes were to be sung slowly and rhythmically to the pitch letter names. The melody was next sung to a neutral syllable such as 'la'. Finally the words were added (Penrose, 1957, pp. 88-90). Teachers were thus given very specific instructions about how to teach a song using both the rote and notation methods. These strategies were to form part of a lesson that would include a warm up song, breathing

and vocal exercises, ear training, learning a new song and revision of a previous song. Other activities could be interpolated such as creative interpretation of a song, echo games, and monotone remediation. Music theory was to be taught incidentally to the song. The songs were carefully sequenced to introduce new ideas appropriately. Part-singing was also expected, but realistically this was often limited. Radio broadcasts of music lessons were also used in many Australian schools. School concerts might provide opportunities for children to perform their repertoire and combined school music festivals provided additional pedagogic opportunities for performance and music listening (*Course of Instruction for Primary Schools,* 1956).

Singing was the staple of the class music program but other activities were recommended. For example, appreciative listening was advocated to place music of the highest standard within the reach of children. The music for this could be provided by records, the radio or by inviting gifted singers and instrumentalists who were members of the local community to present annotated programs. Thirteen music appreciation texts suitable for use with students were. The Rhythm (or Percussion) band was recommended for younger classes and recorder playing had also arrived in Australian state-supported schools from the early 1950s (*Course of Instruction for Primary Schools*, 1956).

It was recommended that primary teachers were familiar with texts on music pedagogy, including several on aural training and the teaching of music appreciation, particularly the work of Stuart Macpherson, Percy Scholes and Arthur Somervell – all significant British music educators of the first half of the twentieth century. Further, teachers were expected to be familiar with broader issues in music education such as the psychology of music. Other texts covered the entire scope of the school music curriculum. The texts were selected from England, America and Australia and demonstrated a breadth of reading that would be hard to achieve in the limited time now allocated to the training of primary music generalist teachers.

In the early 1960s the winds of change had not yet reached the Australian school music curriculum. The policy recognised, in effect, the *status quo*. One Australian state can be considered representative of all. In South Australia in 1963 the Education Department (1963) issued a new and revised *Course of Instruction for Primary Schools: Music*. The course now aimed to develop understanding of good music through enjoyment that was to be more complete and satisfying as understanding increased. The emphasis was on increased appreciation by means of participation in music activity. All the previous class activities remained but broader aesthetic goals were included and again

enthusiasm for music was to be cultivated that would lead to the desire to continue musical education beyond the primary level. As before the influence of a wide range of educational ideas was evident and many of the practices paved the way for the expansion of the music curriculum that was to occur from the mid 1960s. The Tonic Sol-fa basis of the syllabus is clearly evident and established an educational environment that would have been very welcoming of the Kodály approach. Creativity was expected, albeit to a small extent. The rhythm band or percussion band was an established component of the lower elementary school program. Although teacher directed, and, in that diametrically opposed to the approach of Carl Orff, the presence of percussion instruments in schools made the Orff Instrumentarium seem less exotic. Overall, the school music syllabus of the early 1960s was a sound music education with singing, ear training, creativity, percussion work, recorder playing and music appreciation that took advantage of both radio and television.

The pedagogic ideas of Carl Orff first reached Australia in the late 1950s when a few enterprising music educators attempted their own transcriptions and translations of the material found in early recordings (interview with P.L. Holmes). However, it was not until the publication of the English adaptation of the *Schulwerk* that the approach became more widely known and music education lecturers began to incorporate the method into their teacher training programs (Silsbury, 1968). A similar process occurred with the ideas of Zoltan Kodály (D'Ombrain, 1968). Creative approaches to music education reached Australia in the late 1960s. *The composer in the classroom* by R. Murray Schafer (Schafer c.1965) was reviewed in a national music education journal in 1967 (Higgins, 1967), and Schafer himself visited Australia in 1971 under the auspices of the Australian Society for Music Education.

During the 1980s the inclusion of classroom composition continued, and a new emphasis was place on contemporary Australian music. This period also saw the acceptance of the notion of integrated arts, and curricula began to present the Arts as a cluster of related subjects, often suggesting that they could be taught simultaneously.

