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FROM THE EDITOR

This edition of the Australian Kodály Bulletin continues its role of engaging KMEIA members with the education research and practice of our colleagues, and building our sense of being part of the Australian and international Kodály community. My aim is to provide a vibrant and thought-provoking publication, to keep the whole Kodály community aware of the full range of Kodály work, and to engage members with current ideas in the international Kodály world.

Dr Jerry Jaccard's Keynote Address from the 2007 IKS Symposium in Ohio goes to the heart of what Kodály really did as he developed his vision and changed Hungarian music education systemically and systematically. Elaine Bernstorf's paper about music and literacy resonates with topical issues in Australian music and general classrooms.

The broad sweep of our refereed papers and articles excited me, and I hope will attract your interest. Gail Godfrey's inspirational message is followed by articles that address the very broad range and major interest areas of Kodály educators.

I am very grateful to the group of distinguished music educators, researchers and practitioners who comprise the 2008 Editorial Panel and who have been extremely supportive of the editor and generous with their time, expertise and advice. Distinguished scholars and practitioners Dr Doreen Bridges and Professor Robin Stevens have had extended careers in music education research and are renowned for their significant contribution to Australian and international music education research. I would like to warmly thank all members of the 2008 editorial team.

Thanks are due to all those who submitted papers, articles and updates on activities. Guidelines for submissions for future issues are on the KMEIA website www.kodaly.org.au The editor can be contacted at bulletin@kodaly.org.au

Ann Carroll
Editor for 2008

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On the cover Rosie McCrossin and Jocelyn Glencross

A MESSAGE FROM THE PRESIDENT

Gail Godfrey, KMEIA National President

Gail Godfrey

The KMEIA National Conference is fast approaching. As I reflect on its theme 'Bloom with Music', the image of the flower, the fruit, the seed, the soil and all the things necessary for something to bloom reminds me that music teachers are extraordinary people – they are sowers of seed. The seeds of Kodály's philosophy were fertilized in rich Australian soil and adapted largely through the initiative and leadership of the Institute's founder Dr. Deanna Hoermann.

Music teachers have a certain expectation that the seed will germinate and the plant will grow. The sower is a person of hope. Hope has to do with believing beyond knowing; music teachers trust that what is happening in their efforts to prepare, present and practise, will eventually make sense and that it has offered an opportunity for growth, enjoyment and skill.

Sowing is about releasing the hidden beauty and musical potential which we know lives silently in all people. To sow is to be focused and grounded. Grounding ourselves before we start, planning lessons, taking the time to stop and reflect, is surrendering to the process of the work, letting go of the idea of the end product. Focusing too much on the product can be counter-productive; it may appear successful but may not be truly fruitful. When we begin to define success in terms of fruitfulness or blooming then we experience a different type of fulfilment. When we aspire to be fruitful we become what we are meant to be.

The season of spring is when the sower is rewarded; the surprise when a young child finds his/her singing voice, or when a tuneful melody is sung by the quietest child in class. These marvels are bound to happen but cannot be rushed. There is no way of knowing what the seed we have planted is doing. The sower must trust the process, wait, be patient, hope and in the end, be rewarded.

We can all be sowers of our time. We live in a culture of rapid change but we are not about that sort of change; rather about living in a way that will bloom for ourselves and about creating the fertile conditions where children and their children can bloom, living abundant lives through the power and wholesome qualities of excellence in music education.

THE KODÁLY UN-METHOD OF MUSICAL EDUCATION

Keynote Address, IKS International Symposium, Columbus, Ohio, August 2007

By Jerry-Louis Jaccard, EdD
Brigham Young University School of Music, Provo, Utah, USA

We are gathered here on this jubilant occasion to mark the 125th anniversary of the birth of Zoltán Kodály. In giving homage to this great composer-linguist-educator-humanitarian, we will admire his generous heart, appreciate his genius, and try to grasp the far-reaching consequences of his life's work. As his influence continues to spread around the globe, it seems appropriate to use this occasion to clarify and to celebrate the essence of what may be properly termed the Kodály Vision.

Although many understand to some degree the importance of Kodály's lifework, there remains some confusion about what he actually intended and what to call what he did. He certainly did not create a single, fixed "method;" it never was his intention to do so. He believed that good teachers would individually and collectively create and re-create their own teaching traditions for themselves and their students. In his last book, written in German and published the year before his death, he himself referred to their common work in Hungary as "our system."[1] Erzsébet Szönyi relates how Kodály, speaking in English to foreign visitors, regularly referred to the collective Hungarian work as "our method."[2] Semantically, the words "system" and "method" are quite interrelated and ambiguous either in English, German or Hungarian,[3] but the contexts in which Kodály and his associates used these words make it clear that they actively pursued a variety of solutions for pedagogical issues. His consistent use of the plural possessive "our" is also significant. In brief, many minds and hands contributed – and continue to contribute – to the vast body of teaching behaviors we associate with the Kodály Vision, although he is certainly the driving force behind them. And therein lies the great power and adaptability of the vision – no single person can claim ownership of its applications, being as they are principle rather than procedure driven.

If Professor Kodály were here among us today,

Jerry-Louis Jaccard

I believe he would answer our questions about methodology by telling us to look for the answers in three places: in the children, in the music, and in ourselves as teachers. He taught that "[a] child is the most susceptible and the most enthusiastic audience for pure art; for in every great artist the child is alive – and this is something felt by youth's congenial spirit."[4] He also celebrated the natural musicality of children: "The first musical babblings of our children have been kept alive and handed down from generation to generation to the present day by the separate life of the children's society. Anyone who has not experienced them has had no musical childhood."[5] Concerning finding answers in music, he said: "[p]roceed with a profound understanding of the material, upon which all else may be built."[6] And he had a special message for teachers: "Every lesson should be built in such a way that at its end the child should feel his strength increased rather than any

sense of tiredness: moreover he should look forward to the next. Today such teachers are as rare as blue diamonds."[7] And, "[i]t only needs some singing teacher . . . for whom, even if it is not their official duty, a little additional work is a spiritual need, which can provide the stimulus and is the soul and significance of the teacher's task."[8]

So what did Kodály really do if he did not create a "method"? In a word, his entire aim and effort was to optimize the conditions for the musical education of an entire society, in other words, to *change the system*. He rose to this challenge with the support of an international network of first-rank composers, conductors, linguists, musicologists, theorists and pedagogues who also aimed to change the system. Let us recognize, too, that Hungary is not some cultural outpost – it has long been a fertile seedbed of educational innovations. By the time Zoltán Kodály was born, Hungarian educators had already produced *Orbis Pictus*, the world's first illustrated children's textbook – one of the most widely translated and published books ever printed; had developed the first preschool system on the Continent; and had laid the foundation for Piaget's theories of cognitive development. All of these and more factored into Kodály's own early education and later professional development.

Of all the things Kodály was or was not, he *was* a brilliant agent for change[9] at national and international levels. And therein lies the focus of our tribute to him, for it is our duty and privilege to keep those winds of change energized and focused on the right course to complete the journey he began and we are now taking. Consider his *manifesto* for systemic and systematic change:

> If the child is not filled at least once by the life-giving stream of music during the most susceptible period – between his sixth and sixteenth years – it will hardly be of any use to him later on. Often a single experience will open the young soul to music for a whole lifetime. This experience cannot be left to chance, it is the duty of the school to provide it . . . I do not mean that the school can offer this in its present framework, but I consider it self-evident that the framework will undergo substantial transformation . . .[10]

This manifesto clearly states six universal truths:

1) music expresses the *life* in Life;
2) young people are susceptible to the influence of music;
3) there is an optimal window for musical education;
4) truly musical education is the providing of musical experiences;
5) schools have a duty to provide substantial and meaningful musical experiences; and
6) the basic structure and content of schooling must change to properly accommodate music.

The Four Dimensions of Change

All educators know what a daunting task it is to actually change the system. There is even a common saying among American educators about the nature of the challenge: "It is easier to move a graveyard than it is to change the curriculum." So then we have to wonder how Zoltán Kodály was able to bring about such huge changes in his country and how we, too, can become such effective change agents. We can answer this when we understand the nature of the four kinds of changes Kodály and his associates addressed, and their successors continue to address:

1) the *quantity*, or number of students served and the variety of means employed to serve them;
2) the *quality* of instructional materials and musical experiences;
3) the *scheduling* of musical instruction to become an equal subject within the total school curriculum; and
4) the *teaching*, meaning teacher-education, teachers and teaching.

When fully implemented, these dimensions have the potential to complement, and be complemented by all other school subjects. Can every Hungarian citizen sing in tune, read music, and participate as an amateur music maker yet? No. Is the struggle to change the system still ongoing? Yes. Have the aims of Kodály's famous *Hundred Year Plan* been fulfilled? Not yet. Nevertheless, great progress is made in the simple act of pursuing a lofty goal – the journey is worth as much as the destination. This is one of the greatest lessons we can learn from the Hungarian music education experience. The revisionists and deconstructionists would like for us to stop trying. We must not yield to their bitter pessimism.

Change the Quantity

Increasing the quantity, or number of students served, is expressed in Kodály's banner statement of "Music for Everyone." Kodály instinctively knew that music is a universal human capacity[11] rather than a talent-dependent gift:

> Outstanding talents will always be rare, and the future of a musical culture cannot be based on them. People of good average abilities must also be adequately educated, for in the near future we must lead millions to music, and to this end we shall need hundreds if not thousands of good musicians and teachers[12]

To accomplish this, he envisioned how home, school and society could work together to provide sufficient musical development for all children in order to equip them for lifelong musical participation. Kodály championed the development of *all* kinds of

musicians, whether children or adults, amateurs or professionals, performers or listeners, producers or collectors, composers or interpreters. This is evident in his description of when he came to realize how he could begin to change the system:

> In my youth I lived in Nagyszombat, rather close to Pressburg [now Bratislava]. I went there often with my sister in order to hear chamber music; it was a half hour train ride. There were always very good concerts in Pressburg; we also heard the then famous Bohemian Quartet there many times. They also played once in Budapest. I went there and the hall was empty, while in Pressburg they had an enthusiastic and understanding audience, although in a small hall. Now, the citizens of Pressburg played a lot of chamber music at home. Just who would go to a chamber music concert? Actually only those who themselves play some. The general public is not interested in it. The empty hall for the Bohemian Quartet had really perplexed me at the time and I asked myself: "What is going on here? Isn't there anyone in Budapest who is playing quartets in their own home?" This is how I had to think about it from the beginning . . . So it happened, therefore, that we reached all the way down into the primary schools because only there can one get in touch with mankind. What is omitted there cannot be recovered later[13]

In order to reach as many students as possible, Kodály also realized that the Hungarian school system would have to forge a new kind of connectivity between the public and private sector. This resulted in the creation of a multi-tiered music education system, the implementation of which waxes and wanes with the political climate in Hungary:

> Tier 1: Preschool-Kindergarten music curriculum prepares for and flows into
> Tier 2a: Normal Primary School [grades 1–8] twice-weekly music curriculum
> OR
> Tier 2b: Singing Primary School [grades 1–8] everyday music curriculum
> Tier 3: Tiers 1, 2a and 2b are served by community after-school music schools for private instrumental study and ensembles, accelerated sol-fa instruction and college-bound preparatory music study.
> Tier 4: Regional Music Conservatories [specialized "Music High Schools"]
> Tier 5: College-University Music Conservatories
> Tier 6: Franz Liszt National Academy of Music [top-echelon professional musicians, composers, musicologists, pedagogues, conductors, etc]

This multi-level system allows for great sensitivity to individual student abilities, needs and interests. A gifted five or six-year old may already study an instrument at a high artistic level but an adolescent rank beginner may also be accommodated. Children's and youth choirs and a multitude of instrumental ensembles abound, including professional broadcast ensembles. All of these opportunities are cooperative extensions of the public school music education system.

Change the Quality

As for improving the quality, one of Kodály's strategies for changing the system was to increase the musicality and musicianship of those who teach music. Kodály himself was a teacher; he taught folksong and composition at the Liszt Academy, even returning after retirement to teach solfège mainly because he wanted the experience.[14] His teaching was driven by his desire to prepare composers and teachers who could approach the highest peaks of music: "We have to assimilate all that is best in the musical heritage of Western Europe. I am doing my best to help my students to master the polyphonic style . . . Indeed, in this, I go further than anyone has ever done in this country, or even than is customary abroad."[15] In so doing, he purposely invited young, promising music education majors into these classes:

> [M]y teaching has not just been concerned with composers, because many of my students have gone through composition classes even though they did not at all want to or know how to compose. They just wanted to become good musicians so as to be able to work later as pedagogues and conductors. Good pedagogues were a rare commodity and without their efforts we might never have been able to attain today's level of music education. So I also had to train up a like number of pedagogues. They teach everywhere today[16]

He thus infused Hungary with a new generation of music teachers who were equipped with a set of visionary beliefs about children and music, and with the skills to help the two maximize each other's potential.

Kodály also addressed issues of quality by unselfishly devoting a large part of his compositional output to school music. This amounted to 14 major stylistic collections running into hundreds of individual pieces of music, and dozens of choral works for childrens', youth and adult voicings. The developmental and stylistic range of this body of composition is breathtaking – from the simplest two-note melodies up to complex polyphony, from simple Medieval *organum* up through *Impressionism*, and then right straight through to the new *Axis* system of composition he and Bartók created out of folksong,[17] with its tonal-atonal ambiguities. For decades, Kodály literally gave away his school choral compositions through *Magyar Korus*, a music education publishing house and magazine edited by some of his former students. His example stimulated hundreds of

musicologists, composers and teachers to produce arguably the finest musical curricula in the world. As Ildiko Herboly-Kocsár has observed, "[t]he reason children read music so fluently in Hungary is because they have such good tools in their hands. These tools always present only the best music."[18]

In one lifetime, Zoltán Kodály revolutionized the richness, relevance, breadth and depth of music instructional materials for young people. This music was not contrived; he was a master of polyphony, a Palestrina specialist, and an accomplished Golden Mean musical architect. And he did all this by bringing folksong, the ancient musical language of common man and woman, into the schools and concert halls. His reverence for folksong ran deep, as evidenced by this moving last paragraph from his last book:

> I honor the anonymous composers having lived hundreds perhaps thousands of years ago, whose work brought us the still living Hungarian folksong, because every song must naturally be sung once for the first time, and whoever did that was a composer – even if not in today's sense, but fully unconsciously. So, I regard these old songs as my mother, and the masters of the world – who naturally I also studied – as my teachers for improvement and excellence. For me, the main thing has always been to make the sound of my people audible. Therefore I always had to endeavor to research the ancient songs and melodies and attempt to continue to work in the spirit of the old tradition, that is, to carry it forward. And I would already be satisfied if I would not be counted as an unworthy successor to those ancient composers who lived hundreds and thousands of years ago[19]

Change the Schedule

One of the most difficult of the "substantial changes" Kodály addressed was to increase the frequency and regularity of music lessons in the school curriculum. This is also one of our greatest current challenges. The required changes are multi-dimensional: the number of exposures per week for every classroom in every grade, the number of minutes per exposure, and the number of musical participation opportunities outside of the school day but still appended to it. And this is where the resistance from school administrators comes in: They become concerned about making changes to the already over-programmed school schedule, the objections of the classroom teachers and the cost of the professional music specialist. Kodály had an especially fiery response to financial objections:

> That the economic crisis is the cause of everything? . . . Penury may hamper development but wealth does not always promote it either . . . However, the most valuable things cannot be bought with money. The greatest trouble is not the emptiness of the purse but the emptiness of the soul. And of this we have got more than our share[20]

Nowadays, it may not be wise to quote those exact words to a school administrator, but the real message here is about the attitudinal root cause that needs changing: educational decisions are all too often made by those who have never been properly immersed in "the life-giving stream of music." Somehow we must break that cycle; to do so is perhaps the greatest challenge of our time and the most important reason for us here today to persevere. As tomorrow's decision-makers, today's children should not have to be convinced of the intrinsic value of fine musical education – they should have already lived it!

Professor Kodály knew that changes in music scheduling bring about the restoration of music to its rightful place in the general curriculum as the rigorous subject matter it has been since ancient times. Systematically well-taught and well-learned singing-based musical instruction is the principal subject,[21] easily connected to instrumental study on an elective basis according to individual motivation and financial opportunity. As a singing instrumentalist himself, Kodály understood how there must first be music *inside* a person in order for it to be expressed *through* an instrument. That is why we call them *instruments*; they are an *additional* tool for expressing and extending what already exists. And yes, it is unfortunately true that one can learn instrumental technique without first having music inside – it happens all the time. All of us know how to use a saw, but that does not make us carpenters! The very nature of music itself requires profound changes in the scheduling of school music.

Change the Teacher and the Teaching

Kodály was keenly aware of the leverage for change Hungary's long history of educational progress gave him. Three centuries before him, Jan Amos Comenius had established the first truly child-centered school and a teacher-training college at Sárospatak. That is where the first illustrated children's textbook originated, and its visually and musically balanced descendents figure prominently in today's Hungarian music education.[22] Jean Piaget traced his own line of thinking about children's cognitive development straight back to Comenius.[23] Less than a century before Kodály's birth, Prince Nicholas Esterházy, János Szabó Váradi and Countess Teresa Brunswick spread Pestalozzi's ideas throughout Hungary and its schools.[24] Using her own fortune, Brunswick established almost a hundred *Angel Gardens*, or preschools, in impoverished areas throughout Hungary and later in Austria and Germany. They included sheltered workshops for adults, teacher-

education and staff development for adolescents and most of all, the first use of Hungarian-language children's songs.[25] Continuing along in this same path as his predecessors, Kodály fomented sweeping changes in Hungarian music teaching, changes many of us are now trying to emulate in our own countries:

1. Recognize that *every* child is a born musician and that genuine musical activity is an essential way of being, knowing, thinking and doing.
2. Cultivate teachers as lifelong learners who are becoming competent and skilled pedagogues through mastery of child development, music learning processes and an understanding of music as a meaningful body of literature.
3. Continually align and realign instruction with best knowledge and practices in child development, music literature research and pedagogical innovation.
4. Provide a centralized curriculum that encourages teachers to develop their own methodologies.
5. Allow methodology to be the domain of principle-driven teachers operating within the scope of their own musicianship, intuition and creativity in tandem with the insightfulness and spontaneity of their students.
7. Provide regular peer-observation and sharing opportunities for teachers.
8. Build school music systems from the bottom up rather than from the top down.

Kodály himself brought back to Hungary essential features of English choir school education, folksong-based composition and Tonic Sol-fa pedagogy. As a musicologist, he also clearly understood the many aspects of Guido's original model that had developed into the English system. He later sent promising pedagogues to other countries to learn about their music education systems and how they might be useful to Hungary. For example, in 1947, he commissioned Erzsébet Szönyi to study the French conservatory system's fixed-*do* pedagogy from preschool up through the highest conservatory levels. While there, she also won the Paris Conservatory First Prize in Composition! Her numerous findings became incorporated nationwide into Hungarian moveable-*do* teaching practices.[26] Émile Jaques-Dalcroze himself had visited Budapest in 1910,[27] after which Hungarian contacts with his staff in Geneva continued for decades,[28] resulting in the absorption of many Dalcrozian beliefs and practices into Hungarian music teaching. Hungarian studio teachers routinely combine Suzuki teaching techniques with their folksong-rich curricula.[29] Orff and Kodály agreed on the importance of using pentatonic melodies in the early stages of aural-visual development.[30] The message here is that what some people try to call the "Kodály Method" is really something vastly superior to mere method. It is a large conceptual space, an architectural masterpiece of the mind – one designed to absorb best practices when and where they fit within its founding principles – a spacious totality truly greater than the sum of its parts. Within, there is ample room for the creativity, spontaneity and good thinking of still others yet to come.