During the late 1970s and 1980s a concern for economic outcomes and skill development of students led to governments in Australia and elsewhere embracing the concepts of competency-based education and training, and outcomes-based learning. This was followed in the Australian states (represented in this paper by examples drawn from Victoria) by the development of curriculum structures that divided fields of study into eight so-called "Key Learning Areas" (KLAs), each of supposedly equal weight and scope. In most schools this had the effect of reducing the importance of music as a

part of the curriculum, since all the arts were combined into one KLA. The development of core curricula in other countries often found a different structure and role for music. In the UK, for example, the new National Curriculum established a core curriculum, plus ten "foundation subjects", among them music.

In Australia, as in the UK, standards-based education was introduced hastily, with consultation processes many regarded as perfunctory. Consultation in the equivalent US process was, by contrast, much more thorough. However, it is not intended to describe here the much-criticized process through which the Australian national curriculum documents and their derivative state curricula were developed. Rather, we will focus on the consequences of the new documents for the teaching of music literacy in Australia.

Structure of the curriculum documents

The new Victorian curriculum moves away from the idea of a syllabus. In the *Curriculum and Standards Framework II* (CSFII), Key Learning Areas are described in terms of curriculum focus, learning outcomes and indicators. An outline of content is provided, but prescriptive detail and required methods of teaching are absent. The language of the document tends to be rather abstract and generalised, both because of the inclusive intention of the framework, and in the case of the Arts, because language is chosen that applies to all the Arts, or that makes parallels across the different arts possible (*Curriculum and Standards Framework: The arts,* 2000, p. 2).

Each Key Learning Area is divided into *Strands.* In the case of The Arts, for approximately the first five years of schooling the strands are *Performing Arts* and *Visual Arts.* The role and weighting of music within the Performing Arts strand is not mandated, and there may be either a single discipline focus or an integrated arts approach. From approximately the fifth year of schooling, the strands become discipline -specific, and music is one of five or six different arts. Not all strands need be taken, and music may simply be omitted in favour of other arts. The most notable characteristics of the curriculum for Performing Arts/Music in comparison with that of earlier generations are its breadth, the varied ways in which children are expected to engage with music, and the continued emphasis on composition and creative work (*Curriculum and Standards Framework: The arts,* 2000, pp. 2-3).

Current minimum requirements in musical literacy

The Victorian CSF II makes some reference to notation in the Performing Arts or Music curriculum at each of the six levels that cover the years of compulsory schooling. The brief description given for each level is extracted in the table below. In every case

the reference to notation appears in the context of a description of expectations for composition or creative work.

LEVEL	CURRICULUM FOCUS
1	Teachers assist students to use appropriate symbols to represent these elements. [pitch, duration, tempo, dynamics]
2	They learn to use and interpret a limited range of symbols to represent sounds.
3	Students use and interpret conventional and unconventional notation representing sounds of different pitch, duration, loudness and tone color.
4	They use conventional and non-conventional notation to represent sounds of different pitch, duration, metre and volume in their own compositions.
5	They use conventional and unconventional notation, such as graphic and computer-facilitated notation to record their compositions.
6	They employ both conventional and unconventional notation.

Although the words used for each level are different, there is little difference in what they describe. The only developments suggested by the sequence are the requirements that conventional notation be introduced by at least Level 3, and that from Level 4 notation will be used in recording students' compositions.

The CSFII also contains a set of standards. The Arts document states: 'Standards must be measurable to assist good decision-making by educators, students, parents and policy-makers. The CSF is the basis for standards-based assessment in Victoria.' There are two components of the standards. *Learning outcomes* for each level are said to answer the question: 'What should students know and be able to do as an outcome of their learning at this level?' while the *indicators* for each learning outcome answer the question: 'How do we know that students have achieved the learning outcomes?'

However the learning outcomes are stated in very broad terms, especially for the first three levels, where they refer to the performing arts rather than to music specifically. There is no suggestion that the development of music-reading skills – as opposed to a familiarity with notation and some level of understanding – is considered important. The only mentions of notation in the documentation of standards are the following:

Level	Learning outcome	Indicator
4	Demonstrate skill in manipulating music elements	Create and interpret scores that use conventional and unconventional notation
5	Demonstrate a range of skills, techniques and processes in	Use conventional and unconventional notation

	organising music elements to structure music	
6	Structure and present music works appropriate to chosen styles and forms	Prepare and interpret both conventional and unconventional notation

Again, the indicators use different words, but suggest no increase in skill or difficulty across the levels, nor any role for music reading outside the realm of composition. The standards for the first five years of schooling cannot refer to music literacy because music itself is not a curriculum requirement.

The response of schools to the new curriculum

Schools do not, of course, aim to teach students the bare minimum of what is required. Music programs in most Australian schools expect more than a fleeting acquaintance with music notation at least for those students who continue to study music beyond the level that is compulsory for the school. In many of the schools that pride themselves on their musical tradition, especially in some large P-12 [K-12] schools outside the government system, the ability to read music notation is an important part of the curriculum for all students. In many schools programs of instrumental instruction exist, but these are normally optional and rarely free. Nevertheless, the changed curriculum approach and the expectation that students should be able to pick up the study of music late in their school career makes it difficult to build the acquisition of this skill into many music programs.

So, does the inclusion of music as only one strand of the Arts KLA have a demonstrable detrimental effect? Lierse (1998) has demonstrated the negative effects on school music programs where an Arts program may include alternate years of visual arts and music, or periods of the year where no arts are taught at all. Not only does this lack of continuity make the development of notational (and other) skills difficult, it also discourages students from choosing to continue music as a later year option.

Compensating for the curriculum gap? The rise of independent choirs

Outside the school system there have always been opportunities for some children to perform music and to develop musical skills such as reading notation, through instrumental lessons and performance in ensembles. Within the school also, there may be opportunities outside the classroom to develop these skills in extracurricular ensembles – although this is least likely to occur in the schools where music literacy is not a part of the curriculum.

An interesting development during the last fifteen years or so in Australia has been an increase in the number, size and in many cases quality of children's choirs outside the school. A study of fourteen such choirs in the state of Victoria (Smith, 1998; Smith 2000) found that the development of sight-singing skills was an important component of most of these choral programs.

Many of the choirs studied were staffed by Kodály-trained teachers, and adopted a multi-level structure that allowed children to progress through the hierarchy as their sight-singing achievement improved. The music directors of these choirs considered the achievement of fluent sight-singing to be an important goal. Parents also commented on this aspect of their children's experience in the choirs as evidence of the educational value of participation. However it was in the children's comments about their experience that the perceived value of music literacy was most clearly articulated. The pride taken in their developing sight-reading skills and the recognition it received in the choirs was something that made them feel special, and set them apart from their peers at school, and sometimes from their parents, when they did not share this special language. The literacy program in their choir was one of the main points of distinction for these children when they contrasted the independent choir with their school equivalent: the school choirs were seen as inferior and less serious, partly because they did not teach or expect sight-singing. This special skill was clearly one element in the bonding that made the best of these choirs successful socially as well as musically (Smith, 2000).

Unfortunately, this experience is only available to a select number of students. Choirs of this kind are concentrated in affluent areas, and many are quite expensive to belong to. The parents most likely to encourage their children to participate are those who themselves have a musical background, and the stringent audition process for many of the choirs rejects children without developed singing skills, even while the choirs claim their purpose is to develop these skills (Smith, 1998). Victoria has no network of affordable community music schools like those in many European countries.

Conclusion

No one would advocate a return to the narrowly focused music curriculum of a hundred years ago. The breadth of the current curriculum, the opportunity it gives students for individual creative work and the possibility of deciding on a concentration on music late in their schooling can only be applauded. Underlying this contemporary curriculum is a view of children as co-constructors of knowledge that is more congruent with a twenty-first-century view of education. For all their achievements, many performance

organisations such as those described here seem to take a rather dated view of the child as the receiver of pre-determined knowledge, or a Piagetian view of the child progressing through biologically determined stages as s/he completes the series of skill templates in the choir's training program. Nevertheless, they impart to their members skills that were once taught widely in schools, and that are now the preserve of a select group.

The question for twenty-first century educators is whether we can have the best of both worlds: can we bring a contemporary breadth and openness to music education without denying children the opportunity for effective education in the technical skills of the craft of music? It is hoped that the issues raised here will engender discussion and yield insights from the countries represented by Commission participants.

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The Impact of Multi-Media Teaching Technology on Music Education Reform in Mainland China

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Abstract

Great changes have taken place in the field of music education, thanks to the revolution of multi-media teaching technology in 21st century. Although in China, these changes occurred quite lately, their development and popularization have been so overwhelming that the impact is unprecedentedly great. With the intensive progress of music curriculum reform in Chinese schools, as well as the increasing enhancement of comprehensive sense of art, multi-media teaching has been finding favor with a great number of teachers and students. In addition, great changes have occurred to the image of music education in Chinese schools, due to the utilization of multi-media teaching means, such as various teaching software and documents utilized in different fields. While meanwhile, series of various issues related to music education have been initiated.