Catch the Vision, Be a Change Agent, Gather Together

The beauty of Kodály's edifice is that it is not his alone. There is room for us in that building. In fact, *we* are its purpose – to make room for everyone in the temple of music. Kodály built it by living among the poorest of the poor as to material goods because he knew they were the richest of the rich as to spiritual matters through living a natural musical life. Here were Bartók and Kodály, gifted university students, being taught by the most uneducated strata of their country. And did they learn! As they wove the ancient Hungarian musical language into their unique compositions they simultaneously forged a golden key for unlocking the treasury of primitive forms, scales and tonalities with their potential for a new kind of musical education.

Most of us here are not international figures like Bartók and Kodály, but all of us can be change agents right where we live and work. No matter how small our sphere of influence, Kodály foresaw how each of us could make a difference through first changing ourselves, then changing the system:

> It is much more important who the singing master at Kisvárda is than who the director of the Opera House is, because a poor director will fail. (Often even a good one.) But a bad teacher may kill off the love of music for thirty years from thirty classes of pupils[31]

Fortunately, Kodály had some small-town music teachers like many of us who ignited an inextinguishable spark in him. Someone, somewhere took an interest in Kodály's musical education – certainly his parents, and schools that believed they could make a difference. Which one of your students will turn out like Kodály to change a nation and a world because, through music, you have taught him or her to be a great human being?

Just this January, a Requiem Mass for Zoltán Kodály was celebrated in Nyíregyháza, Hungary. The famous *Cantemus* and *Pro-Musica* choirs sang, plus the Seminary choir and a younger choir from the singing school. The responsorial tunes sung by the congregation were mostly the *cantii firmii* from the Duruflé *Requiem*. Everyone knew them – the schoolchildren, the adult choirs and the townspeople in attendance. That in itself was already astounding, but then the aged priest gave the homily, the theme of

which was that Zoltán Kodály was an "Isten ember" – a godly man. And that is how we, too, can become change agents, by knowing that only love, sacrifice, collaboration, vision and devoted work bring about the right kind of change. This we can do, whoever we are, wherever we live and teach. Perhaps Mother Teresa said it best:

I always say I am a little pencil in the hands of God. He does the thinking. He does the writing. He does everything. And it's really hard; sometimes it's a broken pencil – He has to sharpen it a little more. But be a little instrument in His hand so that He can use you any time, anywhere[32]

In beatae memoriae Zoltán Kodály

Endnotes

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MUSIC AND LANGUAGE: SOUND FEATURES FOR TEACHING LITERACY

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As a new co-chair for administrators for OAKE, it is my honor to address Envoy readers with a few thoughts from an administrator's perspective. What does a Kodály program offer that should make administrators sit up and take notice? Better yet, what does Kodály offer that would encourage administrators to fund professional development through conferences, certification programs, and materials directly tied to the Kodály philosophy? My answer, plenty.

Kodály is one of several major music methodologies with sustainability in the field of music education. Although each method has demonstrated success, it is the structure that underlies the Kodály program that can and should be noticed by administrators who care about music literacy. The Kodály method provides a stable foundation for literacy learning, not just in music, but also across the curriculum. The principles that underlie the Kodály philosophy reinforce a natural learning process – from general concepts to specificity within a discipline, and from physical engagement to abstract visualization and creative thinking.

Musical elements at the center

Kodály music education is structured in an experiential hierarchy that moves the learner from behaviors that demonstrate musical elements at a global level toward very sophisticated describing, performing, and creating behaviors. Other music education methods also do this, but the Kodály method systematically parallels active music engagement with the specific and more abstract literacy systems of notation and musical vocabulary. Not all methodologies do this to the same extent. The specific sequences and the regular use of solfège syllables, Curwen hand signs, and printed symbols (stems and later notation), along with careful attention to pitch and rhythmic accuracy, provide a structure that is highly consistent with other forms of literacy learning, including reading.

Literacy characteristics

The characteristics of individual songs and the sequences of pitch and duration concepts that are taught at each level are of vital importance to a good Kodály program; however, these specific features have little meaning to administrators who are not also trained music educators. What makes sense to administrators who observe good Kodály programs is that students demonstrate real changes in their literacy learning.

Through a comprehensive Kodály program students are exposed to language print and musical notation simultaneously in a way that actually enhances the language reading process while introducing the music reading process. The importance of literacy learning in music settings is being noticed, and documented (Cornett, 2003; Hansen, Bernstorf & Stuber, 2004; McPherson & Gabrielsson, 2002).

Not just musical performance

As music educators, we frequently measure music success through the child's ability to demonstrate specific features of music revealed in performance skills. We assess students' specific pitch accuracy, beat and rhythm proficiency, tempo and dynamic controls, and diction and articulation uniformity. These are important features in music performance. Performance skills show observers that the musicians can produce or reproduce with accuracy. However, at the average school performance, listeners cannot determine whether the music is produced by literate musicians or by rote weary imitators.

Only through their demonstration of literacy skills do music makers reveal the deep educational changes that underlie true excellence in music education. This is where the Kodály methodology has an edge – one that can be observed, assessed, and explained within the philosophy. This is why administrators who have experienced the entire Kodály package are some of the Kodály philosophy's strongest supporters.

Decoding and comprehension skills

What are the specific literacy components that administrators see in good music education? While they may not be able to articulate specific terminology, administrators notice that students in Kodály music

education programs have strong decoding and comprehension skills for both music and literature. A comprehensive umbrella of strong musicianship overlays the specific decoding skills demonstrated throughout the "Kodály sequence."

In reading instruction, students generally are expected to demonstrate their comprehension skills through verbal and written responses to various types of questions about what they have read. In music instruction, students demonstrate comprehension of various musical concepts as they "describe, perform, and create" music. In addition, music teachers generally ask questions about historical, cultural, and narrative topics revealed by the words of songs – but also revealed by the character of the music itself. We call this activity "form and analysis" and we work through such comprehension activities as soon as children begin to experience music within their environment.

Traditionally, very young children begin literacy experience with lullabies and nursery rhymes, followed by finger plays and action songs, later followed by poems and fairy tales. For young children, the comprehension piece of literacy tends to merge across different caregivers and teachers. In preschool and early grades, the same stories, songs, tales, and poems are often used by both music teachers and regular classroom teachers.

However, when it comes to teaching decoding skills – the actual "reading" skills – children begin to experience a great divide. Language teachers teach reading, but they seldom teach music decoding skills. And they rarely use song material for individual or group reading activities. On the other hand, good music teachers consistently deal with the dual tasks of decoding language and decoding music. Unfortunately, some music teachers default to decoding language and rote teaching the music. They put the words on charts for children to "read" but they teach the music by rote. This pattern also permeates church music experiences where the words are projected on screens or printed in bulletins and booklets, but the music is learned by rote only.

Fortunately, Kodály music educators realize that real music literacy requires the ability to decode both language and music. Kodály educators also realize that such decoding can, and should, be learned holistically using all three modalities – auditory, visual, and kinesthetic. An advantage of the program is that Kodály teachers spiral through all three modalities with activities that highlight a common language and music literacy hierarchy. Through activities that "prepare, present, and practice," the students in Kodály programs work across this hierarchy on a daily basis. Looking at this hierarchy in a different way may help music educators more effectively describe their work in literacy.

Literacy hierarchy

It is important that administrators be informed about literacy features that are evident when children have strong music literacy programs. I have chosen to use terminology from my own background as a speech science professional (speech pathologist) to describe these features. Let me propose some terminology to describe three levels forming a language/music literacy hierarchy: global features, segmentation features, and distinctive features. Why are these different levels important? Because global, segmentation, and distinctive features of vocal music define parameters that underlie literacy for both language reading and music reading.

A sound learning continuum for all learners

When children experience good music education programs, they engage in activities that move up and down and across this hierarchy continually activity by activity. What is most exciting is that children of different abilities can work within their own hierarchy boundaries simultaneously. This enables teachers to use a universal design to their teaching yet provide differentiated instruction to meet the varied needs of their students. Administrators understand the terms universal design and differentiated instruction, but they sometimes interpret them to be mutually exclusive. Those of us who do ensemble work understand that moving in and out of unison to individual parts is a natural process in music – such is the same for good music instruction and good literacy instruction through music. The reason we can meet the needs of many learners simultaneously is that music always carries its full meaning through the nature of its global, segmentation, and distinctive features.

Global, segmentation, and distinctive features

Global features in music are those that encompass the four major parameters of sound perception. They are the primary features of sound that can be measured and seen on an oscilloscope. Essentially they are the "scientific" elements of sound. In music they are time, timbre, frequency, and intensity. These elements can be measured by scientists on an oscilloscope, but we don't have to measure them scientifically to see them through our students' behaviors. These features are the parameters that individuals naturally respond to with their folk dancing and creative movement activities. They are those that babies and toddlers respond to – even prenatally – with physical movements. Even students with severe disabilities tend to respond overtly (through movement or organic utterances) to major contrasts of the global features. These are the

features that make us sway with lullabies and march with marches, and the features that media players use to move us with color flows or pulsing lights. These also are the features Disney used to create Fantasia, and for which the film has endured for generations of listeners and viewers.

Very young learners and learners who have disabilities respond to and enjoy music at the global level. Music educators who incorporate creative movement and even some iconic/graphic representations of music into their teaching will provide good experiences at the global level. This is the level of same and different – the basic repetition and contrast that organizes sound into music, movement into dance, and line into art. Administrators can walk down the hall and glance into a music room where children are doing folk and creative dance or moving scarves in the air and know that children are "enjoying" the music class, but they may not realize that such global listening and responding is foundational to literacy learning.

In the same way that storytelling and "playing house" are foundational to language literacy learning, active global experiences with music are critical to future literacy learning. Children's lullabies, nursery rhymes, singing games, and simple dances are vitally important to literacy learning; they physically illustrate the ebb and flow of the English language.

Global parameters help us distinguish between the music of different cultures. Global features are what makes a spiritual different from a hymn. They are what make "Oriental" music different from "Hispanic" music. Music educators can begin the musical day with global responses to music. Using movement to show tempo changes, meter, dynamics, melodic contour, and timbre changes are important global feature activities. For some students with severe communication disabilities, their primary literacy responses may be to global features. Their responses may include minimal movement or organic utterances. Validating gesture and organic vocalizations as appropriate responses to literacy learning is important for those who wish or need to respond in these ways. We may feel such responses are musically undesirable, but they are valid communication to global features of language and music – and they are common to dance, mime, and theatre. With careful modeling, responses to global features can be refined, and eventually students can be assisted to respond with more specific behaviors that illustrate the segmentation features of music and language.

Seg-men-ta-tion features

Segmentation features are the primary building blocks where music and language coexist. Music is segmented into patterns of sound. Language is segmented into patterns of meaningful sound. In most folk music and children's music, these patterns align. In fact, vocal music is primarily a reflection of meaningful words made more meaningful because they are set to specific pitches in rhythmic patterns that reflect their pronunciation in language. The exciting truth is that music educators have a built-in opportunity to help learners decode at this level. We call it sight reading and Kodály teachers do it masterfully. The Kodály method has carefully sequenced the teaching of segmentation features in music to generate mastery learning. It is my contention that the segmentation level of decoding is key to both language and music learning – especially when visual decoding (reading) is a major goal.

Different terminology – same processes

Let me explain a bit more. Language and reading specialists look at language in a variety of ways. Speech pathologists describe the major components as articulation, voice, fluency, semantics (meaning or vocabulary), syntax (grammar), and pragmatics (appropriate usage). Prosody is another term that is used. Prosody describes the global features (pitch, intensity, stress/accent, timing) related to production of language that are often reflected in vocal music. I like to think of printed vocal music as a frozen form of prosody. As musicians we can glance at a piece of printed music and image a lot about the sound it represents. That is because music has a more iconic nature; it is a map-like representation of sound. But what about language reading?

Reading specialists use the terms phonemic awareness, phonics, vocabulary, fluency, and comprehension to describe the major components of reading that they use for instruction. Specific explanations of these terms and suggested methods of instruction are outside the scope of this article. The point is that we (reading specialists, speech pathologists, and vocal music educators) are all in the business of language production in some form or fashion.

Sight-sound segmentation

What music education has to offer is a visual cuing system that delineates language in a segmented form as a natural process of music literacy. The do-re-mi's and ta's and ti-ti's that are integral to Kodály music education provide direct links to language at the syllable level. It is my personal opinion that reading specialists who have realized the limits of "whole language" methodology may have raced past a vital element in literacy learning–the syllable.

These days phonemic awareness (the awareness of individual language sounds or phonemes) is the supposed key to decoding in reading, but I (and many other speech pathologists) maintain that language

users do not naturally process language at the individual phoneme level. I know that musicians do not – otherwise we would not spend hours and hours in choral rehearsals working to unify vowels or time consonants so that they are produced simultaneously. Such awareness is at the level of distinctive features, which we will discuss next.[2] It is my opinion that the real work of literacy for music educators is at the segmentation level of the syllable and that Kodály educators work especially well in this realm.

Syllables – the segmentation building blocks for literacy

The syllable is central to the world of musicians, especially vocalists. No matter what the language, printed vocal music highlights language at the syllable level. Simple folk music and most children's music is designed around the syllable. From nonsense syllables to "Supercalifragilisticexpealidocious," singers produce consonant vowel (CV) syllables as the basic building block of musical tone. "La" itself is a "perfect" CV syllable. So are do, re, mi, fa, sol, ti, and do. In reality most of us think of "sol" as "so." We have adopted syllables to designate rhythmic patterns as well. Even teachers who use note names create syllable-based words to illustrate durations. "Whole-note-hold-it" is a good example of one syllable per beat, but not a great example of the duration of a whole note. "Wow" or "Oh" would probably be a better choice since we usually say them with a long duration as an exclamation.

Single syllables per note are the norm for most children's music. Good music textbooks and charts are written to carefully show this one-to-one match. Teachers who use Kodály visuals show notation in visual proportion. This means that they use the same amount of space for each measure, and even each beat. Their visual constructs are as carefully designed to have a regular proportion as math teachers who use rulers and colored rods to illustrate exact measurement relationships. The separation of words into syllables highlighted by the "bouncing" balls is something we seldom see these days; the old movie "sing-a-longs" were not only a great community builder, but also reading instruction for children who attended the movies with their parents. In the same manner, hymnals and community song books also provided excellent visual fodder for reading readiness. Parents who pointed to each syllable in the hymnal provided important reading assistance that we may have not realized. While children may not have been able to read the music or the language, they certainly would have seen many of the same syllables over and over again, and each of those syllables was accompanied by a little black ball to show that it was a separate sound. How many of us first remember seeing Al-le-lu-ia instead of Alleluia? Kodály instruction provides the same breaking apart of words into syllables under individual stems that show the movement pattern of the syllables. This is especially helpful for high-frequency words and mul-ti-syl-la-bic words.

Aspects of music cognition

The work of psychologists such as Dowling and Harwood, and Jeanne Bamberger's studies of how children process music, has helped us understand the "grammar" of music and how it coincides with language structure. Their work supports the idea that working with different levels of segmentation is perhaps the most important feature in music education. This is what sets apart methods like Kodály from not only "recreational music activities" but also more rote-based programs such as Suzuki and Orff. Kodály teaching stresses the visual matching of note and syllable in a specific sequence that is more defined and more consistent than other methods of music instruction. Such a carefully defined sequence of segmentation features is not even present in much current reading instruction (which is primarily focused on distinct features – phonemic awareness).

Distinctive features

Distinctive features in reading are the individual sounds or phonemes that make up syllables in words. The sounds are vowels or consonants. In reading literacy, vowels are classified as "short" or "long," while consonants have a variety of classifications or "distinctions" either by manner or location of the articulators (lips, teeth, tongue, and so on). The terminology used depends on the purpose of the description. As a speech pathologist, both the manner of production (voiced/ unvoiced; fricative, affricative, plosive, nasal, glide, approximate) and the placement (for example, bilabial, alveolar, glottal, and so on) are important descriptors. But the average person does not think about either manner or placement when he or she talks.

As musicians, we also focus on distinctive features. Articulation, intonation, and expression all require specific manipulation of distinctive features. Singers are very aware of the "shape" of the vowel, or when to close the lips or lift the tongue to begin or end a consonant distinctly. Whether to place that consonant sound at the end of a tone or with the beginning of the next syllable is a conscious decision that depends on dialect, style of the music, and whether the production is as an individual solo or uniform choral sound.

There are a plethora of adaptations that can be made to alter individual vocal or instrumental sounds in music. Vowel modification for blend or dialect, specific instrumental techniques such as pizzicato, muting, or tonguing, and even bow direction can

make a significant difference in musical sounds. Conductors may cue us for the timing and nature of these distinctive features. As musicians we often use our pencils to help us mark music with the specifics of such distinctive features so that we can remember exactly how we want to play or sing, but readers do not mark their readings for prosody unless they are actors.

It is at the point of distinctive features that literacy goes to its most specific levels of decoding – and sometimes we can't even code what we want – we revert to rote "do it like this" and physically produce the sound we want so the learner can copy our model. We don't expect students to read language so distinctly unless they are singing or acting. It is little wonder, then, that students who are involved in music and theater are achieving higher ACT scores – they are trained to notice and remember distinctive features – to literally think at a "finer" level. They pay attention to the /s/ phoneme of a plural or the /d/ or /t/ of a past-tense ending because they must watch the conductor to know when to pronounce these smallest units of meaning (morphemes). Such skills develop the eye, ear, and body in specific ways – ways that refine literacy learning to the highest levels, to specific awareness of language at a meta-cognitive level.

Music educators may not even realize the specificity of language instruction that we systematically reference when we are working on diction or dialect in our classes. With a little awareness, music teachers can enhance their students' learning at every level of the language/music hierarchy. Not every student can grasp every feature, but the more exposure that children have to good music instruction, the more opportunity they have to experience language with the enhancement of repetitions and contrasts for time, intensity, pitch, and timbre.

Summary

The hierarchy of literacy described in this article allows us to discuss how music and language literacy share three kinds of features. We have discussed the importance of a global awareness of sound features, the conscious decoding of segmented patterns, and the most minute and distinct features. Kodály music educators constantly encourage learners to see, hear, and produce both language and music; however, perhaps the greatest strength of the Kodály program lies in the careful sequence of learning that highlights decoding skills. Decoding skills are common to both music and language learning, but it is my hope that we recognize the valuable role that syllable recognition provides as a vital link for both decoding and comprehension. Our do-re-mi's and ti-ti-ta's really do provide an intersection where sight-to-sound and sound-to-sight can coexist for both music and language learners. Administrators who are truly aware of good music education will realize that the "fun" of music class is really fun-da-men-tal to literacy learning.

Footnotes

1. Reviewing more than 100,000 studies on reading, the National Reading Panel (NRP) found five components essential to a child's learning to read: phonemic awareness, phonics, vocabulary, fluency, and comprehension. To review the findings, visit the NRP website at www.nationalreadingpanel.org/Publications/ subgroups.htm.
2. A good discussion of the music correlates of reading individual notes (distinctive features) versus patterns (segmentation) includes the excellent work of Dowling and Harwood, Bamberger, and McPherson (see McPherson and Gabrielson, 2002).