The paper focuses on three changes that happened to China's music education reform under the impact of teaching means of multi-media technology, as well as the issues aroused thereby. Namely, A: the transformation of teachers' role from being the provider of music resources to the instructor of musical life. B: the transformation of teaching model from the instillation, gardener model to the two-way, interactive one. C: the enhancement of teaching resources awareness - the education content transformation from music skills education to music culture education by exploring the possibility of establishing resource database.

The paper argues that multi-media teaching has greatly promoted music education reform and the intensive reform of music education in terms of curriculum contents and pedagogy in Mainland China. Furthermore, with the intensive development of multi-media technology and its utilization in the field of music, the consequences are profound and the far-reaching impact will be revealed more and more.

Introduction

Great changes have taken place in the field of music education, thanks to the revolution of multi-media teaching technology in the 21st century. Although in China, these changes have occurred quite lately, their development and popularization have been so overwhelming that the impact is unprecedentedly great. With the intensive progress of music curriculum reform in Chinese schools, as well as the increasing enhancement of comprehensive sense of art, multi-media teaching has been finding favour with a great number of teachers and students. In addition, great changes have occurred to the image of music education in Chinese schools, due to the utilization of multi-media teaching means, such as various teaching software and documents utilized in different fields. While meanwhile, a series of various issues related to music education have been initiated. The paper focuses on three changes that have happened to China's music education reform under the impact of teaching means of multi-media technology: the transformation of teachers' role, the transformation of the teaching model, and the enhancement of teachers' teaching resources awareness.

The transformation of teacher's role: From a provider to a facilitator

With the rapid development and widespread of information technology, our lives have been flooded with audio-visuals, television, films and broadcasts. Particularly, when the society saw the widespread adoption of computer and internet, which have became the dominant way for us to get to know and feel music, and numerous digital and electronic devices became the predominant transmitter of music at present, various kinds of music have permeated into thousands of households and every moment of human life at such an unprecedented range and depth. As far as sociology is concerned, the above-mentioned enables a child to encounter music at all times and at all places, either by chance or intentionally, ever since his/her first day of proper behaviour—or even before it. As far as pedagogy is concerned, this enables pupils to possess musical experiences prior to his/her first day at school. Consequently, teachers' role has been dramatic changed: schools are not the main place, let alone the only one, for students to get to know and learn music; music classrooms resemble a tiny island in the music ocean of the society and music teachers can not serve neither as the monopolist nor the sole provider of music resources. Doubtlessly, the challenge to music teachers is unprecedented.

Sharp questions: how to define the new role of music teachers while their previous one as the sole provider and monopolist of music resources, which was so one century ago, does not exist any more? What should be the new goal of music education? In Mainland China, many music teachers have realized the change, who observe that

although society has been supplying the multitude with large amount of music, it does nothing to inform them how to handle it (the music). Therefore, it is argued that the fundamental responsibilities of music teachers are not only to make music, but also to guide students to incorporate music into their daily lives. The role of music teachers should be transformed from a provider of music resources into an instructor of musical lives.

A music teacher in Beijing Yucai School, named Mr. Han Zhitong, designed a music lesson *Reminiscences of Childhood* for the sophomores in senior high school. The theme of it was to recall childhood memories with the help of music and photos. In the class, Mr. Han created a birthday scene for the student whose birthday happened to be on the very day. For instance, he prepared a birthday cake for her with her parents' blessing. As she blew the candle with joy and excitement, photos of her childhood appeared on the projection, blessings from her parents and teachers were heard and tears rolled down her cheeks. At that moment, they began to sing the most familiar birthday song to her and all of them were intoxicated with perfect harmony of music and life experience. Then the rest of the period proceeded with childhood music they were familiar with. The music lesson made students sincerely feel that music can be part of their lives and a life friend.

The essential transformation of music teaching model: From gardener to interactive model

A Chinese scholar, Mr. Teng Shouyao, made a generalization of traditional teaching models as two types: the instillation and the gardener model. The instillation model, also known as cramming method of teaching, means to infusing knowledge and skill into students' mind, just as force-feeding a duck, without considering the actual conditions of them. Doubtlessly, it is curriculum-centred or teacher-centred. The gardener model emphasized the unique potential of a child. Like a gardener, the teacher creates favorable conditions to develop the child's possible potential. Obviously, this is child-centered. Naturally, the latter is more suitable for educating principles. Nevertheless, it has its own weak points as well. For instance, it overemphasizes students' freedom of expression, yet overlooks the dialectical relationship between students' growth and acquisition of musical knowledge. Mr. Teng holds that the new educational model ought to be an interactive one. He stresses that this kind of model, which emerged at the turn of last century and the beginning of this century all over the world, should dominate the trend of education reform. Concerning its good points, he stated: "if the gardener model employs the principle of allowing students to develop freely with less intervening from teachers' side, the interactive model strengthens the

relationship and mutual encouragement between teachers and students, so that students can make considerable progress" (*Cultural Verge*, 1997, pp. 359-370).

The interactive model, which was made possible with the introduction of multi-media teaching means, was derived from the newly developed computer. Due to further development of both multi-media and internet technology, presently students can either acquire knowledge independently by the former, or collaboratively by the latter, both of which share the same feature, namely a two-way interactive learning model. Both can stimulate different senses through their audio and visual stimuli, which is beneficial to create and maintain contexts. It is both user-friendly and audiovisual and all kinds of knowledge and teaching contents are organized and managed through super text and super interlink. Students can receive feedback and learn their own study result, so that they can regulate their study method and procedure accordingly, aided by the lively interaction between human and machine. It is argued that the interactive model arouses students' interests, thus makes positive study possible.

Apparently, the interactive model has brought about significant changes to music education, which are not only embodied in the interaction between human and machine, but also between teachers and students. Since students can bring their pieces of music and music collections to classroom to share with classmates and teachers, the affinity of music teaching has been enhanced greatly. A music teacher at Guanya School, Guanzhou, Mr. Song Manlei, made students get to know and experience Jazz by requiring them to collect historical and cultural information about it, edit it and present it in classroom by multi-media. The class was chaired by a monitor and divided into several groups, member of which presented and introduced Jazz materials found through internet and other digital means. Meanwhile the teacher made supplementary comments. The content was rich with Jazz origins, concepts, instruments, styles as well as the schools. The use of multi-media in the interactive teaching not only makes students feel the joy of participation, it also fills the whole teaching and learning process with vigor.

The expansion of teaching resources: From catering for musical skills to musical culture

The third change initiated by the multi-media technology revolution is to make the transformation from skill-oriented to aesthetic culture-oriented music education possible. Since multi-media (in terms of films, graphics and recordings) can reproduce music vividly, students are able to fully experience contemporary music scenes, as well as experience long-past traditional ones, which, as a result, enhances the music

teachers' awareness of music resources. The old concept that an excellent voice, or excellent piano performances, or the ability in organizing an excellent music event will independently make an excellent music teacher is out of date in the age of new teaching development.

Presently the integration of the art of music and cultural diversity has become attractive elements to students as well as teaching effectiveness. Teachers are eagerly seeking all kinds of multi-media teaching resources, many of who have not only mastered related technical skills, but also begun to set up all sorts of multi-media database, which is essential to preserve traditional national music and introduce world music. Mr. Wang Youjie, a young music teacher at No.1 Middle School in Xiamen, produced software to introduce Gezai Opera, a kind of local Fujian Opera, which is consisted with its historical background, popular areas, features and styles, roles in the opera, distinguished actors/actresses and representative excerpts. A single piece of software enables one to have a general idea about the opera. This approach not only reproduces traditional music performances, but also allows students to experience national music ecology as well as to arouse their interest to traditional music.

Recognizing the importance of multi-media in music education, the Education Department of the PRC has drafted *the Music Curriculum Standards* in 2001, defining the criteria for "utilizing modern teaching approach". It is stated as: "Information technology, which represents a significant step forward in contemporary music technology, enriches both teaching resources and means. Hence music education has a promising prospect. Music teachers should master information technology and make good use of audio-visual aids, sound and images in teaching practices. Teachers should fully develop students' potential in utilizing the computer network at schools, at homes and in communities. They should instruct students in learning music through modern information technology, strengthen instruction to students on learning music through films, broadcast and the network system."

In conclusion, multi-media technology has greatly promoted music education reform, and the intensive reform of music education in terms of curriculum content and pedagogy in Mainland China. Furthermore, with the intensive development of multi-media technology and its application in the field of music, the consequent profound and far-reaching impact will be revealed more and more.