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WHERE DID HER SONG GO?
REFLECTIONS ON THE ROLE OF MUSIC EDUCATORS TEACHING MOTHERS HOW TO SING

by Elizabeth Mackinlay
The University of Queensland

Songs my mother taught me,
in the days long vanished.
Seldom from her eyelids,
were the teardrops banished.
Now I teach my children,
each melodious measure.
Oft the teardrops flowing,
oft they flow from my memory's treasure.

Author Unknown
http://www.mothers.net/motherssongs.htm

As I read this poem about a mother's song, I am reminded of my beloved maternal grandmother, Doris Barlow. Perhaps one of my most treasured memories of her is when she would sing to me. Her favourite song was "Two Little Girls in Blue". She would wrap her arms around me and I would snuggle in close to her, breathing in the sweet smell of her body and her love as she sang. Sometimes I used to imagine she was singing about herself and her sister Beryl - two young women dressed in stylish blue clothing, going out to meet two boys.

At other times I would picture, my older sister Sally and me, playing with our dolls as young girls with blue ribbons in our hair. The memories I have of my Nana Barlow singing returned to me in a very raw and passionate way when I gave birth to my first son Max. As I cradled my newborn babe in my arms, my voice began to sing my grandmother's song. The embodied act of singing a much-loved song from my childhood to my son brought me a sense of calm and peace – in that musical moment I felt as though I could remember and recreate that sense of love and relationship she gave to me so often and so freely.

Auntie Beryl, Nana Downward and Nana Barlow

It was my own personal experience of "music as mothering" which led me to embark upon a research project with Dr Felicity Baker in 2004 called "Sing, soothe and sleep: A music education program for first time mothers" (see Baker & Mackinlay, 2005a, 2005b; Mackinlay & Baker, 2006). The number of women who responded to our call for volunteers for this study was overwhelming. Their cries for help spoke volumes to me about how many mothers giving birth for the first time experience motherhood not simply as joy and celebration, but also as a time filled with grief, anger, frustration, low self-esteem, loneliness and loss (e.g., Kitzinger, 1995; Le Blanc, 1999; Maushart, 1997; O'Reilly, 2007). While there is a lot of research available about the benefits of singing for babies, and a wide range of lullaby studies across many cultures, a mother and her well-being as a woman, are not the primary focuses. The tiny

and fleeting glimpses we do catch of a mother are always in relation to her child – the emphasis in child rearing is on infants, a mother's responsibilities to her children and in these discussions "the mother *is* the child's environment" (Rich, 1976, p. 53). The "Sing, soothe and sleep" project aimed to address this omission and evaluate the effects of a six-week singing program on first time mothers and assessed whether singing lullabies to infants assisted them to cope with the demands of motherhood, and whether it positively affected their mood and mental health. Over the course of six months, Felicity and I worked with 18 mothers – most of whom were white, highly educated and middle class women. We visited their homes, held their babies and listened to their stories of motherhood so far. One of the most surprising aspects of their narratives as mothers, was how few of them were singing to their babies – only two of the mothers who participated were engaged in any kind of music-making with their babies. As a singing mother, this was something I had not expected and why mothers today do not sing to their children is a question that has puzzled me since. In this brief paper, I would like to return to the personal and narrative approach adopted in publications such as the *Music Supervisors Journal* and *Music Educators Journal* to ask where did a mother's song go and reflect upon the role of music educators in re-teaching mother's how to sing.

Motherhood today

The masks mothers wear, the myths they sustain and the ways that women today often experience motherhood as a crisis are well documented and here I would like to describe my own context as a first time mother as one example of the kind of situation many women approaching motherhood find themselves in. I fell pregnant with my first child at age 29 – much older than when my Nana and mother gave birth to their first children. I had moved to Brisbane to begin my career as a University lecturer in 1997 and none of the significant women in my life lived within a 1000km radius of me - my mother Lyn resided in Ballarat, my older sister Sally in Canberra, and my mother-in-law Jeannie in Darwin. As a relatively young female in academia, I found myself isolated professionally as a pregnant woman – the swelling belly of a woman does not fit easily, readily or comfortably within the hallowed walls of lecture theatres (Acker & Feuerverger, 1996). Many of the people who I considered my friends at university, were either too young to be remotely interested in birth and babies or relishing their role as grandmothers. When Max arrived, I found myself alone – completely alone – and at home with a new baby. I did not know why he cried so much, why Max wanted to feed so often, and why he wouldn't sleep. I madly leafed through the pages of all the books about pregnancy and motherhood I had bought prior to giving birth to find solutions, answers – anything that would calm my baby. I wanted an expert on mothering – Miriam Stoppard (2005), Kaz Cooke (1999), Robin Barker (2001) - to tell me what to do. When I spoke to my mother or Sally on the phone, I would smile bravely through my tears and hope that the loneliness I felt behind my mask of motherhood would remain unheard and unseen.

One of the baby gifts that Max was given by a close friend of mine was a small board book called "Hush Little Baby" by Sylvia Long (1997). This well-known lullaby is revised by Long to focus on the joys of nature and the environment rather than material possessions, each page revealing

> a tender scene as a mama bunny lulls her baby bunny to sleep by enlisting a parade of bedtime wonders - the beauty of a hummingbird in flight; the magic of a harvest moon; the reassurance of a parent's hug, all these and more" (see http://www.sylvia-long.com/hushl.htm).

Hush little baby, don't say a word,
Mama's gonna show you a hummingbird
And if that hummingbird should fly,
Mama's gonna show you the evening sky,
As the night time shadows fall,
You can hear the crickets call

The tune of "Hush Little Baby" is a favourite of mine and I adored the sentiment behind the new words so decided to learn it and sing it to Max at bedtime. When I first began to sing, his baby blue eyes fixed on mine and his crying quieted. I found myself beginning to smile as I sang and as the song ended, I could see Max become lost in that magical moment between waking and sleep. I gently kissed his forehead and walked out of the room, my fingers crossed behind my back in a desperate plea for him to stay asleep. My wish was answered and Max slept soundly until his next feeding time. I can remember the amazement, elation and joy I found in knowing that the music I loved singing was something I could also use in my

performative role as a mother. Music enabled me to find myself and my voice as a mother and singing to my children has since become a much loved aspect of my relationship with my two boys (see Mackinlay, 2008 In press). The majority [1] of mothers in our "Sing, soothe and sleep" project felt empowered as women by the music education program we had provided them. The ability to sing had given them a precious gift and a valuable item to their mothering toolbox which enabled them to feel that they were "good enough" mothers – through music they had found their voice.

Where did she go? Searching for mothers in music education

I wonder then, does music education have a role in teaching mother's how to sing? Where are mothers positioned in discourses of music education and what importance is given to the necessity to teach mothers how to sing for their own well-being and the health of their relationship with their children? I quickly retreat to the shelves of the University library to search for her. I find that early childhood education sources place emphasis on the significant role of mother-as-teacher (e.g., Scott-Jones, p. 22); so much so, that the lines between teaching and mothering are blurred (Collins, 1998, p. 92) and the boundaries between the two roles are unclear (Claesson & Brice, 1989, p. 3). O'Reilly, Short and Porter describe this duality as reflective of a mother's "preservative" love, that is, a "commitment to preserve, grow, and train the child to take her/his place in society" (2005, p. 5). I stop reading and pause for a moment to take in what I have read. The positioning of mothering and teaching as "woman's work" and the feminisation of music per se engenders a sense of confidence that I will find a mother's voice in discussions of teaching and learning music.

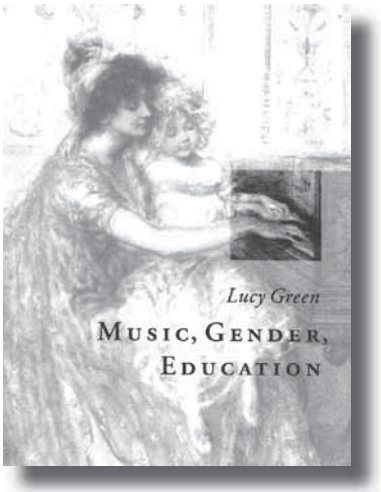
In a 1917 paper entitled "Message to you, Mother Music Lover", Helen Ware was one of the first to write about the relationship of mothers to music. The message she wanted to give to mothers came from the words of Clara Schumann who is reported by Ware as declaring that "First and last, the mission of music is to aid us to create in the home a pure and ennobling atmosphere" (1917, p. 22). Ware asserts that this "beautiful sentiment" must be impressed upon all American mothers and emphasizes that "the music education of the child is a grave necessity to every home ... for verily, 'A home without Music is but a stack of bricks and mortar' " (1917, p. 22). The linking of motherhood to music education is evident here but again, we see the focus of a mother's musical activities as valuable and noteworthy when directed outside herself to her children.

I turn the pages of more recent texts in music education to search for a different depiction of her (e.g., Elliott, 1995; Jorgensen, 2003; Shehan-Campbell, 2004). My fingers skim down lists of indexes to "m" and I look for words like "mother", "motherhood", "mothering" and "maternal". My face frowns – they are not there. I realise with dismay, that here too, alongside other music disciplines, mothers are painfully absent. Despite the value attached to a mother singing for the development of her child, the way that a mother herself experiences, relates to and renders meaningful the social and musical moment of singing to her baby remains silent and hidden in academic discourse. Here we can see the historical legacy of white patriarchy at play which hands mothers in relation to music a double bias. Women are devalued women in the private/domestic/reproductive sphere (de Beauvoir, 1997; Landes, 1998; Ortner, 1997), and the tradition of singing to children is located firmly within the sphere of "little music traditions" and considered trivial and profane. While it is true that some feminist scholars in new musicology such as Citron (1993, pp. 63-65) and Fried-Block (1994) have discussed the role of women as mothers, these partial revelations come hand in hand with the histories, works and lives of their child prodigies. A mother's voice is largely excluded from the Western music canons because the songs she sings are performed within the domestic worlds and everyday lives of women. As this realisation dawns on me, the lamenting voice of Crittenden rings in my ears, "All of the lip service to motherhood still floats in the air, as insubstantial as clouds of angel dust. On the ground, where mothers live, the lack of respect and tangible recognition is still part of every mother's experience" (2002, p. 2).

I have saved the work of Lucy Green, *Music, gender, education* (1997) until last and as I hold her book in my hand, I notice the image on the front cover – a woman is pictured seated playing a piano while nursing a child on her lap. Taking us back to a time past, the woman and child featured in this picture appear serene and at peace, and their expressions remind me of a mother's love and warm embrace. I cannot help but think about and be encouraged by the significance of this representation as discourse – a mother making music with her child is positioned as the first image we see in a discussion about music, gender and education.

I am not disappointed. Green goes on to assert that women's role in music education has been considerable; indeed, women have dominated as music teachers in all countries "which provide

1 One of the mothers who participated in the program did not continue with singing to her baby and chose instead to try controlled crying.



systematic institutional and private music education, throughout the twentieth century" (1997, p. 48). Like Citron, she further asserts that a mother's role in music education cannot be underestimated. In this domestic realm of motherhood, Green tells us that a woman fulfils her maternal and musical duties in ways which "affirm patriarchal definitions of femininity" (1997, p. 48). By singing serenely in private to her sleepy baby, a mother becomes all that is expected of her publicly and through her music, the mask of motherhood becomes embodied. I read on and catch myself smiling as I hear Green speaking in her own voice as a mother:

> The strength and beauty of this womanly custom strike me when I remember my own maternal grandmother singing a lovely hymn-like wordless lullaby to me when I was a child, the same song my mother always chose and to whom her mother must therefore have sung it; which I sang to my children and which, when my daughter's other grandmother was dying, was the song the little girl spontaneously chose with which to wish her farewell. It is not because of mere whim that I have reverted to personal anecdote in order to illustrate this practice: its history is of course, unwritten (1997, p. 48).

Green's personal reflections remind me of the writings by ethnomusicologist Bess Lomax-Hawes, one of the few women in this discipline to write about the social practice of singing to her children. After interviewing African American singer Bessie Jones, Lomax-Hawes recalls:

> And then I remembered singing my own babies to sleep. I happen to know quite a number of lullabies myself, (and I come from a lullaby-singing family); but the song that always seemed to "work" best – my stand-by old reliable in times of stress – was the Protestant hymn "I am bound for the Promised Land" (Lomax-Hawes, 1974, p. 141).

Lomax-Hawes reflects further about the paradox of motherhood in Western society and remarks,

> No wonder American mothers sing to their babies – and more especially, probably, to themselves – about separation and space and going very far away. I always found myself that rocking a baby to sleep was kind of a sad thing to do – not miserable or tragic or irksome – just a little bit sad, somehow ... The American lullaby is, on one of its deeper levels, a mother's conversation with herself about separation. And as such, one of its most profoundly supportive functions is to make the inevitable and inexorable payment of our social dues just a little less personally painful (1974, p. 148).

While the personal stories of Green and Lomax-Hawes provide rich narratives about a mother's musical experiences, Drinker turns to history and cultures outside her own to find the musical voices of mothers. Positioning lullabies as women's work, she states that the songs a mother sings to her children are one of the largest groups of women's songs (1948/1995, p. 45). The lullabies of Dyak women, Hottentot mothers, women in Greenland and Pygmy [2] mothers are all cited by Drinker as high points of musical achievement where the

> Whole of the singing is marked by the deepest feeling in the voice ... A bewitching charm lies in the ... mother's lullaby tones which she hums as she rocks her child. She sways her body and croons a simple song (Thalbitzer in Drinker, 1948/1995, p. 46).

Reflecting further about the importance of the musical work of mothers, Drinker positions women as the keepers of traditional lore, re-creators of the musical heritage of the past, and composers of new rhythms and new melodies. For Drinker, mothers and women as singers hold the key to bringing back "in a great fertilising flow" into today the music of tomorrow (1948/1995, p. 53). Together, the words of Ware, Drinker, Lomax-Hawes and Green position the musical work of mothers as essential to their identity as women and in relation to the musical worlds of their children. Their words at once fill me with hope and despair – the strong statements and pleas of these four women for recognition, support and action for mothers as music makers and music educators span 100 years, with little variation in their agendas. The musical worlds of mothers appear to have vanished beneath the struggle for women today to be "perfect mothers", the overwhelming sense of guilt and failure many mothers experience when they cannot sustain performance of the multitude of

2 **Please note, these are the terms that Drinker uses** to refer to these cultural groups, some of which are not in usage today (e.g., Efe is the preferred term over Pygmy).

Max, Elizabeth Mackinlay and Hamish

motherhood myths, and the continued devaluing of mothers and mothering work by our society today.

Teaching mothers to sing their own song: The role of music education

While there are many music education programs available for mothers to participate in with their children (e.g., Sing and grow organised by Play Group Queensland, see http://www.playgroupaustralia.com.au/qld/index.cfm?objectid=DC19F14A-E41A-0CF5-77C3D0D601E6EC70; Kindermusik, see http://www.kindermusik.com.au/html/cms/3/about-our-program; and Gymboree: Play and music see http://www.gymboree.com.au/) for the most part, these programs are focussed on the health and well-being needs of babies and young children. While I do not want to downplay the necessity of the didactic relationship between a mother and her child, what role then, does music education have in looking after the health and well-being of mothers? Each time I speak publicly about songs our mothers and other important women in our lives have sung to us as children, I see tears in the eyes of people listening as these musical memories take them fondly back to a time, a place, and a person. Similarly, I watch women nod their heads in remembrance of their own difficult and sometimes traumatic experiences as first time mothers, the movement of their heads echoing the question, "Why didn't anyone tell me how hard it would be?" One of my most memorable occasions where women as music educators shared their experiences as mothers occurred while speaking at a Kodály Early Childhood Music Education Workshop in Brisbane on 11 September, 2005. I was heavily pregnant with my second child and it seemed very appropriate to be talking with Felicity to a group of music educators about our "Sing, soothe and sleep" study and the value of music education for mothers. Hand after hand raised in the air, each woman giving testimony to her personal experiences singing to her children, what they meant for her as a mother and as a woman, and the urgent need to provide mothers today with this seemingly forgotten knowledge. Walking out of the seminar room, my head filled with the awareness of the importance of sharing inter-generational musical knowledge and experiences as women, mothers and teachers, my waters broke and my beautiful boy Hamish was born three hours later. This reminded me that motherhood is something which is learned as it is experienced and it is a continual process of change and "becoming". For myself as a mother and the mothers who participated in our "Sing, soothe and sleep" study, music becomes a resource uniquely our own "for making sense of situations, as something which people may become aware of when they are trying to determine or tune into an ongoing situation" (De Nora, 2000, p. 13). Just as mothering is a process of becoming, singing as mothers can be seen to be embedded with a power to "happen" (De Nora, 2000, p. 158), that is, to influence how mothers conduct themselves, how they experience the passage of time, how they feel

in terms of energy and emotion – about themselves, about others, and about situations (De Nora, 2002, p. 17). Adding my voice to those of Ware, Drinker, Lomax-Hawes and Green, as music educators I believe we can and must take up the challenge to enable mothers to experience music as a pedagogy of everyday life which sustains them as women and as mothers. The first step is for mothers and music educators to remove our masks and move out of the shadows to share our experiences and knowledges, and enter into a dialogue which returns the work of mothering and the musical worlds of mothers to centre stage. The following narrative of my own journey of learning through music and motherhood with my first son Max hopes to begin this conversation:

I look down at him snuggled up in his baby pouch, his head resting heavily on my chest and his heart close to my own, and I breathe an audible sigh of relief. He is finally asleep but I continue to dance slowly around the room, swaying to the slow beat of the "Savage Garden" song that I am singing. Like my sleeping child, I too am lulled by the music and movement we are creating together – the sound of my voice and his breathing, my hips swaying and his chest rising, his tiny body moving with mine as I step across the creaking floorboards – for now we are at peace. I have been trying to get him to sleep all day – he is only three months old and I know that he "should" be sleeping at least two times a day for at least 40 minutes. My anxiety increases as nothing I try seems to work. I decide that if he wants to cry then I might as well sing. Loudly, with conviction and purpose. At some point I notice that he has stopped crying, he is listening to me. As I croon softly to my baby and rock him gently I am struck by how quiet and calm it is, and I feel all of the anxiety, tension and frazzle of the day slowly but surely start to lift from my shoulders, my face and my thoughts. I think to myself how much I love the song I'm singing, how much my baby seems to like it, and how much I enjoy being a mother in that moment. I wonder too why it is that I do not sing to my baby more often during the day – I always sing to him at night before he goes to sleep and the lullaby "Hush Little Baby" has become a favourite for us, knowing that this song is a sure-fire guarantee that he will go peacefully to sleep. I think to myself that I have learned an important lesson today – singing is soothing for my baby, it heightens my sense of relationship to and with him, and it provides me with a "room of one's own" to return to myself (adapted from Mackinlay & Baker, 2005b, pp. 4-5).

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Elizabeth Mackinlay has a University Fellowship to begin writing a book on the musical worlds of mothers. Elizabeth invites readers to email her e.mackinlay@uq.edu.au if they would like to share their experiences of mothers singing to them'

MUSIC EDUCATION AND THE MEANINGFUL USE OF TECHNOLOGY

by Darren Wicks

It is an exciting time to be a music teacher! At this point in time, Western culture is making a transition from the industrial age to the information age and this has had an inevitable impact on societal values (Maddux, Johnson, & Willis, 2001). In this new age people have come to be more reliant on the personal computer, and the widespread use of personal computers and the internet, both in the workplace and at home, has had a profound effect on educational settings. Parents, teachers, school administrators and children who use computers and the internet in their homes now expect that computers and the internet also be available in schools (Maddux et al., 2001).

As new learning technologies become commonplace in schools, innovative possibilities for teaching music are opened up. Increasingly, more school music departments are being equipped with music technology and the school administrators who put this equipment there, expect that it will be used profitably. As music educators, how should we respond to the influx of technology? If we reject it outright, do we risk becoming luddites?

When implemented thoughtfully, technology can add richness and value. If multi-media equipment has a role to play anywhere in education, music must be one of the curriculum areas most likely to benefit as in no other area is there a more obvious focus on integration of the senses. A computer's multimedia capabilities, and its ability to integrate sound, vision, and tactile triggers, create possibilities for performing and creating music that may not have existed otherwise. These possibilities could well hold the key for improved music learning and greater student engagement.

The technology retailers would have us believe that digital is best and that to be "hip" educators, we must wholeheartedly jump aboard the technology train. However, a growing voice is beginning to reflect more critically on the use of technology and to advocate a balance between things digital and things natural. Will we prefer a virtual symphony orchestra to the real thing? Should we replace school choirs with electronic music? It is a matter of choice and judgment. Each educator must learn how and when to go unplugged and when the use of the personal

computer is capable of adding depth and value to the learning. This paper will explore issues around the appropriate and meaningful use of technology for music educators. It will differentiate between the notions of learning *about* technology and learning *with* technology. Lastly, it will consider how the principles of music education according to the Kodály concept offer a solid base for thinking about the appropriate use of music technology.

Appropriate use of technology

A well-resourced classroom, where every student has access to an individual computer and keyboard is a great marketing tool for schools. Such resources may suggest upward mobility and that a music department is at the "cutting edge". However, hi-tech resources can be used as unproductively as anything else in the classroom and the benefits of such resources can quickly become overshadowed by ineffective practice. Technology itself cannot define progress, but our use of technology can do so. Technology is not inherently good. Neither is it inherently bad. How we choose to use an invention or new idea determines how we view it and ultimately its value in the process of education.

There is good cause for music educators to be concerned about some of the current practices associated with the use of technology. For example, the exclusive use of electronic keyboards (popular in most school technology studios) may actually hinder the development of musical sensitivity, since a keyboard does not encourage students to focus on phrasing, dynamic contrast, intonation and the quality of musical tone. Furthermore, if the development of aural musicianship is diminished in favour of software and keyboard literacy, a button-pushing mentality can ensue which inhibits the cultivation of important skills in audiation and musical cognition. An over-reliance on individual work in the computer laboratory can easily restrict social interaction, which is an important aspect of music making and music education. The popular use of headphones, although desirable for classroom noise reduction, can contribute to an isolated musical experience (Hodges, 2001).

Appropriate use of technology involves using technological tools to add depth, quality and reinforcement to the learning process. Conversely, inappropriate use of technology detracts from the learning process, making the technology itself the focus. Appropriate use of technology requires an understanding of when, where, and how to use computer-based technology to enhance instruction. With good pedagogy as the guiding goal, technologies can be employed selectively and sensitively to make a distinct contribution to teaching and learning. As Forest (1995, 35, p.35) suggests, "sound teaching strategies, used in conjunction with technology, allow for increased learning achievements".

In the education literature of other areas of the curriculum, particularly the humanities, the appropriate use of technology is seen as increasingly important. Conversely, music education literature has largely avoided any such focus and has shown a bias toward the functionality, features and potential of technology at the expense of exploring issues of pedagogy.

> *For much of the past two decades we have mistakenly focused our energies on the learning of new software and the functions of new tools with too little attention to pedagogy - how to use those new tools effectively to maximize student learning while orchestrating all of the other aspects of daily classroom practice* (McKenzie, 2003).

Meaningful use of technology

Music educators often place emphasis on computer hardware and software, and so do many retailers. A more productive debate might result if the focus were shifted to the processes of music education and the learner, rather than the physical components of the new technology. When software is purchased for the classroom because of its features, and when these features are elevated above the musical goals, then the role and responsibility of the teacher is diminished, and the role of 'faceless teachers' (the software developers) is emphasised.

When technology is used in these ways, the teaching becomes meaningless and the outcomes fundamentally unmusical. Features of technology, whether music-specific or more generic, should be introduced in the context of meaningful musical activities. Teaching a set of technology or software-based skills, and then contriving musical topics for which the skills might be useful, can obscure the learning purpose.

The computer does not replace good teaching but rather supplements it. It is not a panacea for educational reform, nor is it a magic wand. Recent literature has focussed on the notion that the ways in which technology is used in educational settings need to change from the traditional role of 'technology as teacher' to a role of 'technology as a partner' in the learning process (Jonassen, 2000). This may be defined as learning 'with' technology as opposed to learning 'from' or 'about' technology.

Learning "with" technology

The central aim of learning *with* technology is to create different forms of learning and teaching with the help of technology (Sandholtz, Ringstaff, & Dwyer, 1997) or to make available new and better ways of teaching (Maddux et al., 2001, 119). This notion has

been heavily influenced by constructivist theories of learning. When students learn *with* technology, the technology is seen as a cognitive tool which engages the learner in knowledge construction, rather than knowledge reproduction (Reeves, 1998). Cognitive tools help bring about higher-order thinking skills in the learner such as problem solving and critical thinking. Moreover, they assist the learner in representing and expressing their knowledge.

In the USA, an increasing number of educators are applying constructionist ideas of learning 'with' technology to various areas of the curriculum, including mathematics, humanities and the sciences. However, music education is yet to find some proponents to champion the cause in this area. We are still stuck in the world of 'playing' with our toys, arguing which platform is best (MAC vs PC), which notation software (Sibelius vs. Finale) and what features are desirable in music sequencing software. Perhaps it is time for a fresh focus - not on learning about music technology, but on the process of learning music 'with' technology as a partner in the process.

Learning MUSIC with technology

Technology is not a teaching methodology, nor an approach to music education (Choksy, Abramson, Gillespie, Woods, & York, 2001, p.39). Computer software cannot embody a teaching objective or a method. Surprisingly, the issue of learning music with technology is more about one's philosophy of music education and less about the technology. In 1970, the music philosopher Reimer reflected on the need for school music teachers to find some kind of a philosophical base on which to build a worthwhile and purposeful music curriculum and wrote:

> "Some underlying set of beliefs about the nature and value of one's field is absolutely necessary if one is to be effective as a whole. Indeed, one of the most pressing needs of the profession is a statement of philosophy which captures the sense of where the profession stands and where it is going, and which provides a common point of reference from which new and differing ideas can spring." (Reimer. 1970: 3).

Despite writing this nearly four decades ago when music technology was not even an issue, Reimer's thoughts are surprisingly appropriate to this discussion. Without a philosophy of music education, it is difficult to transcend the immediate situation and to reflect critically on music education praxis. Without a solid philosophy, music education is not fortified to deal effectively with the existence of technology and to find its place in contemporary culture. It is the teacher and the teacher's approach to music education that govern how technology is used and what students are expected to achieve by using it.

There are many valid philosophies of music education and teachers will always select approaches that suit their interest and educational needs. Learning music with technology is not necessarily about finding new ways of teaching music using technology. Instead, it is about retaining practices and philosophies that have always constituted good music teaching and transforming these to include the meaningful use of technology.

Technology and the Kodály approach

The approach used by this author has been significantly influenced by the composer and educator, Zoltán Kodály. The Kodály concept is an approach to music education that "strives to achieve a synthesis of all the skills necessary to develop complete musicianship" (Bacon, 1993, p.75) and to cultivate a love and appreciation for music that is supported by understanding and direct musical experience (Choksy, 1999, p.17).

Kodály's writings make no mention of the personal computer and clearly, he never envisioned the possibility that every child could have access to music technology in the classroom. But does this mean that that approaches associated with the Kodály concept and approaches that rely on the use of music technology are entirely incompatible? If we think instead about transforming common Kodály practices so that they incorporate the use of music technology, then this becomes an interesting starting point for thinking about the meaningful use technology in the music classroom.

The most defining feature of the Kodály approach is its emphasis on singing. The kind of singing advocated is not a sing-a-long for fun or relaxation, nor is it some sort of a token effort before embarking on the 'more serious' or technological activities. Proponents of this concept understand that singing is a powerful tool for the teaching and internalisation of musical skills. A study by Wicks (2003) demonstrated that singing can successfully be combined with group instruction involving music technology. Moreover, the two were mutually beneficial. Singing helped students approach the technology more musically and the technology made adolescent students more receptive to singing. The idea of incorporating singing into musical instruction has the potential to transform the way technology is approached in the classroom. It requires that some work each lesson is spent away from the computer in order to develop security and independence with various musical skills. It also suggests that each lesson should include group and individual work as well as work both with and

without headphones. By incorporating the kind of singing commonly used in Kodály training into music technology lessons, the teacher can ensure that musicianship, rather than software literacy, is at the heart of the learning.

In a famous speech, Kodály challenged traditional ideas of musicianship focusing on the importance of a music education that develops the whole person.

> *"The Characteristics of a good musician are*
> *a well-trained ear,*
> *a well-trained intelligence,*
> *a well-trained heart and*
> *a well-trained hand.*
> *All four parts must develop together in constant equilibrium."*
> (Kodály, 1974: p. 197).

Is there room for a keyboard and personal computer in Kodály's notion of a good musician? By all means! Perhaps the computer represents the hand or practical extension of the well-trained ear, the well-trained intelligence and the well-trained heart. However, Kodály's analogy is also a reminder that technological skill can never be a complete music education in itself. It focuses on the learner as the musician. Everything else, such as a keyboard or personal computer, is only an external appendage - an outward expression of the inner musician. Ultimately, this demystifies the computer, suggesting that what a student brings *to* the computing experience is as important as what s/he takes *away* from the experience.

Conclusion

As a musical learning tool, technology has much to offer. It can provide a vehicle through which students express themselves musically and represent that which they know and are learning about music. Its ability to offer instantaneous feedback can be a tremendous benefit in the acquisition of musical skills. Technology can be a stimulus for musical dialogue between students about their learning and their music-making experiences. It can foster musical creativity. It can challenge students to extend and apply their understanding of musical concepts to new and differing circumstances.

When using technology, teachers need to have a clear understanding of the educational outcomes they wish to achieve; otherwise the use of technology may quickly become meaningless. The computer cannot be expected to construct curriculum and meaningful outcomes. Like any learning tool, it can only assist the teacher in achieving these. The need to keep students focused, during lessons, on educational outcomes and not on the technology itself is paramount in this process.

Would Kodály have advocated the use of the personal computer in the music education of children? This is a matter of conjecture. However, as Choksy (1999, p.12) points out, Kodály and his students used the best of the available teaching tools when formulating their approach. Essentially, the Kodály concept is a multi-sensory approach involving the use of visual, kinaesthetic and auditory abilities in the learning of music. A computer's multimedia capabilities, and its ability to integrate sound, vision, and tactile triggers, also makes it multi-sensory; and perhaps this points to its potential to support the Kodály approach.

However, to learn music technology (or indeed any instrument) using the Kodály approach requires more than gimmicks. It requires a teacher who is a good musician, who has a good understanding of Kodály's philosophies, who can effectively use the teaching tools, who selects appropriate repertoire, and can sequence musical learning developmentally. Most importantly, it requires a teacher who is committed to using singing as a fundamental teaching tool.

This paper has drawn important distinctions between learning about technology and learning with technology. It has also suggested that the meaningful use of technology must involve focus on the learning, rather than technology. The computer does not replace good teaching, but rather supplements it. It is not a panacea for educational reform, nor is it a magic wand. The computer cannot compensate for a lack of musicianship, but it can help students to make maximum use of their musical skills and to apply them to new and challenging contexts.

For the computer to bring about real change to music education, technological innovation must be accompanied by a better understanding of teaching and learning processes. Teacher education is a crucial part of this equation. Undergraduate courses need to focus on equipping new teachers with the kind of skills that will enable them to incorporate new learning technologies meaningfully into their teaching. There also needs to be opportunities for graduate studies and ongoing teacher professional development. At a local level, it requires an ongoing commitment from the school administrations and significant investment of resources. In the classroom, it requires careful implementation from committed teachers and this includes issues of planning, the selection of appropriate software, and a clearly defined set of educational objectives.

Computers are likely to be increasingly important in music education at all ages, particularly for creative activities such as composition. The need for more scholarly attention to this area is critical. Much is already happening in the area of music technology

in Australian schools, but teachers have been reluctant to write about and reflect critically on their experiences. A good starting point would be to find an appropriate forum for professional debate about this topic.

"We have not yet learned enough about new technologies to make the distinction between formal but meaningless activities with computers, and the kind of fluencies necessary for real 21st century thinking and learning" (Kay, 1996, p.28).

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John Feierabend

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Dr. John M. Feierabend is considered one of the leading authorities on music and movement development in early childhood. He is Professor of Music and Director of the Music Education Division at The Hartt School of the University of Hartford. Dr. Feierabend makes frequent presentations both in the United States and abroad, and is the author of over 60 books, articles, CDs, DVDs, and videotapes.

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In 2007 he received the *Outstanding Educator Award by the Organization of American Educators (*OAKE), in recognition of many contributions to OAKE, Kodály pedagogy, and his students.

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MAXIMISING INDIVIDUAL AND ENSEMBLE OUTCOMES THROUGH THE CHORAL PROGRAM: REFLECTIONS ON PRACTICE

by Susan Figliano
The University of Queensland

This article is a synopsis of research to examine ways in which primary school choral programs provide unique contexts for learning. To investigate this issue I addressed the following specific questions: *to what extent have learning outcomes been achieved through my primary school choral program; which strategies and techniques maximize learning outcomes; and which factors influence failure to achieve important outcomes*. My investigation has identified the role of my choral program in the development of choristers' musical and non-musical skills, and has drawn conclusions about how to successfully develop primary school choral programs. In order to compare findings, a brief segment includes the thoughts and opinions of three other primary school choral directors.

Setting the scene

Her mother delivers a ten-year-old student to school one morning. As she exits the car there is no goodbye kiss or "Have a nice day dear". Instead her mother unleashes a chain of expletives so loudly that I could hear every word from fifty metres away inside the staff room. I notice the pained look on the student's face, her embarrassment and her attempt to hold back tears. A series of conversations with her class teacher revealed to me that this student has difficulty functioning appropriately in the classroom. She constantly engages in attention-seeking behaviours, is unable to concentrate on set tasks and cannot form or sustain appropriate social relationships. It comes as no surprise that she is considerably below average in her academic studies.

However, this student is a choir member and she is one of my most confident, enthusiastic, well behaved and happy singers. Through discussion with this student I have come to understand that her identity as a singer is of great importance to her. It seemed to me that she experienced a high degree of success during choral pursuits and felt a sense of belonging. The school choir provided a unique educational opportunity for this particular student. It allowed her to participate meaningfully and successfully in a school-based activity, one that provided some antidote to the remainder of her predominantly negative learning experiences at school.

This story highlights the major themes of this research. I examine ways in which choral communities provide a context for learning and offer opportunities for extension of individuals within the group.

Methodology

To address the investigation questions and to provide a framework for this research I have taken a two-part approach. First I have reflected on my own experience as a choral educator, employing a phenomenological approach. According to Noe (2007) phenomenology focuses upon the investigation of experience itself. As Noe suggests, "In particular, it is an investigation of the world in so far as the world – the things and situation in which we find ourselves – gives contour to human experience" (2007, p. 236). I chose this methodology specifically to gain "a 'practical understanding' of meanings and actions" (Miles and Huberman, 1994, p. 8) as uncovered in my reflections. To create greater depth to my understanding, emergent meanings and actions were related to relevant literature as appropriate.

The second part of this research focuses on whether my experiences were parallel or divergent when compared to those of my colleagues. A survey to identify teacher perceived individual and group outcomes from choral music was distributed to three other primary school choral directors who operated choral programs in schools with similar socio-economic characteristics. Follow-up interviews in person and by telephone helped verify my interpretation and conclusions.

The context of my choral program

Schildkret (2006) suggests that the goal of education

is to develop students' thinking and therefore, schools should expose students to various modes of thought and different problem solving strategies from a variety of disciplines (p. 58). I contend that choral music is one such discipline that provides individuals with a unique opportunity to learn a specific type of contextual thinking and knowledge. While I believe that choral programs provide a range of learning opportunities and outcomes for students, there is little evidence of consideration of such outcomes by other music educators within the literature. Therefore, I have chosen to reflect upon my specific school context and the inherent outcomes that I have identified as possible and important through my own practice.

For the past six years I have been employed as a Primary School Music Teacher at a Queensland Government Primary School in the Logan Shire south of Brisbane. (I shall refer to this school as BPSS for ease of explanation.) The school is situated in a low socio-economic area with a student population of approximately 750. My core responsibility at BPSS involved teaching every class, Prep to Year Seven inclusive, for a thirty-minute class music lesson each week. To make up non-contact time for the classroom teachers I taught Grade Four classes for an extra lesson per week.

Whilst at BPSS I directed three choirs – Mini Singers: grades one and two, Junior: grades three and four and Senior: grades five - seven. Rehearsals predominately took place during meal breaks and I found making music with these choral students to be the highlight of my work at BPSS. I attribute this mainly to the enthusiasm shown by the students, which was demonstrated through their attitude, positive comments, facial expressions and body language. As a musician I have always found group music making pleasurable. It was wonderful therefore to be involved in music making with such keen participants. On reflection, it seemed that my choral program was mutually beneficial by providing me with a sense of professional satisfaction while also providing the choristers with a positive educational experience, one which they were keen to continue long term. After coming to this realization, I was interested to understand in what ways participation in choir benefited choristers, and to what degree individual and group development was taking place.

Choral music: Group outcomes

When examining group outcomes, I specifically considered my perception of the choir as a whole. While there are a range of issues to consider, group outcomes which I have identified in this study are: in-tune singing, expression, stylistic interpretation, multi-part singing, diction, attention to the conductor, attendance, group dynamics, performance appearance, and competition results. I have used these outcomes to reflect upon the progress and achievement of my choir and the following observations are worth noting:

- The choirs at BPSS performed in-tune, expressively, with correct stylistic interpretation and with clear diction.
- Many class teachers have been impressed with the degree of focus students had during choir performances.
- Attendance rates at choir were uniformly high. Group dynamics were positive amongst my choirs.
- The BPSS choirs were often placed well in competitions and received favourable comments from visitors outside the school community.
- Students reported positive identities as choir members and enhanced self-esteem.

It is important to note that such favourable outcomes do not occur by chance. While reflecting upon whole group choral success I identified several strategies I had used to achieve the above-mentioned outcomes. These included:

- The use of student contracts so students knew what was expected
- A strong sense of respect for students, particularly evidenced in careful listening to the opinions of choristers
- A focus on learning in a positive environment
- Regular performances
- Careful organization and management of the choral program
- An unwillingness to tolerate poor behaviour/ rudeness.

Choral music: Individual outcomes

In addition to my examination of the achievements of the choral group as a whole, I was also interested in my perception of the outcomes achieved by individuals within my choirs. I see whole group and individual outcomes as mutually reinforcing and Bowers (2006) confirms this. Bowers suggests that it is the responsibility of the choral director to meet the unique musical, social, and academic needs of members as well as to produce worthy choral performances. Bowers goes on to suggest that structuring the choral rehearsal for individual success in turn advances the group through the success of individuals (2006, p.91). Because classroom and choral programs usually run parallel in Queensland primary schools I had the advantage of having students for classroom music in addition to choir. This is definitely an advantage as this gives the teacher added opportunities to evaluate and monitor the progress of specific individuals. Individual outcomes will be addressed in terms of musical and extra-musical outcomes respectively.