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Pathways to Policy Development and Implementation of Standards for Music Educators in Australia

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Abstract

This paper outlines the development and implementation of policy on professional standards for Music educators in Australia that builds on the major work undertaken in the disciplines of English, Mathematics and Science. From 1999 in Australia, three

major collaborative research projects were designed to develop professional standards and performance assessments for teachers of English and Literacy, Mathematics and Science. These were funded by the Australian Research Council (ARC), each project having a duration of three years. The long-term goal of each project was to support the development of a national voluntary system to provide professional certification to teachers whose practice has attained high standards as set by the profession in each of the three disciplines. A wider context of this work has included improved career paths for teachers, clearer long-term goals for professional development and greater responsibility within the profession for quality assurance.

Introduction

This paper outlines the development and implementation of policy on professional standards for Music educators in Australia that builds on the major work undertaken in the disciplines of English, Mathematics and Science. From 1999 in Australia, three major collaborative research projects were designed to develop professional standards and performance assessments for teachers of English and Literacy, Mathematics and Science. These were funded by the Australian Research Council (ARC), each project having a duration of three years. The long-term goal of each project was to support the development of a national voluntary system to provide professional certification to teachers whose practice has attained high standards as set by the profession in each of the three disciplines. A wider context of this work has included improved career paths for teachers, clearer long-term goals for professional development and greater responsibility within the profession for quality assurance.

Background to the Policy Development: Government Influence

The focus for this policy development grew out of attempts in the early 1990s to develop a national generic criteria for assessing teachers in the Advanced Skills Teacher (AST) category, the successful candidates being associated with promotion and pay increases. The AST classification varied widely from and within one school system to the next and state to state, with the process being dominated by short-term industrial and political priorities. There was little acknowledgement of a commitment to develop a range of standards and methods to measure teacher performance. (Ingvarson & Wright 1999).

At a meeting to consider the establishment of a National Forum of Teacher Professional Associations, the Commonwealth Minister for Education, Hon. Dr David Kemp, strongly advocated that teachers should play a stronger role in communicating their own standards and promoting excellence in teaching (Kemp, 1996). Two years later, an important section in the Australian Senate Inquiry into the Status of the Teaching Profession, *A Class Act* (1998) addressed the status and professionalism of teaching in Australia. The report stated:

> The Committee is in no doubt that teaching must be regarded as a profession, with all that this implies for the standards, accountability, status and autonomy that a community expects of a profession (p. 6).

While acknowledging the difficulties in determining clear statements of standards, the Committee insisted that establishing such standards of professional teaching practice

was possible, unavoidable and absolutely necessary noting that "without standards a professional body is defenceless" (p. 16). The Report went on to stress the importance of credibility by stating that:

> a demonstrated ability to articulate standards for high quality practice is an essential credential if a professional body wishes to be taken seriously by the public and policy makers. When placed on the table in forums with policy makers about reform and accountability, established professional standards are hard to ignore (p. 16).

The Report also emphasised the need for such standards of professional practice to be applicable across jurisdictions, systems and locations and that the stakeholders such as government and education authorities as well as professional teaching associations should play a significant role in the development of such standards (pp. 17 – 19). Another recommendation of the Report was that the Commonwealth Government (federal responsibility) should "facilitate the development of a national professional teaching standards and registration body to have the responsibility, authority and resources to develop and maintain standards of professional practice" (p. 21). It was also acknowledged that this "national body should work closely with State governments and peak teaching organisations establishing standards of professional practice which will take into account what teachers should be expected to know and be able to do in order to facilitate student learning across the key learning areas" (p. 21). It was clear from the Report that the Senate Enquiry recognised the importance of the contribution professional associations of teachers could make to such a development and acknowledged the need for the profession to have ownership in such a development if the standards were to ultimately have the level credibility desired.

Many of the sentiments expressed in *A Class Act* are reflected in the literature associated with the area. Both Brock (2002) and Boston (1998) stressed the need for representation and support from the profession in the successful development of teaching standards with Brock stating, "The identification of any professional teaching standards must involve full discussion with, and ultimately 'ownership' of such standards by, the profession itself" (p. 12). Brock also noted that with the involvement of the profession, an understanding of the dynamic and evolutionary nature of teachers' work should be accurately reflected in the teaching standards. In addition, this dynamism should be mirrored in a set of professional standards that go beyond statements of initial qualification (Morony, 1999) and as Brock suggested, "facilitate the concept of a career-long continuum from probationary teacher to retirement – with

possibilities of moving within, as well as outside of and returning to, the profession and be applicable to all ranks across the spectrum from beginning or newly appointed to experienced teachers, Principals and school leaders" (p. 13). Taking the discussion a little beyond the standards setting exercise, Ingvarson (1998) argued that when the profession has managed the development of professional standards it must preserve an essential link between standards setting and teacher professional development.