Musical outcomes

For the purposes of this study, I identified the following

list of musical outcomes: in-tune singing, listening, inner hearing, multi-part singing, responsiveness to the conductor, expression, stylistic interpretation, and score reading. While the parameters of this paper do not allow a full discussion of all salient points, the following specific examples relate to musical outcomes achieved by individuals within the choral setting:

- Participation in choir had a positive effect on students' classroom assessment results in all of the identified areas.
- Several students who had great difficulty finding a singing voice (monotone singers) found their voices after participation in choir. Dupont (2006) reports this finding in relation to her students and states: "At the present time, some singers participate in advanced choir who actually could not match pitch several years ago" (2006, p. 91). Importantly, all of the students in my choral program who "found" their voices in this way continued to sing in-tune.
- Several students who could not sing in parts developed this skill after participating in choir. Bowers (2006) highlights the importance of independent part-singing skills for perceived student success and prolonged interest in choral music (2006, p. 91).

It is evident through these observations that specific individuals have experienced advancement of their musical skills through participation in the choral program.

Extra-musical outcomes

Through my practice as a choral director, I have come to regard the development of musical thinking as the most important individual outcome. However, benefits from choral music are not restricted to musical outcomes. As Brinson (1996) suggests, non-musical benefits from participation in choral music programs include development of responsibility, co-operation, punctuality and dependability, critical thinking and creativity. In addition to this, historical and cultural knowledge can be transmitted and choral programs can foster school spirit and serve as a good public-relations tool (Brinson, 1996, p.8). From a phenomenological analysis of my choral program, I have come to the conclusion that the following extra-musical outcomes are possible and relevant:

- Social Outcomes: making friends with students who also enjoying singing and contributing to the team.
- Educational Outcomes: learning to employ self-discipline, patience, attention, self-expression, intuition, sharing, supporting, trusting, delayed gratification, confident public performing.
- Cultural Outcomes: through induction into practices that are accepted by the greater community such as adhering to a "code of conduct" when performing and rehearsing and taking pride in appearances when performing.
- Identity Outcomes: students may learn to view themselves favourably in light of their personal and group choral achievements.
- Family Outcomes: family members may view a student's involvement with the choral program as positive and beneficial as well as something to be proud of.

Rigorous analysis has convinced me that certain students did benefit in some or all of the fore-mentioned areas. In addition to the attitudes and enthusiasm of the choristers, comments made by the students themselves, their parents and other staff members helped to clarify my observations.

Barriers to the successful achievement of outcomes

Having now stated how I perceive outcomes to have been achieved through my practice so far, I have also come to understand the details of some challenges and issues that limited the success of particular outcomes. The main themes emerging are as follows:

Lack of teacher knowledge: At the time that I was teaching at BPPS, I possessed very limited experience with choral music. This was due in part to my predominantly instrumental training and part to the lack of choral pedagogy covered in my pre-service teacher education. I felt that I lacked a comprehensive understanding of choral conducting, rehearsal strategies, vocal technique and guidelines for repertoire selection. I believe that my lack of choral directing training has negatively impacted upon the achievement of both group and individual outcomes. While reviewing literature, I discovered other authors who recognise this. In particular they refer to the importance of choral directing knowledge and effective teaching skills to the overall success of choral programs. Miller (1988) suggests "it is always helpful to work with fine physical facilities, a large budget, a sympathetic school administration, and a parent advocacy group, but all these are secondary to the training and performance of the teacher" (1988, p. 1).

Difficulty teaching part-singing: Part-singing was one musical outcome that posed a problem. The main challenge my choirs encountered when part-singing was a lack of security when students sang harmonically even though parts were secure when sung in unison. In order to achieve successful part-singing outcomes, Newlin (2006) highlights the importance of correct sequencing of rhythmic, melodic and harmonic part-work activities (2006, p. 19).

Time restrictions: Due to timetabling restrictions, most choral rehearsals at BPSS were conducted during meal breaks. Rehearsing in meal breaks contributed

to the lack of rehearsal time in two ways. Initially, students were required to have time to eat lunch so the first fifteen minutes of rehearsal was allocated to eating. In addition to this there was constant noise and distraction from other students playing outside the classroom and in the surrounding playgrounds.

Motivation of certain students: I found it difficult to encourage some students with natural singing ability to be proud of their talent and attend choir. Some of these students believed singing was not "cool" or didn't want to sacrifice their lunchtime to practice. Interestingly, a study by Mizener (1993) indicated that singing skill has little influence on attitude toward singing and choir participation (1993, pp.243-244). Experience with several students at my school endorses this finding.

Rehearsal space: The music classroom was the choral rehearsal venue at BPSS. Although this room was adequate, I am of the opinion that it was too small and too hot to comfortably accommodate fifty singers.

Reflection upon these challenges has highlighted the need for me to engage in professional development in the area of choral music education. On a practical note, it has also become clear that greater success could be achieved in rescheduling choral rehearsals to a more suitable time, before school if possible. It is very important for educators to be aware of weaknesses within their programs in order to seek assistance to improve their teaching as necessary.

Discussion of my choral program

Analysis of my own practice has highlighted my choral goals and provided evidence that some valued outcomes were achieved, but it has also drawn attention to practices that assisted me and issues I need to address. Firstly, my employment of specific strategies assisted in the development and ongoing success of the choral program at BPSS. Secondly, though I regard individual/group musical outcomes to be the most important outcomes achieved through my choral program, there is evidence that some students experienced extra-musical benefits. Thirdly, I have identified several issues that impacted upon my ability to achieve my choral goals. For example, lack of choral directing knowledge, difficulties teaching part-singing, time restrictions, insufficient motivation amongst students and insufficient rehearsal space.

It is important to acknowledge that these findings relate to my own perception of my choral program and specifically, to what I believe has been achieved. It has become evident that much further research is required in order to establish to what degree others perceive these outcomes to have occurred. This investigation has been necessarily limited but future research could include surveys of choral students, their parents and the wider school community. This could provide greater insight about outcomes valued and achieved through choral music. Although I have identified several challenges that I believe affected my choral music outcomes, opinions of students could expose additional areas of concern. Again further investigation is required.

Opinions of other teachers

It is worth noting that this research also included the opinions and experiences of a select group of other choral music educators. This information was gathered using survey and follow-up interview techniques. The survey was structured around two main groups of questions: questions concerning individual outcomes as well as issues related to group outcomes. Even though the survey was subjectively biased – the listed outcomes are those I see as possible and important – the comparison provides an interesting dimension to the research and highlights ways in which this research could be continued in more detail.

While there is insufficient space to discuss these findings in full, it may be said that the three teachers surveyed were united in their support for most choral music outcomes and that they unanimously enjoyed directing their choirs. It is also evident that all of these choral programs were thoroughly planned and carefully delivered with specific outcomes in mind. A minority of the outcomes that I had listed in the survey were rated as of average or no importance by some of these teachers. Additionally, teachers have communicated difficulties mainly in the areas of performance that have contributed to the lack of achievement of certain outcomes. Such opinions may be related to differences in teaching philosophies, levels of musical and conducting skills or the specifics of the teaching situation. However, more detailed investigation would be required to gain a fuller understanding of these issues.

Conclusion

It is clear that the primary school music teachers involved in this study believe that participation in choral music programs affords great benefit to students and that these benefits accrue both to the individual and the group as a whole. There is also evidence to suggest that primary school choral programs are constructed as curriculum with specific objectives in mind, even though choral music is regarded as "extra" curricular and marginalisation occurs in some educational settings. From this research it seems that the extent to which outcomes are achieved is very much dependent upon individual teacher skill, but that success may also be affected by other school-specific factors. Although this research is restricted due to the small sample size, it has highlighted the value of primary school choral

programs and proposes the need for more rigorous study to examine the topic in more detail.

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Young Voices of Melbourne at the Kodály autumn Seminar, Melbourne. May 2008.

MASTERING MUSICIANSHIP: AN INTEGRATED APPROACH TO STRING PEDAGOGY FOR AUSTRALIA

by Emily Pitcher
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For many people instrumental music education in Australia is reliant upon the syllabus outlines and grade books of examination boards such as the Australian Music Examinations Board (AMEB) or the Trinity College London. Such a view of music education is limited in scope and does not recognise the inherent multi-dimensionality of music. In the case of string pedagogy in particular, such an outlook fails to account for and scaffold the development of aural musicianship skills. This paper will address the need for an integrated approach to string pedagogy in which aural musicianship training becomes an essential element in instrumental learning. In order to do so, I intend to identify key issues central to this topic, explore methodologies which incorporate such an approach and include experiences from my own teaching which highlight particular themes.

Context

Instrumental music teaching in Australia focuses predominantly on the mastering of physical co-ordination and technical facility. Many teachers wrongly perceive examination syllabi, e.g. those offered by AMEB and Trinity College, as a teaching methodology. General music education is reduced to instrumental learning, most commonly characterized by individual tuition. Yet such a situation, where achievement is measured through graded practical exams, has only limited success in providing students with the appropriate tools for long term engagement in music. The narrow scope of technique-focused approaches often inhibits the development of skills necessary for improvisation, memorization, part work and inner hearing, each of which are integral elements for a well-rounded music education. Training in theoretical music knowledge is often currently separate from practical performance and is not required by examining boards until at least grade 4 practical level. The lack of integrated aural training suggests that many teachers expect students to simply absorb these other skills as they become technically proficient. Technical aptitude alone does not equate with musical performance and in my experience, students who do not receive structured aural training struggle to develop these fundamental musicianship skills.

This argument is of particular relevance to string players, as correct pitch production is heavily reliant upon refined aural skills (Bergonzi, 1997). Unlike other instruments, string instruments do not have keys, valves, holes or frets that automatically produce a pitch.The nature of the fingerboard therefore makes accurate pitch production far more challenging. To enable accuracy of intonation, players must have a pre-conceived aural conception of the pitch prior to carrying out the necessary physical motions to produce the sound (Bergonzi, 1997). Despite this essential factor, string pedagogy in Australia has yet to fully acknowledge the value of integrated aural training. In light of this, I am therefore suggesting that instrumental teachers begin to look beyond their present practices and seek alternative pedagogical pathways in which aural musicianship is valued equally with technique.

In search of an innovative approach that embraces integrated musicianship development, I turned my attention to the principles of the Kodály method of music education. With an emphasis on holistic training, aural development and deep musical understanding, the tools and guidelines suggested by Kodály for classroom music education can also be used successfully within string pedagogy.

Kodály method

"…the psychological procedure of our music-making is faulty – it must be inverted... So far it is the fingers that have run ahead, with the head and the heart hobbling after them. The way of the true musician is the opposite: he starts with the head and the heart and from there directs the fingers, the larynx, or whatever instrument" (Kodály, 1964, p. 163).

As described above, Kodály was greatly concerned by

the truth that musicians are too often trained only in technical facility, while musicianship development is left far behind. In developing a strategy to broaden and improve musical culture in Hungary, Kodály established an approach to music education that focussed on aural culture, musical sensitivity, musical imagination expressed in singing, broad musical culture without relaxation of the standard, national tradition, simple yet high standard musical material, as well as culture and human education (Dobszay, 1972). It was apparent to Kodály that the basis of all music performance rests upon the capacity of the performer to hear the musical sounds internally yet it was this skill that was most commonly lacking amongst young musicians. Based predominantly upon the use of singing, Kodály's holistic concept utilizes not only instrumental playing, but equally focuses on movement, reading, writing, improvising, composing, listening and analysis (Cuskelly, 2006). Kodály's recognition of the inherent multi-dimensional nature of music ultimately led him to establish a systematic and sequential, child-centred and inclusive approach for music education.

Early childhood musical training was extremely important in Kodály's view, and most significantly, he acknowledged the need for children to develop core skills and knowledge prior to any instrumental tuition. Kodály recognised that "To teach a child an instrument without first giving him preparatory training and without developing singing, reading and dictating to the highest level along with the playing is to build upon sand" (Kodály, 1953, p.196).

Similarly, my own teaching experiences have taught me that children who have basic aural awareness and musical understanding prior to any instrumental tuition, progress much faster and have greater appreciation for music than those who do not.

Kodály advocated that engaged active participation through the experience of singing, is the most direct way to develop core music skills and an ability to internalize music. He emphasized the fact that "singing provides the best start to music education" (Kodály, 1974, p. 201) as it is through the use of our natural instrument, the voice, that students can most effectively develop the essential musical skills: memorization, inner hearing, intonation and harmonic hearing. In conjunction with singing, the use of tools such as relative solfa, rhythm names and hand signs can be of great benefit to children when developing audiation skills (Waterhouse, 2003).

Having witnessed the inherent value of Kodály's principles within the music classroom, the foremost question in my mind has since been: how do I best implement and adapt these concepts into everyday string teaching? After closer observation and research, I have been able to identify numerous techniques through which this can be achieved.

Use of singing

It is my experience that many string students and teachers consider singing to be an activity detached from instrumental performing. However, Kodály emphasized that singing is the best foundation for all musical endeavours, including instrumental performance (Szönyi, 1974). The lack of singing as a core activity in the development of the musician is to be lamented in my opinion.

I have now introduced many singing activities into my own teaching strategies and have witnessed dramatic improvements by students in both their intonation accuracy and musicality. Some examples may serve to illustrate this point.

Incorporation of singing has proven very effective when used in the process of tuning the students' instruments. It is common practice for string teachers to automatically tune students' instruments throughout the earlier stages of learning. However, it is my experience that when students are provided with the appropriate tools, they will learn to carry out this activity themselves much earlier on. A student can be asked to sing and hold the pitch of their 'out-of-tune' A string. When the 'true' A is played on another instrument, students must match this note by singing up or down into it. Students are thus able to determine whether the string needs to be tuned either upwards (sharper) or downwards (flatter). As the teacher adjusts the fine tuner in the appropriate direction, it is the responsibility of the student to announce when the true pitch is reached. Activities such as this given example demand that students be more aware of intonation and the need for refined pitch.

The learning of scales can be made far more effective and engaging when integrated with singing activities. Simply by singing various scales and arpeggios each lesson, students learn to internalize the pitch patterns of the scales more easily. The stronger their inner hearing is, the more accurate their intonation will become. A fun challenge for students is to alternate between playing and singing each note of a scale. This demands that the student internally hears each proceeding note before producing the sound on their instrument.

Singing can also be very beneficial when learning new pieces, particularly in the early stages of learning. As a general rule, my students are required to listen to, clap and then sing new pieces before picking up their instrument to play it – thus helping them to

better understand phrasing and pitch before having to additionally cope with the physical challenges of playing the notes. This process also encourages the development of dictation and memorization skills.

Use of solfa

Closely linked to the benefits of singing, is the advantage that singing in solfa can provide (Waterhouse, 2003). Solfa is now successfully used within a number of classroom music programs around Australia, although this has yet to carry over into instrumental programs. Kodály recognised many benefits in solmization, the most significant being that if a child holds a strong association between the solfa syllable and the tonality, the syllable will ultimately evoke the sound (Dobszay, 1972). In turn, the tonality may evoke the relevant syllable, thus enabling students to easily dictate melodies. Above all, solfa is a valuable tool with which to support the development of tonal hearing, musical thinking, inner hearing and accurate intonation. Additionally, solmization can help students to more easily understand tonality. This is particularly relevant to non-keyboard players who do not have the visual aid of the keyboard to assist in the comprehension of tonal organisation.

In my own teaching I now ask students to sing their scales in solfa prior to playing them on their instrument. This works to strengthen their inner sense of the pitch patterns, which in turn dramatically improves intonation. By internalising the sounds, students have also found that they are able to easily self-correct mistakes when playing scales. For these reasons, I now encourage students to regularly sing their pieces using the relative solfa syllables. This activity requires students to consider the tonality of the work and the role that each note plays within that tonality. Students are also regularly asked to sing in note letter names in order to prevent them from falling into the common habit of reading notation according to finger numbers only.

Since implementing solmization into my teaching approach, students have gained a noticeably deeper appreciation and understanding of the music which is reflected by the greatly increased levels of musicality and sensitivity in their playing.

Repertoire selection

Choice of repertoire is of utmost importance if we are to fully engage students (Dobszay, 1972). The Kodály method therefore places much emphasis on the inherent richness and pedagogical value of musical material. Kodály regularly spoke of how only the highest quality material must be used that will both engage and inspire our students, believing that "only art of intrinsic value is suitable for children" (Kodály, 1929, p. 122.) It was Kodály's belief that, "a good folksong is a perfect masterpiece in itself" (Kodály 1986, p. 46), and that folksongs are the most suitable materials through which to introduce the basic musical elements. Within the Kodály framework, children begin by learning simple pentatonic children's folksongs and gradually progress through a sequence of logical steps to increasingly complex composed songs and art music.

The use of Kodály principles within instrumental pedagogy is a relatively new concept in Australia. With the exception of the innovative Colourstrings string method established by Hungarian brothers Géza and Csaba Szilvay, there are very few string methods that incorporate Kodály's principles. The Colourstrings method continues to thrive and achieve outstanding results within many European settings, however the method has only had very limited success within Australia. For these reasons, there are very few resources available for string teaching that are effective within the Kodály framework – an issue which has led me to seek new material for use with my own students.

Repertoire sources that have proved most valuable are general collections of folksongs, canons and rounds. In addition to these pieces, I have sourced and adapted numerous art music examples. In line with Kodály's emphasis on sequential progression, all the collected pieces are ordered according to their musical complexity. With the aim of achieving a clear technical progression in the sequence of pieces, each one is transposed into an appropriate key that will allow for the piece to be played within a specific hand position. The simplest pieces will therefore be transposed into keys suitable for 1st position playing, and as the musical complexity of the repertoire increases, the technical difficulty progresses to incorporate backward extensions, forward extensions, 4th position etc. Whilst both musical complexity and technical difficulty increase, skills in both areas can simultaneously develop at an equal rate. Students often find it very beneficial to revisit familiar simple tunes when learning advanced hand positions – playing the same pitches but in alternative hand positions.

I have now built up a diverse and ever-growing collection of teaching repertoire. The response from my students to this new material has been extraordinary and I am continually rewarded by their overwhelming enthusiasm as more pieces are introduced.

Part-work

The ability to work and think in more than one part is critical for all musicians. Within ensemble work particularly, it is essential that individual players can

hear their own part in relation to the whole (Vinden, 1995). Kodály highlighted the significance of introducing part-work at elementary level, acknowledging that it is only through part-singing that true intonation can be achieved (Szönyi, 1974). In Kodály's view, rounds and canons are the most accessible and direct way into part work, where one simple, single musical line can work to create beautifully rich and complex interwoven harmonies (Waterhouse, 2003).

I have now collected and sequenced a large number of canons and rounds for use with my own students, the simplest of which are introduced to students within their first weeks of learning. Mirroring the process discussed earlier, students are encouraged to approach each piece by first clapping the rhythms, singing the melody in rhythm names and then singing in solfa syllables. Phrasing, tonality, dynamics and intonation are each discussed during this process.

As soon as a student has demonstrated the ability to play the basic single line of a piece, a second part is added. The addition of a second part encourages students to develop greater musical independence and realize the importance of intonation refinement (Bergonzi, 2006). It is my experience that when students are given a harmonic reference they will automatically pay greater attention to their intonation and aurally gauge their relative "in-tuneness" (Bergonzi, 1996).

As students progress, I encourage them to practise singing and playing two part canons with themselves. I have found that the best way to introduce this activity is by asking students to sing and play simple scales in intervals of a third. The challenging nature of this task proves to be highly engaging and enjoyable for students.

In addition to rounds and canons, I have adopted numerous part-work exercises sourced from the Kodály Choral Library and arranged folk songs and art music examples for two or more cellos. A further benefit of incorporating pentatonic material in the elementary stages is that it always works in canon with itself (Howard, 1996). Many students particularly enjoy learning quodlibets, excited to discover how two separate melodies played together can produce such lively rhythms and harmonies (Waterhouse, 2003).

Conclusion

In conclusion, there are numerous benefits that holistic approaches to instrumental education can provide. Whilst the training of technical facility and co-ordination is a critical element of instrumental learning, the equal importance of aural development and musical understanding is yet to be widely acknowledged in Australia. Music educators and researchers such as Gordon (1997), Elliott (1991) and Cuskelly (2006), continue to highlight the need for integrated music teaching and learning. All cite the central role of aural musicianship and engagement with the sounds of music as imperative in the development of a well rounded musician. It is for this reason that I have looked to the principles of the Kodály concept, in which the need for holistic training is addressed. I have learned that by incorporating the techniques and tools utilised within the Kodály framework, singing, solfa, part-work, musically valuable repertoire, students can simultaneously develop aural musicianship at an equal rate with their technical facility. It is my belief that success in fostering well rounded instrumentalists, particularly string players, lies in the provision of a holistic music education which integrates instrument-specific technique with an informed working musical knowledge that is founded on the aural experience.

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MUSIC AND MEMORY:
THE RELATIONSHIP BETWEEN MUSIC AND MEMORY AND THE IMPLICATIONS FOR EARLY CHILDHOOD EDUCATION

by Stacey Pye
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Gordon Glencross using coloured match sticks to create rhythms.

Many music educators believe that musical learning is beneficial to many other aspects of learning. Paramount among these is the belief that music assists in the memorisation and retention of information useful in the areas of literacy and numeracy. This brief review of a slice of the literature discusses current research and literature on the links between music and memory with a view to identifying whether a causal link between music and memory can be established. If such a link can be scientifically proven, there are significant implications for practices in, and the promotion of, music in early childhood education and these will be examined.

A review of literature on the topic reveals a diverse array of materials. Among them are books targeted to parents which espouse the benefits of music education, books and articles which explain the processes which occur when memorising music, textbooks for music educators and research articles which aim to measure the impact of music learning on cognitive functioning and learning. What is common among them is that all of the literature consulted (See References) identified musical learning as having a follow on, or transfer effect to other aspects of learning.

Effect on intelligence and general cognitive functioning

Some research indicates that musical learning has a positive effect on intelligence and general cognitive functioning. Significantly, Shellenberg (2004) found that music lessons cause small increases in IQ which were not observed in comparable non-musical activities (eg drama lessons). Hurwitz et al (1975) observed that a program of Kodály music instruction for primary children resulted in improvement on a wide range of psychological test measures. Costa-Giomi's (1999) research identified improvements in general cognitive and spatial memory functions in children over two years of piano instruction although these appeared to plateau after three years.

Music learning and memory

The literature targeted at parents makes a variety of claims with regard to music learning and memory. Sheppard (2005) suggests that all human beings are born with musical memory skills which may have primitive origins arising from the need to store aural information in order to preserve and pass down our history in the days before writing. He maintains that when factual information is presented with a melody that it is learned more quickly, lodged in our memory in a unique way, and is able to be retrieved more accurately. He does not provide a great deal

of evidence for these assertions but does cite a study which found that kindergarten children were able to retain textbook language better when it was in song form. Likewise, Blythe (2005) does little to substantiate her claims that music training develops left hemisphere abilities (eg. expressive language, sound discrimination, timing, numeric skills) which are needed in order to understand phonics and for developing short term memory in the absence of visual cues. She suggests that singing is an effective vehicle as it is often done from memory and practised by repetition. She notes that children are most receptive to this style of rote learning between the ages of four to seven.

Verbal memory, memory capacity, and long term memory

By contrast the work of Ho et al (2003) is a sound piece of research which proves that both children and adults who participate in music training have better verbal memory than those that are untrained. It concluded that the more music training undertaken during childhood, the better the verbal memory. Those participants who continued with musical training showed significant improvement in verbal memory while those who discontinued their training showed no improvement. This is in line with findings that individuals with music training tend to have an enlarged left planum temporale. Interestingly, this study concluded that there was no improvement in the visual memory abilities of those with music training. A study of working memory capacity (Lee et al, 2005) showed that groups of children with music training performed better in terms of phonological, central executive and visual spatial storage than those who were untrained. The researchers concluded that more research would be required in order to prove a causal link. Ilari and Polka (2006) found that infants (<12 months) are capable of storing and retaining complex auditory information for a minimum of 2 weeks. The work of Korenman et al (2007) suggests that presentation of material in the preferred learning style of the student increases learning efficiency and recognition memory. It also identified that less meaningful material is learnt more slowly. Bridges (1994) sees movement and dramatic play as essential in enabling children to assimilate and remember songs. This is in line with Snyder's (2000) assertion that long term memory comprises knowledge about the events that evoked them. According to Snyder, the formation of long term memory can take weeks, or even months.

Conclusion – summarising the research on music and memory

Music educators can draw on this body of work to determine the appropriateness of teaching strategies given what is known about the way children learn. In this framework it is clear that aural learning, which is the basis of the Kodály method, is both highly appropriate for learning in early childhood and highly effective for the internalisation and memorisation of material. We know that much of this material can be retained from infancy. The importance of singing is highlighted as assisting in learning given that songs are learnt aurally and memorised through repetition. We understand that factual information is absorbed well when presented in song form so we have an effective vehicle for supporting the development of literacy and numeracy through the songs that we present to young children. It is identified that learning songs through games and repetition is most appropriate for young children as it can take a period of weeks to months before long term memory is formed. This is consistent with the Kodály approach which advocates that a limited repertoire be taught thoroughly to children in early childhood. We are made aware that children's memory is enhanced when music is made more meaningful for them, so we should make the movements or games associated with songs as contextual as possible and consider using visual stimuli which may assist with meaning. The importance of including listening games as a means of developing verbal memory is also highlighted.

Research supports Kodály approach in early childhood education

Other implications for the field of early childhood music education can be derived from this body of research. In particular, we should consider ways in which the research can be used to promote the importance of early childhood music education and to support and validate the approaches and strategies employed in the Kodály method. There is, however, a vast difference between what can be scientifically proven and what we as music educators observe as the benefits of music education. Parents and colleagues should be made aware of the studies which prove that music learning increases verbal memory and that this type of learning occurs in infancy. This clearly supports beginning children's musical learning in infancy. There is limited proof that singing helps children to retain factual information, and though music educators believe it to be so, there is not enough evidence to prove the link conclusively. The challenge for music educators is to advocate for more studies in this area and to begin to keep their own anecdotal records of both the musical and non-musical benefits to children as directly observed in the course of their music teaching.

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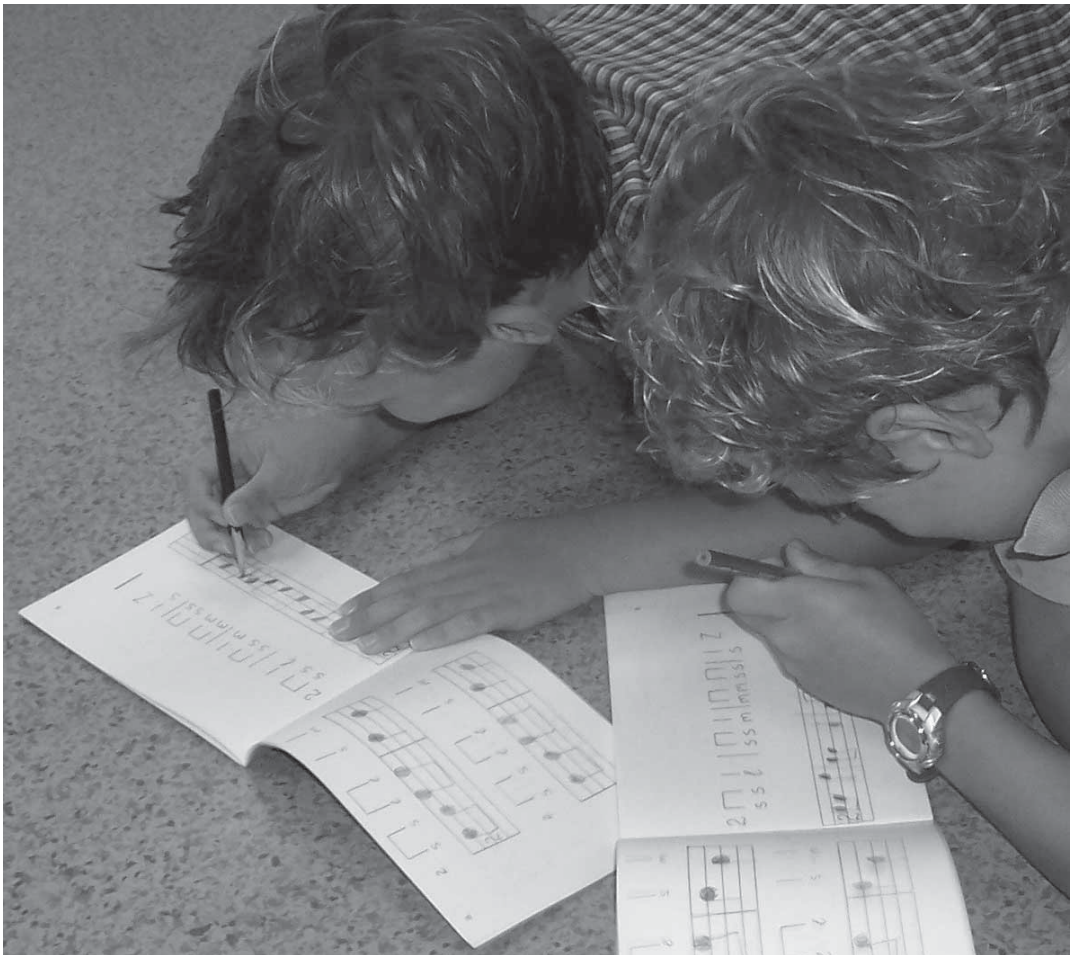

AN INVESTIGATION INTO MUSICALITY AND ITS IMPLICATIONS FOR TEACHING MUSIC IN EARLY CHILDHOOD

by Roseann Gresinger
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For the general population, music is seen as something that 'musicians' do while everyone else watches and listens. In his article, *We are musical,* (2005, p.117), Graham Welch suggests that all humans, providing they have normal neural functioning have the propensity for musical behaviour. He also believes that music is integral to our social and cultural environment and that our engagement with music begins pre-birth a view which is supported by Kodály's teachings (Bridges 1994, p.28). If we are all musical and our musical selves are shaped by the social and cultural environment, these beliefs should be informing decision making with regard to how we educate children musically and in terms of the priority music is given within the general curriculum.

This paper will attempt to summarise what musicality is, discuss how it has been and continues to be hindered by current practice, advocate for its importance and suggest some strategies to promote musicality from an early childhood perspective.

What is musicality?

The concept of musicality is difficult to define, though many have tried. Sometimes words such as musical aptitude, sensitivity, intelligence, capacity and ability are used interchangeably when addressing

this construct. Colwell (1992, p. 248-251) attempts to differentiate between concepts of sensitivity, musicality, talent, capacity, but acknowledges that definitions are imprecise. Howard Gardner (1983) as cited in Bridges (1994, p. 12) proposed a theory that all humans have a set of intelligences, one of which is *musical.* This notion of a musical intelligence is supported by O'Flynn (2005, p. 193) who also suggests that musical intelligence is universal. These authors are not assuming that musical intelligence will develop equally in all people, simply offering the notion that it exists in all people.

Lundin cited in Colwell (1992 p.251) suggests that

> "one may be very musical, have considerable sensitivity toward, feeling for and appreciation of music without having any performance ability."

Similarly, Small (1998) uses the term "Musicking" which values performing *and* listening with regard to musicality. Based on the above ideas, one would assume that musicality and its development should encompass all of these things – listening, sensitivity, appreciation, enthusiasm, and performance. However, in reality, the practice of musical education demonstrates that certain aspects of musicality are valued more than others – namely performance.

How has musicality been inhibited and how can it be cultivated?

Despite an apparently universal musical intelligence, there are differences in how humans develop musically. Howe, Davidson and Sloboda (1998) cited in O'Flynn (2005, p. 191) suggest that differences in musicality arise from cultural experiences - in the way that music is valued and practised in the family, community, school and wider community. To illustrate this, Small (1998, p. 207) contrasts the experience of a child in an African society who is immersed in societal musical experiences from birth to a child in the Western world who may only experience music in a formal or less social way. Additionally the style of music in which children are immersed varies from culture to culture.

Children spend most of their time either at school or at home, so both environments are instrumental in shaping a child's musicality. Whilst this paper is mainly dealing with musicality from a formal education perspective, it is necessary to mention how children's home environments influence their musical development. Some children will gain a lot of musical experience from their home environment and others may not. This may be due to the parent's own feelings of 'un-musicality' which may also have stemmed from an inadequate musical education.

One of the apparent public misconceptions regarding musicality is that only a certain privileged few are musical. Small (1998 p.210) refers to the system of

> *"…stars and superstars"* ,

adding that there is an

> *" …assumption that real musical ability is as rare as diamonds and as hard to cultivate as orchids"*.

Within schools there is a culture of performance, assessment, judgment and competition. Negative comments from music teachers regarding one's ability can have a crippling affect on self-perception (Welch 2005, p. 118). Blacking (1974, p. 116) also suggests that humans may be more remarkable and capable than society allows them to be. This view is also confirmed by Small (1998, p.12) who offers a chain of logic that underpins such teaching practice…

1. *Our music is the only real music*
2. *You do not like or are not proficient in our music*
3. *You are not musical.*

The assumption of 'the talented few' is also demonstrated by the process of 'audition' that children undergo in order that they may learn a musical instrument. Instruments are often only given to those who past a test. Funding issues are usually cited as reasons why there are not enough for everyone. This points to the lack of priority and value placed upon musical education by governments and education authorities.

Welch (2005, p. 118) argues that *"music in school is a fundamental human right",* not an add on to the 'real' curriculum. If we as a society create a system where only an elite few are deemed musical, it follows that society may only offer a musical education as an extra-curricular subject, rather than as an integral part of the whole education of a child.

However, perceived 'un-musicality' is not merely a result of indifference to the necessity of music in holistic education. It can also be influenced by the *quality* of musical education one has received.

Prominent music educators Kodály, Orff and Dalcroze all shared similar views on the development of a quality musical program –

- Music education should begin as early as possible
- It is for all children
- The cultivation of the listening ear is of paramount importance
- Other goals include inner hearing, musical memory, co-ordination of the mind and the body.
- Classes should be joyful experiences with listening games and other activities which may be challenging, but non-threatening. (Bridges, 1994 p. 126)

Hence, it is vital that schools value music as an integral part of the holistic education of children, that teachers

Jade Ball cultivating a listening ear while corrdinating the mind and body.

use high quality, culturally and developmentally appropriate material, and that they create positive, joyful environments for this learning to take place.

Why cultivate musicality?

A major concern is that in future generations humans may lose a trait which makes them uniquely human – their musicality. Kodály, cited in Forrai (1998 p.100) was concerned that the culture of previous ages was disappearing and argued that "Culture cannot be inherited". Kodály believed that "a person cannot be complete without music". Wicks contends that "music serves to develop a person on all levels – emotionally, spiritually and intellectually". (Wicks, 2006). In support of this, Ruddock and Leong (2005, p. 9) suggest that music is an integral part of the fabric of social communities while Blacking (1974 p.7) asserts that "…music like language and possibly religion is a species-specific trait of man".

Self-perceptions of how musical one is, can impact enormously on one's desire to further develop skills in this area. If parents feel they have no talent, ability or intelligence in this area, it is highly unlikely that they will continue to pursue musical ventures for themselves or with their own children. Yet, Small (1998, p.215) insists that *"those who persist in doing the best they can with what they have will get better"*

Music educators advocate that there are other very good reasons to foster musicality within children. In addition to preserving culture, benefits such as improvements in memory, higher mathematical thinking, confidence and enhanced early literacy, are often listed as validations for music in education.

Conclusions

Clearly, there are major implications for fostering musicality as early as possible.

Firstly, if educators assume that a child's musicality can be developed further, it is vital that they *present high quality musical education programs* for the children in their care. This involves…

- using quality material that is appropriate developmentally and culturally
- creating an atmosphere which fosters music making as a social and cultural activity rather than a competitive one

Secondly, there must be more *advocacy* for music education. Music educators need to become better at marketing music in education. In this age where education is increasingly becoming a marketable commodity, people want to know what the benefits will be before they become willing to accept music as an integral part of their children's education. To this end, more research needs to be done with regard to the specific concrete benefits of music. Music educators need to become better at marketing the importance of music education.

In conclusion, musicality is a uniquely human trait and as such belongs to all people. It is the responsibility of music educators to ensure that all people have the opportunity to enjoy the social and emotional benefits of celebrating our humanity.

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USE OF MUSIC IN OCCUPATIONAL THERAPY PRACTICE

by Kathryn Klein
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The major purpose of this article is to discuss the unique role music can play in occupational therapy, and to outline the use of music in my own occupational therapy practice. To look at the role music can play I have drawn on research evidence about the value of occupational therapists using music with their clients; and I have drawn from writers who have researched and developed a position on the different but complementary roles of music therapists and occupational therapists.

The developmental potential of music has been documented in Kodály literature for many decades. Many readers have heard about the benefit of music to develop the physical, emotional, cognitive and social growth of young children at various Kodály workshops. However music has more potential than its use in educational settings. Musical experiences can promote health. Music has therapeutic potential in a variety of settings including rehabilitation units, hospitals and nursing homes (Bruck 1996). While music therapists work in these settings they are not the only allied health professionals to utilise the calm soothing effects of music. With thought and discernment occupational therapists can incorporate music into their repertoire of effective strategies for use with clients.

Use of music by occupational therapists

Published accounts of the therapeutic effects of music when used by occupational therapists appear to be limited to the areas of pain management, rheumatoid arthritis, and cognitive dysfunction; but Hall and Case-Smith (2007) added another area through their study on the effect of sound-based intervention for children with sensory processing disorders and visual-motor delays.

Use of music with pain management

McCormack (1988) concluded that pain relief occurs through purposeful activity that is motivating and gains the attention and interest of clients. Music is a medium that fulfils the above criterion (McCormack 1988). Musical experiences used by occupational therapists in pain management include active listening, auditory distraction, and the use of background music to promote muscle relaxation and rhythmic breathing.

Use of music with clients who have cognitive dysfunction

Farber (cited by MacRae 1992) researched occupational therapists using music with clients who were in a coma. Farber described a study in which auditory stimuli were used. (Farber cited by MacRae 1992). The auditory stimuli included playing music on the radio and conversation and tapes of family members (Farber cited by MacRae 1992). Farber concluded that the auditory stimuli had a positive effect.

In another study, music tapes increased the 'reality orientation to persons, place and things' (Miller cited by MacRae 1992 p.276). Botcon cited by MacRae (1992) stated that rehabilitation therapists, a category that includes occupational therapists, have used music with clients who have an intellectual disability to encourage self expression.