The First Professional Standards

The Australian Science Teachers Association (ASTA) was the first professional teaching association in Australia to take the lead in developing a set of professional standards for science teachers and a study in 1994 investigated the latest international developments in the development of teaching standards. The results of this investigation were outlined in Ingvarson's 1995 publication, *Professional credentials: Standards for primary and secondary science teaching in Australia.* Subsequently, the ASTA Council sought funding to support a national effort to develop its own professional standards. It was aware that there had been difficulty in developing a national view on curriculum standards for students in Australia and it was acknowledged that there would be even greater difficulty in gaining acceptance for the idea of national professional standards for teaching, as such standards could not be made specific to particular employing bodies or schools in individual states. By 1998, and with the support of the report *A Class Act,* three other large professional teaching associations in Australia, the Australian Association for the Teaching of English (AATE), the Australian Literacy Educators' Association (ALEA), and the Australian Association of Mathematics Teachers (AAMT) committed themselves to developing their own professional standards and performance assessments.

The Australian Research Council awarded triennial funding (1999-2001) for three collaborative projects between Monash University and the four identified professional teaching associations to develop standards for the purposes of certification for accomplished teachers in the disciplines of English and Literacy, Mathematics and Science. The *immediate* aim of each project was to develop and validate rigorous standards and methods for assessing the performance of highly accomplished teachers of English and Literacy, Mathematics, and Science. There were also two *long-term* aims of these three projects:

1. To provide a basis for fundamental reform of the professional development system for teachers, placing greater responsibility for it in the hands of the profession.

> 2. To provide a basis for a voluntary system of advanced certification for highly accomplished teachers. Such a system would aim to provide a service to education authorities who were seeking to give formal *recognition* to classroom teachers who had reached high standards of practice, based on rigorous assessment of their performance by respected, expert, trained peers (Ingvarson 2000b: unpaged)

These projects would also provide a basis for:

> • improving the effectiveness of professional development by clarifying what the profession expected its members to [improve upon] with experience and establishing a standards-guided system for continuing professional learning across the profession;
> • improving career path opportunities and pay systems for classroom teachers who attain those standards
> • providing, thereby, stronger incentives for all teachers to engage in long term professional development focused on student learning and guided by challenging profession-defined teaching standards; and
> • strengthening the contribution the profession makes to leadership in teaching, accountability and quality assurance (Ingvarson, 2000b: unpaged).

Future Directions

Ingvarson, Burrow, Louden and Marshall (2000a) noted that other professional associations should take on the project of developing teaching standards and rightly point to the suggestions by government officials that professional standards are more the business of the profession than government. Ingvarson (2002) in *Research Highlights* observed that "We need tools that will build strong links between standards and action; otherwise standards will remain on the shelf. Assessment is an essential tool in building these links… The hard question is how we move from where we are to a profession that actually has some real responsibilities, such as certification, with which it is entrusted" (p. 15). It is a logical progression that accreditation comes with the implementation of a set of standards, and with accreditation come the issues of judgement and the outcomes of this judgement. At the moment the proposed Australian Society for Music Education (ASME) music standards address the characteristics of the "expert teacher of music". Individual states in their generic standards have moved towards defining characteristics at three or four levels starting with the beginning teacher.

At the 2003 Australian College of Educators forum, former English MP, Estelle Morris referred to the British experience and the issues that have arisen from the establishment of teaching standards. She suggested that the achievement of the meaning of different levels in real terms needs lengthy consideration. That is, what is the incentive and is there, for example, financial reward for reaching the upper levels? By the same token, she warned, what of those teachers who do not meet the minimum standards? In this context the questions of what procedures will be put in place and who will make the judgements in relation to the standards come to the fore. Clearly the conditions of employment would shift from those currently in place and it is difficult to see how this would happen without considerable negotiation with the appropriate teacher union.

As Australia attempts to move towards a more consistent system of teaching standards and accreditation, it would seem almost foolish not to be also considering what changes to employment conditions the implementation of such standards might bring in the future.

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