Using sound based Intervention with children with sensory processing disorders and visual-motor impairments

Hall and Case Smith (2007) described a small therapeutic listening study with only ten participants where occupational therapists used four assessment items both before and after the program to assess a baseline or entry level, and then the level after eight weeks of therapeutic listening. Hall and Case Smith (2007) concluded that this therapeutic listening intervention program was one of the factors that improved behaviours related to sensory processing difficulties in children with sensory processing disorder and visual-motor impairments.

Using music appropriate to particular client needs

Paul and Ramsey (2000) identified two significant issues that needed to be considered in the use of

music in therapeutic settings. Of prime importance is the use of the client's preferred music (Paul and Ramsey 2000). Music a client likes is more likely to encourage him or her to participate in activities or exercises prescribed by therapists (Paul and Ramsey 2000).

Paul and Ramsey (2000) also described the significance of the rate and tempo of music chosen for therapy. Sandness cited by Paul and Ramsey (2000) explained that music with a fast tempo is not appropriate for clients who are only able to move slowly. Music with a slow beat is inappropriate for faster more complicated therapeutic activities (Sandness cited by Paul and Ramsey 2000). Paul and Ramsey concluded that the beat of the music must fit in with the rate at which the activity is to be done and the nature of the therapeutic activity.

Should music be used therapeutically in occupational therapy?

MacRae in 1992 argued that music can be used as a treatment option by occupational therapists. MacRae (1992) explained the strong link between the philosophies underlying music and occupational therapy. MacRae (1992) outlined music as both a purposeful activity and one that promotes health through the potential involvement of motor, sensory, cognitive, social and emotional components of occupational performance. There is a traditional use of creative activity by occupational therapists, and music is one of these creative activities (MacRae 1992). A search of the literature provides evidence that music has a positive effect on clients.

On the other hand there is literature to support the view that music should be used exclusively by music therapists who have specialized skills. Cameron (1992) explored the issue that occupational therapists must take care to prevent the inappropriate use of music with clients. Cameron (1992) argued that music chosen was often what the therapist preferred and not what the client liked. Cameron suggested that therapists should limit their use to background music, music appreciation and percussion activities. Justice (1993) stated that the tempo and beat of music needed consideration and that the client's emotional responses to music could affect concentration and memory.

A third option is music and occupational therapists working collaboratively. Cameron (1992) explained that part time music therapists were assigned to work in occupational therapy departments in some hospitals. Clients were referred to the music therapist by a treating doctor or an occupational therapist (Cameron 1992). The use of music contributed to improved quality of life for clients when music and occupational therapists work collaboratively (Justice 1993). Paul and Ramsey (2000) stated that a music therapist was an important member of the rehabilitation team. Cameron (1992) cited examples of how occupational and music therapists can complement each other's work. Waldrup cited by Bruck (1996) described the importance of music, occupational and speech therapists working together to help clients with verbal aphasia move from singing to the spoken word.

Using music in play therapy sessions

The second part of this article will explore how I use music in my occupational therapy practice. I have worked at Disability Services Queensland for the past four years. I work with children under six who have intellectual disability. The children I see have Autism or Down Syndrome or Global Developmental Delay.

As an occupational therapist working with children with intellectual disability I use music activities to motivate, relax, stimulate a response, improve motor skills, and enhance cognitive development.

I need to state upfront that what I do with children is not along the lines of a classroom Kodály approach that directly aims for musical knowledge and skills development. Although I am familiar with this world through my previous work as a primary teacher and my study with Clayfield School of Music and Judy Johnson, my work in occupational therapy has taken me to very different clients.

For instance I get excited if my clients are clapping – they may not be keeping a regular beat or be able to improvise a four beat rhythmic pattern but they are responding to me. In the world of autism to respond to another person is a big step. When I first started work with my client group I adapted what I had done in the classroom to suit the needs of my children. Some things worked, others did not. While I miss the cognitive growth in rhythm and melody I find the small steps I see in children I work with has replaced the positive reinforcement I used to receive from hearing children sing in tune.

Puppets play a role in my work with children with intellectual disability. I use a duck puppet when singing 'Five Little Ducks' and encourage the children to make quacking noises. At times the children get more fascinated with the puppet and want to play with it rather than make quacking noises but puppets are great to use for children who do not wish to engage in the play therapy activities I offer. I am considering enlarging my supply of puppets as I have had great success with the ones I do use. Use of a puppet to encourage children to sing or say their name while I sing 'Bee Bee Bumble Bee' would also be a great

incentive. Most of the children that we see have very little language if any at all so encouraging those non-verbal clients to respond to another person is always an effective goal for play therapy.

Toys are another resource that allow the therapist to sing familiar songs. While the child plays with the farmer and animals I sing 'Old MacDonald' and stop at the appropriate place for the child to make the appropriate animal noise. The child will pick up a toy animal and that is the animal that I sing about in the song.

I also have used picture songs with some success with the children I see. Quite often parents express a desire for children to increase their attention span and listening skills. Picture songs are a means of achieving this goal. I have more success with the songs more familiar to the children such as 'The Farmer in the Dell'. I also use books such as 'The Wheels on the Bus' and sing them to my children.

Using songs with the child's name is another activity I do. I also have tried to encourage gross motor skills through using songs that require movement. Songs such as 'Hey Hey Look at Me' are a way of getting children to practice jumping, hopping and walking. These are quite often skills that children with intellectual disability have developmental delay in.

Factors to be Considered

Use of music that the children like is of prime importance. I use familiar songs and rhymes that the children enjoy. Music that children enjoy encourages them to participate fully in the activities that I offer. I do not use music with all the children I see. If music is not something that a child is interested in then it is pointless trying to encourage them to participate in an activity that is not their preference. Occupational therapy is all about finding what a client has an interest in and fostering that interest.

Some critics would say that my use of music with my clients is solely about entertaining them. I do endeavour to ensure that I elicit a response from the children so that they are taking an active role in the activities offered and not becoming passive participants. When I first introduce a song or rhyme I do a lot of modelling of the appropriate response. I gradually allow the child to participate more fully in the activity when it is familiar to them.

Conclusion

There are three schools of thought on the use of music by occupational therapists. Some professionals argue that music is indeed effective as a treatment medium for occupational therapists to use. Other professionals advocate that music should be solely used by music therapists because they are trained in the appropriate use of music. Other professionals believe that occupational therapists and music therapists can work collaboratively in a multi-disciplinary environment to provide musical experiences for their clients.

There are two factors that need to be considered when using music with clients. Use of a client's preferred music is of primary importance. The correct rate and tempo of music that fits in with the nature of the therapeutic activity should also be considered by occupational therapists when utilising music. As an occupational therapist who has had training in the philosophy and use of Kodály music I am confident that what I do with my children has contributed to their emotional, physical and cognitive growth. While the gains are not as easy to assess as in the classroom the most important factor is that the children enjoy the songs and rhymes I use.

In summary, music has both positive and therapeutic benefit with clients with intellectual disability. As an occupational therapist I put thought and discernment into using music as a therapeutic activity in my own occupational therapy practice. In the words of MacRae 'I believe that music is not only a legitimate healing tool but also an appropriate expression of the philosophy of occupational therapy'.

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WAITING FOR THE MIRACLE WITH MUSIC: MUSIC PROGRAM FOR EXPECTANT MOTHERS BY THE KODÁLY APPROACH

by Csilla Kicsi

Csilla Kicsi with Hungarian expectant mothers group in Sydney

"In Paris, nearly three years ago I had to partake at an international conference on artistic education. For the question 'when the child's musical education should start?', I happened to answer the following:

Nine months before the birth of the child. First they thought it was a joke but later they believed me. A mother does not only give her body to her child but she also builds up the soul of the child out of her own. If the mother is an alcoholic it influences her child greatly. But if she is a musical alcoholic – I would call people like this who listen to unpleasant, inadequate music only – it is clearly seen on the child.

Therefore I would go a bit further today, the child's musical education starts not before the birth of child but nine months before the birth of the mother."
(Zoltán Kodály, Children's Day speech, 1951

This music program is based on the aforementioned philosophy of Zoltan Kodály and on his other important rule: "ONLY FROM PURE SOURCE"

Expectant mothers with different cultural and ethnic backgrounds are using their own musical languages during their special conversation with their intrauterine babies.

During the eight sessions (45 minutes/week) they are filling up their art decorated MUSIC DIARY with nursery rhymes, lullabies, children songs and games from their own culturally-based folklore sources and also some multicultural music materials.They are also making their own special music CD with classical masterpieces.

In each session they have a relaxation time with classical masterpieces, then introduction of their "OWN PURE SOURCES". After that they learn nursery rhymes, songs or lullabies with movements. They enjoy the beauty of music and arts combinations during the last part of the session (Classical masterpieces and poems, stories, novels).

I started to organize this music program in my homeland in Hungary in 2004, where I had worked as a kindergarten teacher on the practice field and also as a Kindergarten School Director, Pre-school Specialist and Adviser for the State Education Department.

From 1998, in the Hungarian National Teachers Association, I have organized music teacher exchange programs among different countries. During this time, I had opportunities to conduct music programs for expectant mothers in different European countries (e.g. Portugal, Czech Republic, Romania and U.K.) as well as in Canada. Now, I am extremely excited to introduce this program in Australia!

Since May 2007 I have been working in Sydney NSW as a (part time) Early Childhood Teacher. At the same time, I have been organizing music and movement sessions for children in different childcare centres and also music sessions for expectant mothers.

I am currently leading expectant mother music groups in Hornsby and Berowra (North Shore in Sydney) and also in Strathfield and Homebush (West). I am working with two ethnic groups, one is Hungarian, the other is women from Sri Lanka and I also have two groups of Australian expectant mothers.

My professional guidance has been very special. I've learned from my master teachers, personally from Mrs Katalin Forrai in Hungary and later from Mrs Edith Lantos in Canada, that in music education the most important principle is to use culturally-based, quality music, "only from pure source" songs, lullabies, nursery rhymes and age appropriate music materials at all times.

John Colwill

Piano Play
Books 1, 2, 3
Creative steps based on Kodály concepts of Music Education

PIANO PLAY is a piano method that is a user-friendly system of instruction about PLAY, student-centred activities that involve discovery of information and expression through music and played on the PIANO.

According to John, involved students will not need to practice, instead they are drawn to the piano to play what they are learning. The principles of which PIANO PLAY is based are drawn from the concepts of Zoltan Kodály. With PIANO PLAY, singing is an integral part of every lesson.

The first book concentrates learning on the black keys. Students commence playing songs such as See Saw, Hey Hey Look at Me, Bee Bee Bumble Bee. Instead of reading traditional notes on the stave a system of coloured notes is used to support the student's memory. Fingers are also cued by colours. Colours for all five black notes (a pentatonic scale) are learned in this book.

The second book introduces songs that have 4 and 5 different notes, and the white notes are introduced. Also playing 2 hands at the same time is introduced. The musical alphabet is also introduced as well as the learning and playing of two note left hand chords to accompanying the singing of the songs.

The new concept for learning in book three is the singing of sol-fa syllables. It also moves known and new melodies onto white notes.

All three books are clearly set out and include the visuals for the student as well as stick notation, and staff notation for the teacher/parent. Each song has accompanying follow up ideas from the lesson. Each student's page allows the student to 'colour in' the relevant notes to aid the correlation between fingers, colours and notes.

PIANO PLAY would fit neatly with Kodály based do re mi classes, or as a stand alone sequential series of songs for young children to commence learning the piano. The books are suitable for 3 year olds and upwards.

John has produced a fantastic series for piano learning at a young age.

Kay Hartwig

KMEIA National Council News

KMEIA National Council has been active on a number of fronts, coordinating the activities of the state branches, advocacy and improving our services.

National Council has approved a mission statement which encompasses the philosophy of KMEIA and provides direction and clarity of purpose:

Our mission is to serve with integrity and honesty as a centre of excellence for music education. Our aim is to build, lead and resource communities of educators committed to enhancing the musical skills of children and adults through sequential and developmental, singing-based programs. These philosophies are inclusive of all, nurturing a love and passion for music and music-making.

The Council has revised KMEIA's National Curriculum for the Australian Kodály Certificate in Music Education. Education Committee members are working to augment and streamline the Early Childhood, Primary and Secondary levels of the curriculum. Implementation of this new curriculum is proposed for 2009. The Education Committee includes Judith Johnson (Chair), Dr James Cuskelly, Tess Laird, Darren Wicks.

The National President has written to the Deputy Prime Minister and Minister for Education Julia Gillard. She advised her of KMEIA's willingness to be involved in the implementation of the recommendations of the National Review of School Music Education in 2004-05 and the National Workshop in 2006; of the professional development services KMEIA offers to teachers at all levels, and of KMEIA's support for policies and programs that provide a sound music education through continuous, developmental, sequential, and skills-based music learning.

International connections continue. The Finnish Kodaly Society exchanges bulletins with KMEIA, and some early childhood centres in Hungary are willing to receive Australian visitors if arranged through Gail Godfrey. Teachers and students from overseas have expressed a desire to study Kodály courses in Australia and have secured appointments with teachers to observe teaching practice.

KMEIA State Council Reports

The KMEIA State Council Reports for 2007 can be found on the KMEIA website
www.kodaly.org.au

Update on *do-re-mi*

from Gail Godfrey
do-re-mi
National Coordinator

A few exciting newsflashes from ***do-re-mi*** :

- the launch of a new logo

- an extension program called ***la-ti-do***
  - ***do-re-mi*** – music for children
  - ***la-ti-do*** – music for life
  - pre-requisite to offer ***la-ti-do*** is that the teacher must hold the Australian Kodály Certificate

- ***do-re-mi*** is now offering a six week preliminary course for music development for childcare centre staff. ***do-re-mi*** teachers identified a need for music development for childcare centre staff. Gail Godfrey developed a six week preliminary course for these generalist staff members with the aim of enhancing the quality of music in early childhood centres. The course has already commenced in some locations.

Queensland has 35 accredited ***do-re-mi*** teachers and NSW has 15 accredited teachers who have all completed the 120 hours study for the Australian Kodály Award in Preschool Music Education or the 180 hours study for the Australian Kodály Certificate in Early Childhood Music Education.

There are also early childhood teachers with Kodály training working successfully in Victoria and South Australia.

In 2007 teachers in the Queensland branch of ***do-re-mi*** taught over 1200 private students and children in childcare centres. NSW teachers reached 800 children.

In July 2009 KMEIA and ***do-re-mi*** are presenting the distinguished American early childhood music educator Professor John Feierabend in five-day workshops in Brisbane and Sydney.

Contact ***do-re-mi*** through the website
www.kodaly.org.au

Enquiries and course information

Queensland Co-ordinator Debbie Wilson
07 3720 2071 the.willows@bigpond.com

New South Wales Co-ordinator Aleksandra Collado
02 9711 3352 acollado@optusnet.com.au

Inspiration from Far West Queensland

*Gail Godfrey talked with **do-re-mi** 's Beth Axford – did life begin at 60?*

Beth began her Kodály training at age 60 and retired a year ago. The year was September 1999 when a brochure advertising an Early Childhood Workshop in Toowoomba prompted Beth to attend. This was an excellent introduction to her future world in early childhood music education.

In January 2000 Beth entered The University of Queensland Summer School program. We are all too familiar with the challenges that stretch us beyond our limits in these courses and so it was no surprise to hear Beth's very anxious trembling voice on the end of the phone "do I have to do this?" Beth completed her course, and returned the following year for more! Beth says "I was about to run but pleased I didn't. The second time I went back I felt more comfortable as I had begun teaching and putting my theory into practice." "It doesn't matter how old you are, as long as you have the mind to do it, and the energy - you do need the energy." The amazing part of this story is that Beth had had successful radium treatment for cancer of the tongue two years earlier.

Around 23 children participated in Beth's 5 and 6-year-old group each week, while smaller groups from babies to primary levels enjoyed Beth's ***do-re-mi*** days. Winton Shire Council supported Beth's workshops by providing travel assistance to families from neighbouring towns and generously charged her only $50 a year for the hire of the spacious, immaculate Winton Shire Hall. Many of the Councillor's children attended these classes and Beth proved her point - that quality early childhood music education was the right and the delight of these children and their families.

Parents commented that the resource work-books (pictures illustrating a song or rhyme shared in the lesson) were a valuable way to help educate the parents. "We were involved and had fun learning all the songs, games and actions, so we could sing and play with the children until the next lesson."

A Preschool teacher in Winton said "Beth, I can see a difference between your ***do-re-mi*** children and those who don't take these classes. The main difference is that the children in the music program seem to have higher levels of concentration and listening skills; they're more attentive." Some of the Mums felt their children had improved in co-ordination skills.

Mothers often travelled for an hour to attend the classes. They would organize their day to coincide with other activities in the town. Wednesday was 'fruit and vegie day' in Winton and so were ***do-re-mi*** classes, along with other days.

Beth was born Charters Towers, married at 21 and after ten years moved to Ravenshoe, taught piano, singing for eight years. The family then moved to Winton to a sheep and cattle property. Due to ill-health Beth and her husband have recently moved into the Winton township.

Beth sincerely acknowledges the great friendship and professionalism of the Kodály community, "they are all such beautiful people".

CHAOS Memorial Grant 2009

The Conservatorium High Association of Old Students (CHAOS) invites those working in the field of music education to apply for this very valuable grant to progress their study, research or work. Further information can be found on http://www.chaosinternet.com or from CHAOS, PO Box 2218, Rose Bay North NSW 2030, Australia. Telephone 61.2.9351 1355 Australia.

KMEIA members are urged to take advantage of this wonderful opportunity by submitting an application.

News from The University of Queensland

Over 150 music educators attended the January 2008 University of Queensland School of Music Summer Music Program. They came from all states of Australia as well as internationally. Directed by the Co-ordinator of Music Education, Dr James Cuskelly, the program offers intensive in-service training and provides a pathway to enrolment in graduate programs offered in the School of Music.

This UQ music education program takes its inspiration from the philosophy of Zoltán Kodály. The program is a uniquely Australian adaptation of the Kodály approach and offers major studies, at various levels, in pedagogy, repertoire, aural studies as well as choral repertoire and conducting, all led by teachers with exceptional expertise in each field.

The 2008 program included courses in early childhood, primary and secondary classroom music pedagogy as well as courses in instrumental (string) pedagogy. The Classroom Pedagogy strand continued its growth with over 100 participants enrolled this year. Many teachers returned for a second or even a third summer of study. Six participants completed the three-year assessment program, which allows them to apply for certification with the national body Kodály Music Education Institute of Australia. The course included interested members of the public.

The course in music skills development with an emphasis on song-making was well patronised by high school music students in 2008. This course always features a special guest lecturer and participants were privileged to work with Victorian folksinger, songwriter and workshop facilitator, Fay White. Fay understands that music, especially song, can heal, inspire, encourage, build community and play a role in social change. She identifies with the words of poet Adrienne Rich in trying to be "part of an underground stream – of voices that resist the voices that tell us we are nothing." Such an attitude inspires those who work with her.

For information about the 2009 Summer Program contact Dr James Cuskelly at james.cuskelly@uq.edu.au or phone 07 3365 3648.

Katalin Forrai Prize - Reminder to early childhood educators

Early Childhood Music Educators are reminded of the annual prize, worth approximately $1500, to be awarded to the most outstanding student in Level 1 of the Early Childhood Music Education stream of the Summer Music Program at the School of Music, The University of Queensland.

This prize is awarded to the student in the Early Childhood Music Education Program with the highest mark in the Practicum component and the highest overall marks.

The winner of this prize will have tuition fees for Level 2 of the program in the subsequent year waived, or, if the winner is enrolled in a UQ postgraduate program, they will be offered a Commonwealth Supported Place (formerly known as HECS) in the subsequent year.

The Katalin Forrai Prize is awarded at the discretion of the Director of the Summer Music Program and the Head of the School of Music.

THE UNIVERSITY OF QUEENSLAND
AUSTRALIA

Jennifer Bergstrum Receives National Award

Jennifer Bergstrum was honoured at the Australian Government's 2008 National Awards for Quality Schooling with recognition for Excellence by a Beginning Teacher. The awards celebrate outstanding contributions to student learning. Gregor Ramsey AM, Chair of Teaching Australia, said teachers like Ms Bergstrum had a huge influence on the lives of students.

The citation shows that Jennifer was recognised for her work inspiring St Aidan's students to strive for excellence in music teaching across both Junior and Senior schools, for increasing student participation in a range of choral and performance programs and for improved performance standards in Years 8 to 12 music programs.

Jennifer has been teaching at St Aidan's since graduating in music education from the University of Queensland in 2005.

IKS News

The International Kodály Society is much more than just another organization…

Gilbert de Greeve, IKS President, invites your membership and tells about IKS as an international forum and platform for the exchange of ideas, experiences and know-how.

IKS provides a permanent centre of information and documentation about the life and work of Zoltán Kodály. It offers services to all music educators through assistance to national and local Conferences, Workshops, etc and through publications about Zoltán Kodály's vision on music and music education.

I invite you to attend the next biennial IKS Symposium in Katowice, Poland from 10 to 17 August 2009. Detailed information is already on the IKS website www.iks.hu I look forward to the pleasure of hearing from you and meeting you personally.

Publications of the IKS include:

- 2 Bulletins per year distributed free to IKS members
- A CD in searchable PDF of the Bulletin Archives from 1976 till 2005 (containing 59 Bulletin Booklets, 455 articles including photographs and general information about the International Kodály Society)
- Music Should Belong to Everyone (Ildikó Herboly, 120 quotes of Zoltán Kodály, outlining his musical and educational vision in excerpts from publications such as the Selected Writings, Mein Weg zur Musik, Visszatekintés…)
- The Legacy of Zoltán Kodály (Sr. Mary Alice Hein, a compilation of interviews with former Kodály students and collaborators)
- Reflections on Zoltán Kodály (Dr. László Vikár, only available on CD and on demand)
- An Ode for Music (Judit Hartyányi, 11 analyses of choral compositions by Zoltán Kodály, with two CDs of performances, including a recording of Zoltán Kodály conducting himself the Te Deum of Budavár)
- The International Kodály Society Songbook (a compilation of original folksongs from various countries with a choral arrangement done by a composer of the country involved with two CDs of recordings)
- WHO's WHO of the International Kodály Society (only available on CD in a searchable PDF form)

All these publications are offered to IKS members at a reduced price. Detailed information about these publications and other activities of the International Kodály Society, as well as a Membership Application Form can be found on the IKS website www.iks.hu

Membership fees of the IKS are kept purposely low (only AU$40 for a full yearly membership, AU$30 for retired persons, AU$25 for students). We keep the membership fee low in order to give people living in developing countries the opportunity to be members.

Only close international collaboration can offer the promise of success. (Zoltán Kodály – Opening Address at the Second International Conference of Musicology in Budapest, 1961)

IKS News Extra

The IKS Board will be well represented in Canberra in September. You will meet Jerry Jaccard and Joy Nelson from the USA who are the overseas guests at the KMEIA National Conference in Canberra, and James Cuskelly, IKS Board member from Australia who will be presenting a keynote address at the Conference.

ASME Call for Papers Music Education and Early Childhood

The Australian Society for Music Education (ASME) is launching its first e-issue of the Australian Journal of Music Education.

The issue will focus on music education and early childhood and guest editors are DrBerenice Nyland and Dr Jill Ferris.

KMEIA members may be interested in submitting research for articles about their early childhood work..

The guidelines for submission are available on http://www.asme.edu.au/AJMEguidelines.pdf

Deadline for article submission is 1 September 2008. For further questions and submission of articles please contact Berenice.Nyland@rmit.edu.au

Bloom with Music

Kodály Music Education Institute of Australia

KMEIA National Conference
28 September to 1 October 2008

The KMEIA ACT committee are planning a great program so please make sure you add the 2008 National Kodály Conference, Bloom with Music', to your diary.

The conference will be held at Radford College, Bruce, Canberra, ACT.

The conference will feature daily National Kodály Choral Festival concerts, a special Choral Festival Finale concert on 1 October, a Conference Dinner at the National Museum and will coincide with the ACT's Floriade festival.

THE KEYNOTE SPEAKERS ARE:

Dr Jerry Jaccard, USA – co-coordinator of the elementary music education program at Brigham Young University School of Music and vice-president of the International Kodály Society.

Dr Joy Nelson, USA – professor of music education, the school of music at the University of Oklahoma.

The Gondwana Chorale (an SATB ensemble for young people aged 14-21 from the Gondwana National Choral Program) will perform during the conference as well as taking part in a workshop.

Workshops include a range of presenters that reflect the development of Kodály philosophy in Australia:
- music in the womb
- music for single mothers and their children
- the increasingly popular ***do re mi*** program
- new ideas and developments in education for Australian children in the upper primary school (especially boys)
- new high school curriculum especially with the use of computers
- workshops in a computer lab demonstrating effective programs

A special theme running through the Conference will acknowledge the past and promote the future of Kodály education here in Australia. Both Judith Johnson and Dr Deanna Hoermann will present papers on the future direction of music education in Australia.

The Conference Dinner will be at the Peninsula Room at the National Museum overlooking Lake Burley Griffin. Musical accompaniment will include the Gondwana Chorale.

The Gala Concert finale of the National Kodály Choral Festival will take place at the newly renovated ANU Llewellyn Hall with a range of Kodály-trained choirs. The concert program will commence with a massed choir of 200 children conducted by Judith Clingan AM.

For more information go to www.kodaly.org.au then click on Conference registration.
For information on the Choral Festival email Kodálychoralfestival@gmail.com

www.kodaly.org.au

IAN HARRISON
1936 - 2008

Three colleagues voice our loss

Dr Deanna Hoermann

On April 3, 2008 Ian Harrison died unexpectedly. He had devoted his life to music and was an outstanding member of the Kodály movement in Australia. In 1976 Ian was the first recipient of the scholarship offered by the then Kodály Society of Australia for one year's study in Hungary. With his wonderful wife Richenda and their four young children he went to Hungary in 1977 and studied at the Kodály Pedagogical Institute of Music in Kecskemet. Through his talent, hard work, passionate dedication to music and his infectious optimism Ian worked tirelessly to share his knowledge, skills and expertise with many thousands of students and teachers across Australia. Through his teaching he made a difference to the lives of so many and there are few who could match the quality of his contribution to music education in Australia. Ian was always there to support and mentor others and demonstrated a generosity of spirit that was inspirational.

The last time I saw Ian was in March at the Annual General Meeting of the Kodály Music Education Institute of Australia. He proudly showed us the most recent pictures of his family, and like all grandfathers waxed lyrical about his grandchildren. For Ian his family was precious. Although he talked about his retirement, his garden and his cooking, his schedule of musical commitments still seemed daunting. There was no indication that his health was causing great problems and like everyone else we were talking about Kodály commitments in September 2008 and beyond. The transitory nature of life was brought home to us all with Ian's sudden death.

The service of thanksgiving that offered so many of us the chance to celebrate his life and achievements captured for me the spirit of this outstanding musical leader. St. John's Anglican Church in Camberwell Victoria was packed to overflowing on Friday, April 11. The service was punctuated with beautiful musical moments that flooded each of us with rich memories of Ian. The choir, all students of Ian, began the service with the canon, *La Ti Doh Re* and caused me to reflect upon the Hungarian influence on Ian's life and work. The magnificent organ music, including JS Bach's *Fantasia in G major* and Karg-Elert's *By the Waters of Babylon*, reminded me of Ian's tireless contribution to quality musical performance in the church and his belief that music moves the human spirit. The members of the string quartet, all musical colleagues of Ian, who played the third movement of Charles Avison's Concerto in E minor captured for me the power and influence of human relationships. While in his death there is the finality of his life, I am left in no doubt that Ian's spirit will live on through the musical seeds that he planted and cultivated in others.

Claire Preston

After 15 years as Head of Music at St. Michael's Grammar, Ian was plucked out of retirement by the VCA Secondary School where he taught for 9 years!! I was one of those many teachers touched by Ian's generous mentorship early in my teaching career and from 2004-2006 was privileged to work alongside him at VCASS. Such a gifted and capable musician, Ian was much loved and respected by the VCASS students and sorely missed when he retired. He had worked closely with many students who were devastated by his death.

As a teacher Ian travelled full circle - only last year he was on the floor with the 4 year olds singing and dancing around the classroom accompanied by squeals of delight and laughter. His inherent love of children and love of teaching shone through his entire being and is testament to the widespread affection shared by thousands of students who were touched by Ian in the course of his 50 year career. Students adored Ian and admired his warm encouragement, "of course you can do this, Sonny Jim", he would say!! I

will never forget the choir rehearsal, in his final year at VCASS, where after a student challenged his level of fitness, he promptly dropped to the floor and did ten push ups in front of a room full of very amused teenagers!!

Ian's leadership in the field of music education was nothing short of legendary! Ian was a man of vision who worked with tremendous honesty and integrity. Always guided by the big picture, I think of Ian as a real "lightning bolt" who never tired. With his tentacles in all musical spheres throughout Melbourne and Australia, he had a real gift for building bridges. Ian's musical advocacy in Kodály also extended to his work with VMTA, AMEB, Patma Music Concerts and the Organ Society, helping music educators to a better understanding of what we are all doing and how we can benefit from one another's pedagogy and beliefs. Ian nurtured our dream of starting a Youth Choir in Melbourne and suggested we rehearse at Richmond Uniting Church. He shared repertoire ideas with us, blessed our first rehearsal with a surprise visit, listened to all our recording sessions and helped us produce our first CD. Although very much in pain only days before his second knee operation, he shared with us the launch of "Hear Us" on December 9th, 2007.

Our most cherished friend, so deeply missed, we will never forget Ian's stories, laughter and delight in everything he did. With many of Ian's students in Exaudi Youth Choir, his spirit lives on in our song. "I carry your heart with me, I carry it in my heart". Now our Honorary Patron, In Memorium, "we stand on the shoulders of giants".

Marion Stafford

It was purely by chance that I read of a Summer School to be held in Bathurst in January 1976 wrote Ian Harrison in his article in the KMEIA 25th Anniversary Bulletin. This single event challenged his whole approach to music education turning it upside down and giving it new focus and direction. Ever since the first Australian Summer School, Ian Harrison was an enthusiastic and inspiring ambassador for Kodály Philosophy and its subsequent methodology.

Ian's enthusiasm led him to undertake further study at the Kodály Institute in Kecskemet Hungary, a time Ian regarded as rewarding and life changing.

I first came to know Ian in my student days at Strathcona Baptist Girls Grammar School when in 1978 we performed the Faure Requiem with Melbourne Boys Grammar under Ian's baton. The following year Ian assisted Jean Heriot and Georgina Nagy in preparing our School Choir for its performance at the Kodály International Symposium in Sydney (a first for Australia). Ian was always a great support to his colleagues and Kodály friends.

My next encounter with Ian was as a student at Melbourne University where he inspired me with Kodály philosophy, and introduced me to the delights of solfege and teaching methodology.

I was fortunate to work along side Ian at St Michaels Grammar School where he was Director of Music, firstly as a student teacher and then as a new graduate. Ian taught me how to teach the Kodály program. Many classes on the timetable we taught together and what fun they were. Ian gave me the confidence to pursue Kodály teaching always with the quest for excellence, and then left me to it! I must admit, I never mastered his forward roll on entry into some of the more challenging classes.

Ian has taken this Kodály spark into many other music organisations: VMTA, AMEB, Melbourne University, Victorian College of the Arts, various choral societies, and many music departments and classrooms around the country and abroad, supporting and encouraging teachers and students everywhere to sing. There was never a dull moment and always a new way to try something.

Ian was never far from the Kodály cause in Australia. In fact he was only permitted to leave the country when there was nothing much on the committee agenda! He served on the Victorian branch committee from the early 1980s, leading the branch as its President for a good many years, and he also held the office of Treasurer for the Kodály National Council. Ian was awarded Life Membership of KMEIA.

We were most fortunate here in Victoria to benefit from Ian's years of experience, his musicianship, integrity and generous hospitality, mulled wine, and precious snippets from the garden.

In his retirement from full time teaching, Ian was still teaching, lecturing, examining, advising, attending committee meetings, gardening, and together with Richenda his wife, being host to the many international Kodály teachers and musicians that came our way.

Ian Harrison has without a doubt challenged and enthused many people young and old, and we honour his dedication and commitment.

Elaine Bernstorf is Associate Dean for the College of Fine Arts and Professor and Director of Music Education at Wichita State University, Wichita, Kansas. She chairs the Administrators Committee of OAKE, the Organization of American Kodály Educators.

Susan Figliano graduated with a Bachelor of Music Honours Degree from the Queensland Conservatorium of Music in 1995 and began her professional career as a freelance clarinettist and clarinet teacher. After discovering her love of teaching young children, Susan enrolled in a Diploma of Education program. She is now a primary music specialist at Browns Plains State School, has developed a particular interest in choral music education, and has recently completed research and a Master of Music Degree at the University of Queensland.

Roseann Gresinger B.Mus (violin); B.Ed (Grad Early Childhood) is a Co-Director and Early Childhood Teacher at Camp Hill Kindergarten, Brisbane. She also teaches violin using the "Colourstrings" Method at the Young Conservatorium, Griffith University.

Dr Kay Hartwig lectures in music and music education in the Education Faculty of Griffith University in Brisbane. She has taught classroom music at all levels from pre school to tertiary level. She also teaches piano. Kay is vice chair of the Australian Society for Music Education (Queensland Chapter) and secretary of the Australian and New Zealand Association for Research in Music Education. Her research interests include vocal health for music teachers and music curriculum.

Associate Professor Jerry-Louis Jaccard is Coordinator of the Elementary Music Education Program and Director of the Intermuse Academy for Kodály Certification at Brigham Young University School of Music, Provo, Utah, USA and is Vice-President of the International Kodály Society. During his career he has taught in a range of schools in different states. He holds a Bachelors degree from the University of Arizona, a Masters from Holy Names University, and a doctorate from the University of Massachusetts.

Csilla Kicsi is a Hungarian Early Childhood Teacher (Bachelor of Education) currently based in Sydney because of her husband's international career. Csilla graduated from National Pedagogical Training Centres in Szarvas and Budapest, Hungary with an initial qualification as a Nursery and Kindergarten (3-6 yrs) teacher followed by extended post-graduate studies in Budapest. Csilla's music lecturers were: Maria Forrai and Katalin Forrai. More recently Csilla was a demonstration teacher at the Royal Conservatory of Music in Toronto, Canada where she did further post-graduate early childhood studies and music courses with Edith Lantos.

Kathryn Klein's current work as an occupational therapist is working with children under 6 and adults (18 – 65) with an intellectual disability. She mainly works with children and adults who have Autism, Down syndrome and Global developmental delay. Kathy's background is that of a primary classroom teacher with a Diploma of Education. Kathy holds a Bachelor of Occupational Therapy and has completed a Certificate of Community Music through the Clayfield School of Music. During her OT degree Kathy developed a literature review on the use of Music in Occupational Therapy.

Elizabeth Mackinlay (BMus Hons, PhD Adelaide, PhD Queensland) is a Senior Lecturer in the Aboriginal and Torres Strait Islander Studies Unit at the University of Queensland where she teaches Indigenous Studies, Anthropology and Ethnomusicology. Liz completed her PhD in Ethnomusicology in 1998 and conducts her primary research with Yanyuwa women in Borroloola on the Gulf of Carpentaria in the Northern Territory. She also recently completed a PhD in Education (2003) in the Graduate School of Education at the University of Queensland and is undertaking research on performance pedagogy, embodied learning, music and motherhood, and the complexities of race and gender in teaching and music learning environments.

Emily Pitcher is a Bachelor of Music student at The University of Queensland majoring in cello performance. She is passionate about string teaching and the development of best practice pedagogy.

Stacey Pye began a career in music education 15 years ago but was diverted soon after by another of her passions – advocating for people with disabilities and supporting young children with disabilities in the early childhood context. After rediscovering her first love, she has recommenced studies in music education and is looking forward to starting her own early childhood music program in the near future.

Darren Wicks is a vocalist and jazz pianist with a passion for music education. He has worked in schools for 15 years and has taught all ages. Darren holds a master of music education degree, the Australian Kodály certificate and is currently completing his PhD in the field of vocal pedagogy. He is author of the Total Music and Total Fun series of books which are designed to provide the materials for engaging middle school children in music making. Darren is also passionate about teacher training and regularly publishes and presents through professional associations, including ANATS, aMuse and KMEIA.

Notes for Contributors 2009

The Australian Kodály Bulletin is the national annual publication of the Kodály Music Education Institute of Australia. It is a peer-reviewed Journal that acts as a forum for musicians and music educators to share their considered views on topics of interest to our members. It is intended that the annual Bulletin will provide material that inspires us, that challenges us in our thinking, and that informs us of practices, materials or issues that we might not ordinarily access in our own professional activities.

Members of KMEIA and those whose research or discussions are relevant to the objectives of KMEIA are encouraged to submit an article for the Bulletin. Acceptance of material provides authors with an ideal opportunity to have material published in a recognised professional journal. The editorial board also welcomes photographs of KMEIA activities which would be of interest to members nationally.
Papers for publication in the annual Bulletin that may include any of the following:

- Original research
- Discussions of topics / practitioners relevant to music education (especially those related to the Kodály concept)
- Reviews of publications of interest to Institute members

The following guidelines are offered for papers/ articles:

Research Reports

Papers consisting of reports of research should be 2000–5000 words long. The following will be taken into account during the review process

- the worth of the topic and contribution(s) it could make to music education;
- choice and explanation of the methodology used in the study;
- clarity and development of argument(s) and discussion; and
- well documented citations.

Papers relating to Action Research and/or Reflective Practice must include a discussion of how and why informed practice may or did change.

Discussion of Topics

Papers consisting of topical discussions should be 1500-2000 words long, and relate in some way to the Kodály concept. The following will be taken into account during the review process:

- relevance of the topic;
- clarity and logic of argument or thesis; and
- well documented citations.

Reviews

Papers consisting of reviews of publications of interest to KMEIA members should be 500-1000 words long. The following will be taken into account during the review process

- relevance of the publication being reviewed;
- clarity of description and logic of discussion.

General Information

Papers should be submitted as an attachment in Word document format by email to The Editor: bulletin@Kodály.org.au

Papers may be sent at any time prior to 31 March 2009.

References in the text and the reference list should conform to the current APA (American Psychological Association) guidelines.

The first page of the paper should indicate the title of article, author's name, current position and institution (if appropriate), current email for correspondence, and address and telephone details. These details will be removed before the paper is sent to three referees for anonymous editorial review by members of the Editorial Panel.

Contributors should also submit an abstract of no more than 150 words and a short biographical note of no more than 100 words. There should also be the following statement on the title page: This article is submitted exclusively to the Australian Kodály Bulletin and if accepted for publication it is agreed that it will become the copyright of the Kodály Music Education Institute of Australia (KMEIA) Incorporated

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